

# ENGLISH PROSE AND POETRY

SELECTED AND ANNOTATED BY

JOHN MATTHEWS MANLY

PROFESSOR AND HEAD OF THE DEPARTMENT OF ENGLISH  
IN THE UNIVERSITY OF CHICAGO

*REVISED EDITION*



GINN AND COMPANY

BOSTON • NEW YORK • CHICAGO • LONDON  
ATLANTA • DALLAS • COLUMBUS • SAN FRANCISCO



COPYRIGHT, 1926, BY  
JOHN MATTHEWS MANLY

---

ALL RIGHTS RESERVED

PRINTED IN THE UNITED STATES OF AMERICA

326.8

## PREFACE

This book has been made in response to the wishes of teachers who need a collection of English prose and poetry in a single volume and who desire to have the selections provided with notes. . . .

For the texts previous to Chaucer translations have been made and printed side by side with the texts. These translations of course have not all the qualities of the originals, but an attempt has been made to preserve not only the metrical form but also the tone and general manner. . . .

The briefer and simpler notes are placed on the same page with the text, because the editor feels that turning frequently to the back of a book to consult notes or a glossary disturbs the reader's enjoyment and thereby interferes with, if it does not destroy, the effect of a piece of literature. The more elaborate notes, containing general information about the texts or authors, or discussing difficulties, or quoting interesting parallels, are placed at the end of the volume for the same reason — that is, to avoid interference with the enjoyment of the reader while he is engaged in reading. They may be consulted beforehand, in preparation for reading, or later, in explanation of difficulties that have not been solved by the reader himself. . . .

For assistance with the notes and the translations, the editor wishes to thank his friends Professor James Weber Linn and Miss Edith Rickert. For help in reading the proofs and for making the Table of Contents and the Index, he is indebted to his father, Dr. Charles Manly, and his sister, Mrs. H. M. Patrick.

Acknowledgment is made to publishers for their courteous permission to include selections from various authors, as follows: to Longmans, Green & Co., Ltd., for the selection from Newman's "Idea of a University"; to John Murray for poems by Robert Browning; to Macmillan & Co., Ltd., for selections from Tennyson's "Poetical Works" and from Locker-Lampson's "London Lyrics"; to G. Bell & Sons, Ltd., for Patmore's "The Toys"; to Messrs. Ellis (29 New Bond Street, London), publishers of the copyright editions of D. G. Rossetti's works, for the poems by Rossetti; to William Heinemann, Ltd., for the poems by Swinburne; to P. J. & A. E. Dobell for the poems by James Thomson.

## PREFACE TO THE ENLARGED EDITION

The reception given to this collection in its original form has been so gratifying that the editor has gladly attempted to meet the wishes of the many teachers who have asked for the addition of translations from Old English prose and verse and selections from

recent literature. Some of the translations are familiar, others have either been made expressly for this volume or involve so much revision as to make them practically new.

Users of the book will regret the absence of many pieces of recent literature which deserve inclusion. Some of these were omitted because of space limitations, others because owners of the copyrights would not grant permission to reprint on any terms.

In view of the present vogue of studying literature by types, the editor carefully considered the question of supplying a classified table of contents. After much deliberation he decided not to do so.

In the first place, the chief value of the study of literature by types is the cultivation of the student's ability to recognize and discriminate different forms and technical processes. But this is obviously better accomplished by requiring the student to select examples of a certain type and to give reasons for his selection than by merely discussing the characteristics of pieces selected by someone else.

Secondly, a systematic classification of modern literature on any single principle is impossible. Classification on the basis of form is excluded by the fact that in some instances the ancient criteria of form have entirely disappeared, and in others mixed forms have arisen. Classification by tone and purpose is interfered with by the impossibility of assigning certain pieces—among them some of the most notable—to any single category. Classification by subject matter will vary with the interests and purposes of the student; not one but many classifications would therefore be necessary.

Thirdly, the study of literature exclusively by types and forms is narrow and misleading. No literary genre flourishes independently or can be studied without constant reference to other kinds of literature contemporary with it. New ideas, methods, and technique are usually the result not of internal evolution, but of new elements drawn from some external source. The most profitable method of study is therefore that which takes into consideration not only the whole stream of literature of the period studied, but the whole social background. This, of course, does not exclude study of special forms; but such study should be a secondary, not a primary pursuit.

Finally, classification, generalization, and other abstract processes are unprofitable for young students. The first aim in the study of literature should be intelligent reading. It is worth much more to understand *Lycidas* and respond to its ideas and its beauty than to classify it and enumerate its generic criteria.

In conclusion the editor wishes to express publicly his gratitude to the Boston and London offices of Ginn and Company for untiring and efficient aid in bringing out this Enlarged Edition.

J. M. M.

# CONTENTS

## TRANSLATIONS FROM OLD ENGLISH

BÆDA'S ECCLESIASTICAL HISTORY OF THE ENGLISH PEOPLE	
King Edwin's Council	xiii
The Poet Cædmon	xiii
BEOWULF	
The Slaying of Grendel	xv
The Death of Grendel's Mother	xxi
THE ANGLO-SAXON CHRONICLE	
Cynewulf and Cyneheard	xxv
RIDDLES	
The Swan	xxv
The Horn	xxv
THE RUINED CITY	xxvi
A LOVE-LETTER	xxvi
GENESIS B	
The Fall of the Angels	xxvii
ALFRED'S PREFACE TO THE "PASTORAL CARE"	
FROM KING ALFRED'S OROSIUS	xxx
HERE'S FIRST VOYAGE	xxx
THE BATTLE OF MALDON	xxxv
FROM APOLLONIUS OF TYRE	xxxv
CHARMS	
Charm for Swarming Bees	xxxvii
Nine Herbs Charm	xxxvii

## EARLY MIDDLE ENGLISH

A MONK OF PETERBOROUGH (c. 1154)	
The Anglo-Saxon Chronicle (extract from An. 1137)	1
The Poema Morale, or Moral Ode (c. 1170) (Author unknown)	2
ORRM (fl. 1200)	
The Orrmulum	4
LAYAMON (c. 1205)	
The Brut	5
The Ancren Riwe (Speech; Nuns May Keep No Beast but a Cat) (c. 1225) (Author unknown)	8
King Horn (c. 1250) (Author unknown)	9
NICHOLAS DE GUILDFORD? (fl. 1250)	
The Owl and the Nightingale	14
Cursor Mundi (The Flight into Egypt) (c. 1300) (Author unknown)	17
THOMAS DE HALES (bef. 1300)	
A Luve Ron	19
MIDDLE ENGLISH LYRICS (Authors unknown)	
Alysoun (c. 1300)	21
Springtime (c. 1300)	22
Ubi sunt qui ante nos fuerunt? (c. 1350)	23

## THE AGE OF CHAUCER

WILLIAM LANGLAND? (1332?-1400?)	
Piers the Plowman	
The Prologue, A-Text	24
The Prologue, B-Text	
The Fable of Belling the Cat	28
SIR JOHN MANDEVILLE? (d. 1371)	
The Voiage and Travaile of Sir John Maundevile, Kt.	30
JOHN WICLIF (d. 1384)	
The Gospel of Mathew	34
Syr Gawayn and the Grene Knyght (c. 1370) (Author unknown)	37
Pearl (c. 1350) (Author unknown)	46
JOHN GOWER (1325?-1408)	
Confessio Amantis Medea and Eson	51
GEOFFREY CHAUCER (1340?-1400)	
Troilus and Criseyde	56
The Canterbury Tales, The Prologue	59
A Roundel (from The Parlement of Foules)	69
Balade de Bon Conseyl	69
The Complaint of Chaucer to His Empty Purse	69
A Treatise on the Astrolabe, Prologus	70
JOHN DE TREvisa (1326-1412)	
Higden's Polychronicon	71

## THE END OF THE MIDDLE AGES

THOMAS HOCCELEVE (1370?-1450?)	
De Regimine Principum (On Chaucer)	72
JOHN LYDGATE (1370?-1451?)	
The Story of Thebes	73
BALLADS (Authors unknown)	
Robin Hood and Guy of Gisborne	74
The Battle of Otterburn	77
Sir Patrick Spens	80
Captain Car, or, Edom o Gordon	81
Lord Randal	83
Hind Horn	83
St. Stephen and Herod	84
SIR THOMAS MALORY (1400?-1470)	
Le Morte Darthur, Bk. XXI, Cap. V	84
WILLIAM CAXTON (1422?-1491)	
Preface to the Booke of Eneydos	86
STEPHEN HAWES (d. 1523)	
The Pastime of Pleasure	
The Great Mariage betwene Graunde Amour and Label Pucell	86
JOHN SKELTON (1460?-1529)	
A Dirge for Phyllip Sparowe	87
Colyn Cloute	88

The Nutbrowne Maide (c. 1500) (Author unknown) . . . . .	88	SIR PHILIP SIDNEY (1554-1580)	
EARLY TUDOR LYRICS (c. 1500)		Astrophel and Stella . . . . .	122
Religious Lyric		The Nightingale . . . . .	123
Who shall have my fayr lady? . . . . .	92	Hymn to Apollo . . . . .	123
Christmas Carols		Arcadia, from Bk. I . . . . .	124
Thys ender nyght . . . . .	92	JOHN LYLY (1554-1606)	
Quid petis, O fily? . . . . .	93	Euphues and His England . . . . .	127
Make we mery, bothe more and lasse . . . . .	93	Apelles' Song . . . . .	128
What cher? Gud cher! . . . . .	94	Spring's Welcome . . . . .	128
Convivial Songs		Fairy Revels . . . . .	128
Fyll the cuppe, Phyllyppe . . . . .	94	THOMAS LODGE (1558?-1625)	
Make rome, syrs, and let us be mery. . . . .	94	Rosalynde: Euphues' Golden Legacy . . . . .	120
Love Songs		ROBERT GREENE (1560?-1592)	
Lully, lulley, lulley, lulley . . . . .	94	Sweet are the thoughts that savour of content . . . . .	131
The lytyll, prety nyghtyngale . . . . .	94	Philomela's Ode . . . . .	131
		Sephestia's Song to Her Child . . . . .	132
		The Shepherd's Wife's Song . . . . .	132
		A Groat's Worth of Wit, Bought with a Million of Repentance . . . . .	133
THE BEGINNING OF THE RENAISSANCE		CHRISTOPHER MARLOWE (1564-1593)	
SIR THOMAS MORE (1478-1535)		Hero and Leander, The First Sestiad . . . . .	135
A Dialogue of Syr Thomas More, Kt . . . . .	95	WILLIAM SHAKESPEARE (1564-1616)	
WILLIAM TYNDALE (d. 1536)		Venus and Adonis . . . . .	137
The Gospell of S. Mathew, Cap. V . . . . .	96	Sonnets . . . . .	139
SIR THOMAS WYATT (1503-1542)		Songs from the Plays . . . . .	143
The Deserted Lover Consoleth Himself . . . . .	97	GEORGE CHAPMAN (1559?-1634)	
The Lover Complaineth the Unkindness of His Love . . . . .	98	The Twelfth Book of Homer's Odysseys . . . . .	145
A Description of Such a One as He Would Love . . . . .	98	SAMUEL DANIEL (1562-1619)	
Of the Mean and Sure Estate . . . . .	98	Sonnets to Delia (XIX, LIV, LV) . . . . .	146
HENRY HOWARD, EARL OF SURREY (1517?-1547)		Epistle to the Lady Margaret, Countess of Cumberland . . . . .	147
Description of Spring . . . . .	100	MICHAEL DRAYTON (1563-1631)	
Complaint of a Lover Rebuked . . . . .	100	Idea (IV, XX, XXXVII, LXI) . . . . .	148
Description and Praise of His Love Geraldine . . . . .	100	Ode XII, To the Cambro-Britans Agincourt . . . . .	149
The Means to Attain a Happy Life . . . . .	100	Nymphidia, The Court of Fairy . . . . .	150
Virgil's Æneid, Bk. II . . . . .	100	FRANCIS BACON (1561-1626)	
ROGER ASCHEM (1515-1568)		Essays . . . . .	
The Scholemaster: The First Booke for the Youth . . . . .	101	Of Truth . . . . .	150
JOHN FOXE (1516-1587)		Of Marriage and Single Life . . . . .	151
Acts and Monuments: The Behaviour of Ridley and Latimer . . . . .	103	Of Great Place . . . . .	152
THOMAS SACKVILLE, LORD BUCKHURST (1536-1608)		Of Atheism . . . . .	154
A Mirror for Magistrates: The Induction . . . . .	105	Of Wisdom for a Man's Self . . . . .	155
		Of Friendship . . . . .	156
		Of Youth and Age . . . . .	159
THE RENAISSANCE		MINOR POETRY	
EDMUND SPENSER (1552?-1599)		My Mind to Me a Kingdom Is — Sir Edward Dyer . . . . .	160
The Shepheards Calender: Februarie . . . . .	108	The Silent Lover — Sir Walter Raleigh . . . . .	160
The Faerie Queene . . . . .	111	The Conclusion — Sir Walter Raleigh . . . . .	160
Epithalamion . . . . .	115	Song of Paris and Ænone — George Peele . . . . .	161
Amoretti . . . . .	117	Harvestmen a-Singing — George Peele . . . . .	161
Prothalamion . . . . .	118	Farewell to Arms — George Peele . . . . .	161
An Hymn in Honour of Beauty . . . . .	120	The Burning Babe — Robert Southwell . . . . .	161
An Hymn of Heavenly Beauty . . . . .	121	Cherry-Ripe — Thomas Campion . . . . .	162
		ENGLAND'S HELICON	
		Phyllida and Corydon — N. Breton . . . . .	162
		As It Fell Upon a Day — Ignoto . . . . .	162
		Phyllida's Love-call to Her Corydon — Ignoto . . . . .	162

ENGLAND'S HELICON (*Continued*)

The Shepherd's Description of Love —	
Ignoto . . . . .	163
Damelus' Song to His Diaphenia —	
H. C. . . . .	164
A Nymph's Disdain of Love — Ignoto	164
Rosalind's Madrigal — Thom Lodge	164
The Passionate Shepherd to His Love —	
Chr. Marlowe . . . . .	165
The Nymph's Reply to the Shepherd —	
Ignoto . . . . .	165

THE END OF THE RENAISSANCE

THOMAS DEKKER (1570?-1641)	
Song from The Shoemaker's Holiday	166
Song from Old Fortunatus	166
Content (from Patient Grissill)	166
The Gull's Hornbook, Cap VI	166
BEN JONSON (1573?-1637)	
Song to Celia . . . . .	169
The Triumph of Charis . . . . .	169
To the Memory of My Beloved, Master	
William Shakespeare . . . . .	169
A Pindaric Ode . . . . .	170
An Epitaph on Salathiel Pavy	171
Epitaph on Elizabeth, L. H. . . . .	171
JOHN DONNE (1573-1631)	
The Indifferent . . . . .	171
Love's Deity . . . . .	171
The Funeral . . . . .	172
Forget . . . . .	172
Death . . . . .	172
JOHN FLETCHER (1579-1625)	
Sweetest Melancholy . . . . .	173
Invocation to Sleep . . . . .	173
Song to Bacchus . . . . .	173
Beauty Clear and Fair . . . . .	173
Weep No More . . . . .	173
Dirge . . . . .	173
FRANCIS BEAUMONT (1584-1616)	
Master Francis Beaumont's Letter to	
Ben Jonson . . . . .	174
WILLIAM DRUMMOND (1585-1649)	
Sonnet . . . . .	174
Madrigal I . . . . .	174
JOHN FORD (fl. 1639)	
Song from The Broken Heart . . . . .	175
Dirge from The Broken Heart . . . . .	175
GEORGE WITHER (1588-1667)	
Sonnet IV (from Fair Virtue) . . . . .	175
THOMAS HEYWOOD (d. 1650?)	
Go, Pretty Birds! . . . . .	176
WILLIAM BROWNE (1591-1643)	
Britannia's Pastorals, Bk. II, Song V	176
Epitaph . . . . .	176
On the Countess Dowager of Pembroke.	177
ROBERT HERRICK (1591-1674)	
Cherry-Ripe . . . . .	177
Corinna's Going a-Maying . . . . .	177
To the Virgins, to Make Much of	
Time . . . . .	178

ROBERT HERRICK (*Continued*)

Upon Julia's Clothes . . . . .	178
To Daffodils . . . . .	178
To Keep a True Lent . . . . .	178
GEORGE HERBERT (1593-1633)	
Virtue . . . . .	178
The Collar . . . . .	179
Love . . . . .	179
ISAAK WALTON (1593-1683)	
The Complete Angler (extract) . . . . .	179
THOMAS CAREW (1598?-1639?)	
Ask me no more where Jove bestows . . . . .	181
Would you know what's soft? . . . . .	181
SIR THOMAS BROWNE (1605-1682)	
Hydriotaphia. Urn-Burial, Chap. V. . . . .	181
EDMUND WALLER (1606-1687)	
The Story of Phœbus and Daphne,	
Applied . . . . .	184
On a Girdle . . . . .	184
Go, Lovely Rose! . . . . .	185
THOMAS FULLER (1608-1661)	
The Holy State: The Life of Sir Francis	
Drake . . . . .	185
JOHN MILTON (1608-1674)	
On the Morning of Christ's Nativity . . . . .	189
L'Allegro . . . . .	192
Il Penseroso . . . . .	193
Lycidas . . . . .	195
Sonnets	
At the Age of Twenty-three . . . . .	198
When the Assault was Intended to	
the City . . . . .	198
To the Lord General Cromwell . . . . .	198
On the Late Massacre in Piedmont . . . . .	198
On His Blindness . . . . .	199
To Cyriack Skinner . . . . .	199
Paradise Lost, Bk. I . . . . .	199
Of Education . . . . .	208
Areopagitica . . . . .	210
SIR JOHN SUCKLING (1609-1642)	
The Constant Lover . . . . .	214
Why so Pale and Wan . . . . .	214
RICHARD CRASHAW (1613?-1649)	
In the Holy Nativity of Our Lord God	214
JEREMY TAYLOR (1613-1667)	
The Rule and Exercises of Holy Dying,	
Chap. I, Sec. II . . . . .	216
SIR JOHN DENHAM (1615-1669)	
Cooper's Hill . . . . .	218
RICHARD LOVELACE (1618-1658)	
To Lucasta Going to the Wars . . . . .	218
The Grasshopper . . . . .	218
To Althea, from Prison . . . . .	218
ABRAHAM COWLEY (1618-1667)	
The Wish . . . . .	219
ANDREW MARVELL (1621-1678)	
The Garden . . . . .	219
To His Coy Mistress . . . . .	220
HENRY VAUGHAN (1622-1695)	
The Retreat . . . . .	221
The World . . . . .	221
The Timber . . . . .	221

## THE RESTORATION

JOHN DRYDEN (1631-1700)	
Stanzas on Oliver Cromwell . . . . .	222
Absalom and Achitophel . . . . .	222
The Hind and the Panther . . . . .	223
Alexander's Feast; or, The Power of Music . . . . .	224
Lines under the Portrait of Milton . . . . .	226
An Essay of Dramatic Poesy . . . . .	226
SAMUEL PEPYS (1633-1703)	
His Diary (extract) . . . . .	234
SAMUEL BUTLER (1612-1680)	
Hudibras, Part I, Canto I . . . . .	237
JOHN OLDHAM (1653-1683)	
A Satire Dissuading from Poetry . . . . .	238
JOHN LOCKE (1632-1704)	
Of the Conduct of the Understanding (extract) . . . . .	238
JOHN BUNYAN (1628-1688)	
The Fight with Apollyon, from The Pilgrim's Progress . . . . .	239
Vanity Fair, from The Pilgrim's Progress . . . . .	241
MINOR LYRISTS	
Song. Love still has something of the sea — Sir Charles Sedley . . . . .	243
To Celia — Sir Charles Sedley . . . . .	243
Love and Life — John Wilmot, Earl of Rochester . . . . .	244
Epitaph on Charles II — John Wilmot, Earl of Rochester . . . . .	244
The Enchantment — Thomas Otway . . . . .	244
To his Mistress — John Wilmot, Earl of Rochester . . . . .	244

## THE CLASSICAL AGE

DANIEL DEFOE (1661?-1731)	
An Academy for Women, from An Essay upon Projects . . . . .	245
JONATHAN SWIFT (1667-1745)	
A Tale of a Tub, Section II . . . . .	248
A Modest Proposal . . . . .	253
SIR RICHARD STEELE (1672-1729)	
The Tatler (Nos. 95, 167, 264) . . . . .	254
The Spectator (No. 11) . . . . .	260
JOSEPH ADDISON (1672-1719)	
The Campaign . . . . .	262
Hymn . . . . .	262
The Spectator . . . . .	
Aims of the Spectator . . . . .	262
Thoughts in Westminster Abbey . . . . .	264
The Head-Dress . . . . .	265
The Vision of Mirza . . . . .	267
Hilpa and Shalum . . . . .	269
The Sequel of the Story of Hilpa and Shalum . . . . .	271
MATTHEW PRIOR (1664-1721)	
To a Child of Quality Five Years Old . . . . .	272
The Remedy Worse than the Disease . . . . .	272
To his Soul . . . . .	272

ALEXANDER POPE (1688-1744)	
An Essay on Criticism, Parts I, II . . . . .	273
The Rape of the Lock . . . . .	275
Eloisa to Abelard . . . . .	285
An Essay on Man, Bk. I . . . . .	286
Epistle to Dr Arbuthnot . . . . .	288
The Dunciad, Bk. IV . . . . .	290
The Iliad, Bk. VI . . . . .	290
JOHN GAY (1685-1732)	
The Hare with Many Friends . . . . .	291
Black-Eyed Susan . . . . .	292
EDWARD YOUNG (1683-1765)	
The Complaint, or Night Thoughts	
Man . . . . .	292
Procrastination . . . . .	293

## THE TRANSITION

LADY WINCHILSEA (1661-1720)	
A Nocturnal Reverie . . . . .	294
ROBERT BLAIR (1699-1746)	
The Grave . . . . .	294
JAMES THOMSON (1700-1748)	
Winter. A Snow Scene . . . . .	296
Summer. The Sheep-Washing . . . . .	296
Spring. The Coming of the Rain . . . . .	297
Autumn. Storm in Harvest . . . . .	297
The Castle of Indolence . . . . .	298
Rule, Britannia . . . . .	300
JOHN DYER (1700?-1758)	
Grongar Hill . . . . .	300
DAVID MALLETT (1705-1765)	
William and Margaret . . . . .	301
SAMUEL JOHNSON (1709-1784)	
Congreve . . . . .	302
The Rambler (No. 69) . . . . .	308
London . . . . .	309
The Vanity of Human Wishes . . . . .	310
WILLIAM SHENSTONE (1714-1763)	
Written at an Inn at Henley . . . . .	311
The School-Mistress . . . . .	312
✓ THOMAS GRAY (1716-1771)	
Ode on a Distant Prospect of Eton College . . . . .	313
Elegy Written in a Country Church-yard . . . . .	314
The Progress of Poesy. A Pindaric Ode . . . . .	316
The Fatal Sisters: An Ode from the Norse Tongue . . . . .	318
WILLIAM COLLINS (1711-1759)	
A Song from Shakespeare's Cymbeline . . . . .	319
Ode (Written in the beginning of the year 1746) . . . . .	319
Ode to Evening . . . . .	319
The Passions. An Ode to Music . . . . .	320
THOMAS WARTON (1728-1790)	
Sonnet IV. Written at Stonehenge . . . . .	322
OLIVER GOLDSMITH (1728-1774)	
The Chinese goes to see a Play (from Letters from a Citizen of the World) . . . . .	322
The Deserted Village . . . . .	324
Retaliation . . . . .	329

EDMUND BURKE (1729-1797)		WILLIAM WORDSWORTH ( <i>Continued</i> )	
Speech on the Nabob of Arcot's Debts	331	The Tables Turned	384
Reflections on the Revolution in France	335	Lines Composed a Few Miles above Tintern Abbey	384
WILLIAM COWPER (1731-1800)		Lucy	386
The Task, from Bks. I, II, V	336	Three years she grew	386
On the Loss of the Royal George	338	A slumber did my spirit seal	386
On the Receipt of my Mother's Picture	338	Lucy Gray; or, Solitude	386
JAMES MACPHERSON (?) (1736-1796)		The Recluse	387
The Poems of Ossian. Cath-Loda, Duan III	340	To the Cuckoo	388
JAMES BOSWELL (1740-1795)		My heart leaps up when I behold	389
The Life of Samuel Johnson, LL D., Chap. XIII	341	The Solitary Reaper	389
JUNIUS		She was a phantom of delight	389
Letter XV, to the Duke of Grafton	351	I wandered lonely as a cloud	390
THOMAS CHATTERTON (1752-1770)		Ode to Duty	390
Bristowe Tragedie, or, The Dethe of Syr Charles Bawdin	353	Personal Talk	391
The Account of W. Canynge's Feast	358	Ode Intimations of Immortality	391
GEORGE CRABBE (1754-1832)		To a Sky-Lark	394
Tales: The Lover's Journey, Tale X	358	Sonnets	
WILLIAM BLAKE (1757-1827)		On the Extinction of the Venetian Republic	394
Songs of Innocence: Introduction	359	September, 1802, Near Dover	394
Songs of Experience		Thought of a Briton	394
The Clod and the Pebble	359	London, 1802	395
The Sick Rose	360	Composed upon Westminster Bridge, Sept. 3, 1802	395
The Tiger	360	On the Sea-Shore Near Calais	395
A Poison Tree	360	The world is too much with us	395
Ideas of Good and Evil		To Sleep	395
Auguries of Innocence	360	The River Duddon	396
Two Kinds of Riches	360	Most sweet it is	396
Love's Secret	360	Scorn not the sonnet	396
MINOR SCOTTISH POETS		* SAMUEL TAYLOR COLERIDGE (1772-1834)	
WILLIAM JULIUS MICKLE (1735-1788)		Biographia Literaria, Chap. XIV	396
There's Nae Luck about the House	361	Kubla Khan; or, A Vision in a Dream	399
JANE ELLIOT (1727-1805)		The Rime of the Ancient Mariner	400
The Flowers of the Forest	361	Christabel	415
ROBERT FERGUSSON (1750-1774)		ROBERT SOUTHEY (1774-1843)	
Caller Water	362	The Well of St. Keyne	416
ROBERT BURNS (1759-1796)		* FRANCIS JEFFREY (1773-1850)	
Song,—Green grow the rashes	362	"The White Doe of Rylstone"	416
Address to the Deil	363	SIR WALTER SCOTT (1771-1832)	
Lines to John Lapraik	364	The Lay of the Last Minstrel: The Lay of Rosabelle	417
To a Mouse	364	Marmion. Christmas in the Olden Time	418
The Cotter's Saturday Night	365	The Lady of the Lake: Soldier, Rest 'thy Warfare O'er	419
Address to the Unco Guid	368	The Lady of the Lake: Fitz-James and Roderick Dhu	419
To a Mountain Daisy	369	* CHARLES LAMB (1775-1834)	
A Bard's Epitaph	369	The Two Races of Men	422
Tam O'Shanter	370	Mrs. Battle's Opinions on Whist	425
Bonnie Doon	372	A Chapter on Eais	428
Ae Fond Kiss	373	The Old Familiar Faces	431
Bonnie Lesley	373	THOMAS CAMPBELL (1777-1844)	
Highland Mary	373	Ye Mariners of England (A Naval Ode)	431
Duncan Gray	374	Battle of the Baltic	432
Scots Wha Hae	374	THOMAS MOORE (1779-1852)	
A Man's a Man for a' That	374	The time I've lost in wooing	433
THE ROMANTIC REVIVAL		Of, in the stilly night	433
* WILLIAM WORDSWORTH (1770-1850)		'Tis the last rose of summer	433
Preface to "Lyrical Ballads"	376	The harp that once through Tara's halls	433
We are Seven	382		
Expostulation and Reply	383		



LEIGH HUNT (1784-1859)		WINTHROP MACKWORTH PRAED (1802-1839)	
Rondeau . . . . .	434	The Belle of the Ball-Room . . . . .	494
Fairies' Song . . . . .	434	THOMAS LOVELL BEDDOES (1803-1849)	
THOMAS DE QUINCEY (1785-1859)		Death's Jest-Book (Song) . . . . .	495
The Confessions of an English Opium-Eater . . . . .	434	Dream-Pedlary . . . . .	496
GEORGE NOEL GORDON, LORD BYRON (1788-1824)		THE VICTORIAN AGE	
English Bards and Scotch Reviewers . . . . .	443	THOMAS CARLYLE (1795-1881)	
Childe Harold's Pilgrimage . . . . .	445	Sartor Resartus, Bk II . . . . .	497
Sonnet on Chillon . . . . .	451	THOMAS BABINGTON, LORD MACAULAY (1800-1859)	
The Prisoner of Chillon . . . . .	451	The History of England, Vol. I, Chap. III (extract) . . . . .	510
Ode: Oh Venice! Venice! . . . . .	455	JOHN HENRY, CARDINAL NEWMAN (1801-1890)	
Know ye the land . . . . .	457	The Idea of a University (extract) . . . . .	518
She walks in beauty . . . . .	457	ALFRED, LORD TENNYSON (1809-1892)	
So, we'll go no more a roving . . . . .	457	The Lady of Shalott . . . . .	523
CHARLES WOLFE (1791-1823)		A Dream of Fair Women . . . . .	524
The Burial of Sir John Moore at Corunna . . . . .	458	Morte D'Arthur . . . . .	528
PERCY BYSSHE SHELLEY (1792-1822)		Ulysses . . . . .	532
Alastor; or, The Spirit of Solitude . . . . .	458	Locksley Hall . . . . .	532
Hymn to Intellectual Beauty . . . . .	459	St Agnes' Eve . . . . .	537
Sonnet: Ozymandias . . . . .	460	Sir Galahad . . . . .	537
Lines Written among the Euganean Hills . . . . .	460	Break, break, break . . . . .	538
Ode to the West Wind . . . . .	462	Wages . . . . .	538
The Indian Serenade . . . . .	463	The Higher Pantheism . . . . .	538
The Cloud . . . . .	464	Maud (XXII) . . . . .	539
To a Skylark . . . . .	465	In Memoriam . . . . .	540
To — (Music, when soft voices die) . . . . .	466	Sir John Franklin . . . . .	543
Adonais . . . . .	466	To Dante . . . . .	543
Final Chorus from Hellas . . . . .	473	The Silent Voices . . . . .	543
To Night . . . . .	474	Merlin and the Gleam . . . . .	543
To — (One word is too often profaned) . . . . .	474	Crossing the Bar . . . . .	545
JOHN KEATS (1795-1821)		ELIZABETH BARRETT BROWNING (1806-1861)	
Ode to a Nightingale . . . . .	474	Sonnets from the Portuguese . . . . .	545
Ode on a Grecian Urn . . . . .	475	The Cry of the Children . . . . .	547
To Autumn . . . . .	476	A Musical Instrument . . . . .	549
Ode: Bards of Passion and of Mirth . . . . .	477	ROBERT BROWNING (1812-1889)	
Lines on the Mermaid Tavern . . . . .	477	Cavalier Tunes . . . . .	
La Belle Dame sans Merci . . . . .	477	Marching Along . . . . .	549
Sonnets		Give a Rouse . . . . .	550
The Grasshopper and the Cricket . . . . .	478	"How They Brought the Good News from Ghent to Aix" . . . . .	550
On First Looking into Chapman's Homer . . . . .	478	Song: Nay but you, who do not love her . . . . .	551
To Sleep . . . . .	478	Evelyn Hope . . . . .	551
On the Sea . . . . .	478	Home-Thoughts, from Abroad . . . . .	552
When I have fears . . . . .	479	Saul . . . . .	552
Bright Star! . . . . .	479	Song: My Star . . . . .	554
Endymion . . . . .	479	My Last Duchess . . . . .	554
Hyperion . . . . .	481	A Grammarian's Funeral . . . . .	555
The Eve of St. Agnes . . . . .	482	"Childe Roland to the Dark Tower Came" . . . . .	556
WALTER SAVAGE LANDOR (1775-1864)		Fra Lippo Lippi . . . . .	559
Æsop and Rhodopè . . . . .	487	One Word More . . . . .	564
Rose Aylmer . . . . .	492	Abt Vogler . . . . .	567
A Fiesolan Idyl . . . . .	492	Rabbi Ben Ezra . . . . .	569
To Robert Browning . . . . .	492	Apparitions . . . . .	572
Why . . . . .	493	Wanting is — What? . . . . .	572
On his Seventy-fifth Birthday . . . . .	493	Never the time and the place . . . . .	572
On Death . . . . .	493	The Epilogue to Asolando . . . . .	572
THOMAS HOOD (1798-1845)			
The Song of the Shirt . . . . .	493		
Ruth . . . . .	494		

# CONTENTS

xi

WILLIAM MAKEPEACE THACKERAY (1811-1863)		ALGERNON CHARLES SWINBURNE ( <i>Continued</i> )	
The English Humourists: Sterne . . . . .	573	The Garden of Proserpine . . . . .	641
ARTHUR HUGH CLOUGH (1819-1861)		Itylus . . . . .	642
Qua Cursum Ventus . . . . .	578	Étude Réaliste (I, II, III) . . . . .	643
With Whom is no Variableness . . . . .	579	The Salt of the Earth . . . . .	643
Easter Day . . . . .	579	Sonnets . . . . .	644
"Perchè Pensa?" . . . . .	581	GEORGE MEREDITH (1828-1909)	
Say not the struggle nought availeth . . . . .	581	Juggling Jerry . . . . .	644
JOHN RUSKIN (1819-1900)		Bellerophon . . . . .	646
The Stones of Venice, Vol II, Chap. IV . . . . .	582	Lucifer in Starlight . . . . .	646
The Crown of Wild Olive. Preface . . . . .	584	Ask, is Love Divine . . . . .	647
FREDERICK LOCKER-LAMPSON (1821-1895)		Song of the Songless . . . . .	647
To My Grandmother . . . . .	590	Dirge in Woods . . . . .	647
The Unrealized Ideal . . . . .	590	From "The Egoist": Prelude . . . . .	647
SIDNEY DOBELL (1824-1874)		CHRISTINA ROSSETTI (1830-1894)	
America . . . . .	591	The Bride-Song from "The Prince's Progress" . . . . .	649
MATTHEW ARNOLD (1822-1888)		A Birthday . . . . .	650
Culture and Anarchy: Sweetness and Light . . . . .	591	Song: When I am dead . . . . .	650
Shakespeare . . . . .	602	The First Day . . . . .	650
The Forsaken Merman . . . . .	602	Remember . . . . .	650
To Marguerite . . . . .	603	Rest . . . . .	651
Morality . . . . .	604	The Lowest Place . . . . .	651
The Future . . . . .	604	JAMES THOMSON (1834-1882)	
Sohrab and Rustum . . . . .	605	The City of Dreadful Night . . . . .	651
Philomela . . . . .	616	Sunday up the River . . . . .	652
The Scholar Gipsy . . . . .	617	Art . . . . .	652
The Last Word . . . . .	620	WALTER PATER (1839-1894)	
EDWARD FITZGERALD (1809-1883)		Style . . . . .	653
The Rubaiyat of Omar Khayyam . . . . .	621	The Child in the House . . . . .	656
COVENTRY PATMORE (1823-1896)		RICHARD JEFFERIES (1848-1887)	
The Angel in the House: Preludes . . . . .		The Pageant of Summer . . . . .	661
Bk. I, Canto III. I. The Lover . . . . .	623	ROBERT LOUIS STEVENSON (1850-1894)	
Bk. I, Canto VIII. I Life of Life . . . . .	623	François Villon . . . . .	662
II. The Revelation . . . . .	624	Windy Nights . . . . .	675
III. The Spirit's Epochs . . . . .	624	My Wife . . . . .	675
The Unknown Eros: The Toys . . . . .	624	If This Were Faith . . . . .	675
DANTE GABRIEL ROSSETTI (1828-1882)		Requiem . . . . .	676
The Blessed Damozel . . . . .	624	SAMUEL BUTLER (1835-1902)	
Sister Helen . . . . .	626	Erewhon . . . . .	676
The Ballad of Dead Ladies . . . . .	629	THOMAS HARDY (1840- )	
Francesca da Rimini . . . . .	629	The Return of the Native: Chap. I. . . . .	679
On Refusal of Aid between Nations . . . . .	630	"We Sat at the Window" . . . . .	680
The Sonnet . . . . .	630	A Broken Appointment . . . . .	681
Love-Sight . . . . .	630	The Darkling Thrush . . . . .	681
Love-Sweetness . . . . .	630	"Ah, Are You Digging on my Grave?" . . . . .	681
Mid-Rapture . . . . .	631	Drummer Hodge . . . . .	682
Soul-Light . . . . .	631	At Tea . . . . .	682
Known in Vain . . . . .	631	"Men Who March Away" . . . . .	682
The Landmark . . . . .	631	In Time of "The Breaking of Nations" . . . . .	683
The Choice . . . . .	632	Going and Staying . . . . .	683
Vain Virtues . . . . .	632	Afterwards . . . . .	683
Lost Days . . . . .	633	Hereditry . . . . .	683
A Superscription . . . . .	633	The Dynasts, From Part III . . . . .	684
The One Hope . . . . .	633	WILLIAM HENRY HUDSON (1841-1922)	
WILLIAM MORRIS (1834-1896)		Birds and Man . . . . .	686
The Earthly Paradise . . . . .		CHARLES MONTAGU DOUGHTY (1843-1926)	
Proem . . . . .	633	Travels in Arabia Deserta . . . . .	689
Prologue . . . . .	634	ROBERT BRIDGES (1844- )	
The Lady of the Land . . . . .	634	The Downs . . . . .	691
ALGERNON CHARLES SWINBURNE (1837-1909)		A Passer-By . . . . .	691
Chorus from Atalanta in Calydon . . . . .	640	Riding Adown the Country Lanes . . . . .	692

ROBERT BRIDGES ( <i>Continued</i> )		WILLIAM HENRY DAVIES (1870- )	
London Snow . . . . .	692	Raptures . . . . .	728
Evening . . . . .	693	The Heap of Rags . . . . .	728
Povre Ame Amoureuse . . . . .	693	HILAIRE BELLOC (1870- )	
Johannes Milton, Senex . . . . .	693	The Old Road from Chap. I . . . . .	729
Walking Home . . . . .	694	The South Country . . . . .	730
EDWARD CARPENTER (1844- )		JOHN MILLINGTON SYNGE (1871-1909)	
The Triumph of Civilization . . . . .	694	The Aran Islands . . . . .	730
Among the Ferns . . . . .	694	RALPH HODGSON (1872- )	
WILLIAM ERNEST HENLEY (1849-1903)		Time, You Old Gipsy Man . . . . .	733
Operation . . . . .	695	Eve . . . . .	733
Invictus . . . . .	696	JOHN MASEFIELD (1874- )	
Margaritæ Sorori . . . . .	696	Tewkesbury Road . . . . .	734
A Bowl of Roses . . . . .	696	Sonnets . . . . .	734
The Blackbird . . . . .	696	WALTER DE LA MARE (1873- )	
THE NEW AGE		The Listeners . . . . .	735
ALICE MEYNELL (1850-1922)		An Epitaph . . . . .	736
The Flower . . . . .	697	Tartary . . . . .	736
The Shepherdess . . . . .	698	Miss Loo . . . . .	736
The Lady Poverty . . . . .	698	GILBERT KEITH CHESTERTON (1874- )	
Renouncement . . . . .	698	In Topsy-Turvy Land . . . . .	737
GEORGE MOORE (1853- )		G. LOWES DICKINSON	
Hail and Farewell, Vale from Chap. VI . . . . .	698	Letters from John Chinaman, V . . . . .	738
OSCAR WILDE (1856-1900)		ALFRED NOYES (1880- )	
The Decay of Lying . . . . .	701	The Song of Jeppe, from Tycho Brahe . . . . .	740
GEORGE BERNARD SHAW (1856- )		Mountain Laurel . . . . .	741
On Publishing Plays . . . . .	704	JAMES ELROY FLECKER (1884-1915)	
GEORGE GISSING (1857-1903)		The Old Ships . . . . .	742
The Private Papers of Henry Ryecroft . . . . .	705	DAVID HERBERT LAWRENCE (1885- )	
FRANCIS THOMPSON (1859-1907)		People . . . . .	742
The Hound of Heaven . . . . .	706	RUPERT BROOKE (1887-1915)	
SIR HENRY NEWBOLT (1862- )		Dust . . . . .	742
Drake's Drum . . . . .	708	The Great Lover . . . . .	743
RUDYARD KIPLING (1865- )		The Soldier . . . . .	744
The Ballad of the "Bolivar" . . . . .	709	EDWARD THOMAS (1878-1917)	
Danny Deevee . . . . .	710	Fifty Faggots . . . . .	744
Mandalay . . . . .	711	Cock-Crow . . . . .	745
WILLIAM BUTLER YEATS (1865- )		Tall Nettles . . . . .	745
When You Are Old . . . . .	712	If I Should Ever by Chance . . . . .	745
He Wishes for the Cloths of Heaven . . . . .	712	HAROLD MUNRO (1879- )	
The Lake Isle of Innisfree . . . . .	712	The Nightingale Near the House . . . . .	745
ERNEST DOWSON (1867-1900)		Strange Meetings . . . . .	745
Non Sum Qualis Eram Bonae sub Regno		Every Thing . . . . .	745
Cynaræ . . . . .	712	LYTTON STRACHEY (1850- )	
"A. E." (1867- )		Queen Victoria's Marriage . . . . .	746
The Unknown God . . . . .	713	JOSEPH CAMPBELL (1879- )	
The Great Breath . . . . .	713	The Old Woman . . . . .	749
JOSEPH CONRAD (1857-1924)		I am the Mountainy Singer . . . . .	750
A Personal Record . . . . .	713	PADRAIC COLUM (1881- )	
LAWRENCE PEARSELL JACKS (1860- )		An Old Woman of the Roads . . . . .	750
Made out of Nothing, from Among the		The Plougher . . . . .	750
Idolmakers . . . . .	717	JAMES STEPHENS (1882- )	
HERBERT GEORGE WELLS (1866- )		The Shell . . . . .	751
The Higher Education, from Mankind in		To the Four Courts, Please . . . . .	751
the Making . . . . .	719	What Tomas an Buile said in a Pub . . . . .	751
ARNOLD BENNETT (1867- )		JOHN DRINKWATER (1882- )	
The Question of Style . . . . .	722	Reciprocity . . . . .	752
JOSEPH GALSWORTHY (1867- )		NOTES . . . . .	753
The Inn of Tranquillity . . . . .	725	INDEX OF AUTHORS . . . . .	869
		INDEX OF TITLES AND FIRST LINES . . . . .	871

# ENGLISH PROSE AND POETRY

## TRANSLATIONS FROM OLD ENGLISH

### BÆDA'S ECCLESIASTICAL HISTORY OF THE ENGLISH PEOPLE

#### KING EDWIN'S COUNCIL

When the king had heard these words, he answered Paulinus that he both wished and ought to receive the faith which he preached; he said, however, that he would have a conference and council about it with his friends and counselors, so that if they would permit it, they might all together be hallowed to Christ in the fountain of life. The king did as he had said, and Paulinus consented.

Then he held a conference and council with the wise men and asked every one separately what he thought of the new doctrine and the divine worship that was preached. The chief of his own priests, Coifi, answered him: "O King, consider what this doctrine is which is now preached to us. I truly declare to you what I have learned for certain, that the religion which we have hitherto held and practised has absolutely no value or utility. For none of your thanes has applied himself more diligently or eagerly to the worship of our gods than I; and nevertheless there are many who have received greater favors and benefits from you than I, and have had greater prosperity in all things. Behold, I know that if our gods had any power they would help me more, for I have zealously served and obeyed them.

Therefore, if you regard these new doctrines which are now preached to us as better and more powerful, it seems to me advisable to accept them."

To his words another councilor and leader gave assent and began to speak, saying thus: "To me, O King, the present life of man on earth seems, in comparison with the time that is unknown to us, as if you were sitting at a feast with your chief men and thanes in the winter time, and a fire was kindled and the hall warmed, while outside it rained, and snowed and stormed; and as if then there came a sparrow, and swiftly flew through the house, entering at one door and passing out through another. Lo, as long as he is inside, he is not touched by the winter's storm; but that is the twinkling of an eye and the briefest space, and he speeds from winter back to winter again. So this life of man appears for a little time; but what went before, or what comes after, we know not. If therefore this new doctrine brings anything more certain and satisfactory, it is worth while that we follow it."

With words like unto these spoke the other chieftains and councilors of the king.

#### THE POET CÆDMON

In the monastery of this abbess there was a certain brother especially distinguished and honored by the grace of God, for he was wont to make poems breathing of piety and religion; so that whatever of Sacred Scripture he learned from scholars, he after a little time gave forth in poetical language composed with the greatest sweetness and depth of feeling, in English, his native tongue. And because of his poems the hearts of many were often enkindled to scorn of the world and participation

in the heavenly life. And likewise many others after him among the English people began to compose religious poetry; but there was none who could equal him, for not at all by men or through man was he instructed that he learned the art of song, but he was divinely aided and received it as a gift from God. And for this reason he never was able to compose any fictitious or frivolous poetry, but only such as pertained to religion and was fitting for his pious tongue to sing.

The man had continued in secular life until he was of advanced age, and had never learned anything about poetry. For this reason often at a feast when for the sake of pleasure it was decided that they should all, in turn, sing with the harp, he, as soon as he saw the harp coming near him, rose for shame from the feast and went home to his house.

On a certain occasion, he did this, and, leaving the house of the feast, had gone out to the cattle-shed the care of which had been assigned to him for that night. When at the proper time he had composed his limbs in rest and had gone to sleep, some one stood beside him in a dream, and greeted him, and called him by name: "Cædmon, sing me something."

Then he answered and said: "I can not sing, and for that reason I left the feast and came here, because I could not sing."

But the one who was talking with him replied, "Nevertheless you can sing for me."

Said he, "What am I to sing?"

"Sing," said he, "the Creation."

At this reply he immediately began to sing in praise of God the Creator, verses and words that he had never heard, the order of which is as follows:

Now we are to praise the Warder of heaven's kingdom,  
The might of the Creator and the thought of his heart,  
The works of the Father of glory, how he of every wonder,  
The eternal Lord, contrived the beginning.  
He first created for the children of earth  
Heaven as a roof, the holy Creator;  
Then this world, the Warder of mankind,  
The eternal Lord, afterwards established  
For men of the land, the Ruler almighty <sup>1</sup>

Then he rose from sleep, and remembered all that he had sung sleeping, and to these words he at once added, in the same measure, many more words of a worthy hymn to God.

In the morning he went to the bailiff, who was his chief, and told him what sort of gift he had received. And he immediately led him to the abbess, and made known and reported it to her. Then she bade assemble all the most learned men and their pupils, and in their presence she ordered him to tell the dream and sing the song, so that it might be decided by the judgment of them all what it was and whence it had come. Then it was evident to them all — as it was in truth — that heavenly grace had been bestowed upon him by the Lord Himself. They then recounted and related to him a certain sacred story and words of divine doctrine, bidding him, if he could, to turn it into the rhythm of poetry. When he had received the directions, he went home to his house and in the morning he came back and sang and returned the passage assigned to him, adorned with excellent poetry.

Then the abbess began to embrace and love the grace of God in the man, and she urged and instructed him to forsake secular life and take upon himself the vows of a monk. And she received him with his goods into the monastery, and joined him to the assembly of the servants of God, commanding that he should be taught the whole course and succession of Biblical history. He, in turn, calling to mind all that he was able to learn by hearing, and, as it were, like a clean animal, chewing upon it as a cud, transformed it all into the sweetest poetry. And his songs and hymns were so

<sup>1</sup> It may be interesting to compare with our translation of Cædmon's Hymn both the original Northern English version and the modernization of it into Southern English made a century and a half later:

# CÆDMON'S HYMN

## Northumbrian Version

Nu scylun hergan hefenricas Uard,  
Metudes mæcni end his modgidanc,  
uerc uuldurfædur, swæ he uundra gihwas,  
eci Dryctin, or astelide.  
He ærist scop ælða barnum,  
hæben til hrofe halig scepen;  
thamiddungeard moncynnæs Uard,  
eci Dryctin, æfter tiadæ  
firum folda, Frea allmectig.

## West Saxon Version

Nu sculon herigea heofonrices Weard,  
Meotodes mehte ond his modgeþanc,  
weorc wuldorfæder, swa he wundra gehwæs,  
ece Drihten or onstealde.  
He ærest sceop eorðan bearnum,  
heofon to hrofe, halig Scyppend;  
þa middangeard moncynnæs Weard,  
ece Drihten, æfter teode  
firum foldan, Frea ælmihtig.

pleasant to hear that even his teachers themselves learned and wrote at his mouth.

First he sang of the creation of the world and the origin of mankind, and all the story of Genesis, which is the first book of Moses; and then of the departure of Israel from the land of Egypt and their entry into the Promised Land, together with many other stories of the books of the canon of Holy Writ; and of the incarnation of our Lord, and His passion, and His ascension into heaven; and of the coming of the Holy Ghost and the teaching of the

Apostles; moreover, he made many poems about the terror of the future judgment, the awfulness of the pains of hell, and the joy of the heavenly kingdom; and likewise many others about the mercies and judgments of God. In all these he strove earnestly to allure men from the love of sin and evil deeds, and to incite them to love and zeal for good deeds, for he was very devout and humbly submissive to the monastic rule, but against those who were disposed to act otherwise he was inflamed with the fervor of great wrath.

## FROM BEOWULF<sup>1</sup>

### THE SLAYING OF GREDEL

(ll. 64-874)

#### I

Then unto Hrothgar<sup>2</sup> was given success in battle, glory in warfare, so that his loyal kinsmen gladly obeyed him, until the young warriors were grown, a mighty band. It came into his mind that he would command his men to build a hall, a mead-hall greater than any the children of men had ever heard of, and that therein he would give gifts of all kinds unto old and young, as God had prospered him, save the people's land and the lives of men.

And I heard men tell how the work of adorning the folk-hall was allotted unto many a tribe, far and wide throughout this earth. After a season—quickly, as man's work prospereth—it came to pass that it was completed for him, this greatest of halls. And he fashioned for it the name of *Heorot*,<sup>3</sup> he whose word had power far and near. He broke not the promise he had made, but gave out rings and treasure at the feast. High and wide-gabled, the hall towered aloft. It awaited the surging flames, the hostile fire; the time had not yet come when fatal hatred was destined to arise between father-in-law and son-in-law, after the deadly strife.

Then that mighty spirit who dwelt in darkness<sup>4</sup> bore in his wrath for a season to hear each day the merriment, loud in the hall. There was the sound of the harp, the clear

song of the gleeman. He spoke, who could recount from of old the creation of men, told how the Almighty made the earth, the fairfaced land, as far as the waters encompass it; how, exultant in victory, He set the sun and moon as lights to lighten the dwellers in the land; He adorned all the regions of the earth with leaf and branch, and created life in everything that lives and moves.

Thus the king's men lived, blissful and happy, until a certain one, a fiend of hell, began to plot mischief. This wrathful spirit was called Grendel, a mighty stalker of the marches, who haunted the moors, the fens and fastnesses. The wretched being had long inhabited the abode of the monster-kin, ever since the Creator had condemned him. The Lord eternal wreaked vengeance upon the kindred of Cain, because of the murder—the slaying of Abel. He<sup>1</sup> got no pleasure in the feud, but the Lord banished him for that wicked deed far from mankind. From him there woke to life all the evil broods, monsters and elves and sea-beasts, and giants too, who long time strove with God. He gave them their reward!

#### II

As soon as night was come, he<sup>2</sup> set out to visit the high-built hall, to see how the Ring-Danes were faring after the drinking of the mead. He found therein a band of warrior-nobles sleeping after the feast. They knew

<sup>1</sup> Adapted from the translation of Chauncey B. Tinker. Used by permission. <sup>2</sup> pronounced Hrothgar <sup>3</sup> *pr.* Heorot (= Hart) <sup>4</sup> the monster, Gren'del

<sup>1</sup> Cain    <sup>2</sup> Grendel

naught of sorrow, that wretched lot of all mankind. The creature of destruction, fierce and greedy, wild and furious, was ready straight, and seized thirty thanes upon their bed. Then back he returned to his abode, exulting in his booty, back to his lair with his fill of slaughter.

Then at dawn, with break of day, Grendel's deeds were made manifest to men. Then was the voice of weeping uplifted — a great cry in the morning, because of the slaughter. The famous lord, the prince exceeding good, sat joyless, after they looked upon the track of the monster, the accursed foe; the mighty hero suffered, sorrowing for his thanes. Too great was that strife, too loathsome and lasting.

It was no longer than a single night ere he wrought more deeds of murder; he recked not of the feud and the crime — he was too fixed in them! Then, when the hatred of that thane of hell was fully known to them, truly told by tokens manifest, it was easy to find the man who sought out a resting-place elsewhere more at large, a bed among the bowers. He kept himself thereafter further aloof and more secure, whosoever escaped the fiend.

Thus he tyrannized over them and alone against them all fought accursedly, until empty stood that best of houses. Long was the time: twelve winters the friend of the Scyldings<sup>1</sup> suffered distress yea, every woe, unbounded sorrow. And so it became known unto the children of men — sadly told in song — that Grendel had long been fighting against Hrothgar, had maintained hostilities, war and feud, many a season, an unending strife. He desired not peace with any of the men of the Danish race, would not cease the slaughter nor pay for the murders; nor durst any of the wise men look for rich reparation at the destroyer's hands. The terrible monster, the dark shadow of death, kept pursuing; warrior and youth he trapped and ensnared. Night after night he haunted the misty moors. Men know not whither hell's secret ministers wander in their rounds.

Thus the enemy of man, the terrible lone wanderer, oft wrought many a foul deed, much grievous affliction. In the darkness of night he abode in Heorot, the hall brightly adorned. Yet he could not approach the

throne, precious in the sight of God, nor did he know His love.

A great and heart-breaking sorrow was this for the kind lord of the Scyldings to bear. Many mighty men oft sat in council, deliberated together what were best for great-hearted men to do against these fearful terrors. Sometimes they vowed sacrifices at their idol-fanes; prayed aloud that the Destroying Spirit would devise a help against the folk-sufferings. Such was their custom, their heathen faith; the thoughts of their heart were turned on hell; they knew not the Creator, the Judge of deeds; they wist not of the Lord God; verily, they knew naught of the worship of the Ruler of heaven, the King of glory.

Woe unto him who through deadly hate is doomed to thrust his soul into the fiery abyss, to hope for no comfort, no change in anyway. But blessed is the man who at his death may go unto the Lord and find protection in his Father's bosom.

### III

So the son of Healfdene<sup>1</sup> kept ever brooding over his sorrow. The wise hero could not turn aside the suffering; too grievous, too hateful and long-continued was the strife which had come upon that people, cruel destruction, greatest of evils that come by night.

A thane of Hygelac,<sup>2</sup> great among the Geats,<sup>3</sup> heard in his native land of these deeds of Grendel. In his strength he was the best of men in the day of this life, noble and mighty. He bade make ready for him a goodly ship; he said that he would go over the ocean-road unto that war-king, the famous prince, since he had need of men. Little did the prudent thanes blame him for that journey; though he was dear to them; they encouraged him in his high purpose, and looked for good omens. The hero had warriors, chosen from among the Geats, the bravest he could find. Fifteen in all went down to the ship; the skilled mariner led them to the shore.

Time wore on. The ship was launched upon the waves, the boat under the cliff. The ready warriors mounted the vessel. The ocean-streams dashed the waves upon the beach. The men bore rich trappings into the bosom of the ship, splendid war-harness. The warriors

<sup>1</sup> *pr.* Shild'ings

<sup>1</sup> *i.e.* Hrothgar; *pr.* Hfalf'den e <sup>2</sup> *pr.* Hee'ye lác  
<sup>3</sup> *The G is hard.*

pushed off their tight-fitted craft on the wished-for adventure. So, driven by the wind, the bark most like unto a bird sped, foamy-necked, across the waves, until, about the same hour the second day, the curving prow had journeyed so far that the travelers saw land, saw gleaming cliffs and lofty hills, broad ocean-headlands. Thus the sea was crossed, and the voyage ended. Then the Weders<sup>1</sup> went quickly up ashore, made fast their ship; their sarks rounded, their battle-armor, they thanked God that their sea-paths had been easy.

## IV

[They are halted by Hrothgar's coast-guard, who after satisfactory replies to his questions guides them to Heorot.]

## V

The street was bright with many-colored stones; the path guided the men together. The byrnie gleamed, hard and hand-locked, the bright iron rings sang in the armor, as they approached the hall in their battle-harness. Weary of the sea, they placed their broad shields, bucklers wondrous hard, against the wall of the house; they sat down upon the bench. Their byrnies rang, harness of heroes. Their ashen spears stood together, the gray-tipped weapons of the seamen. This armored band was well adorned with weapons.

Then a proud warrior asked the heroes concerning their lineage: "Whence bring ye your plated shields, your gray war-shirts, and your visored helmets and this heap of spears? I am Hrothgar's follower and herald. Never have I seen so great a band of strangers of more courageous mood. I think that ye have sought out Hrothgar nowise as exiles, but from valor and out of the greatness of your hearts."

Him the proud prince of the Weder people, famed for his strength, answered again; he spoke a word, bold under his helmet: "We are table-companions of Hygelac. Beowulf is my name. I will tell my errand unto the son of Healfdene, the great king thy lord, if he will grant us to approach him who is so good."

Wulfgar spoke — he was a chief of the Wendlas, his greatness was known unto many, his might and wisdom: "I will ask the friend of the Danes, king of the Scyldings, giver of

rings, the mighty lord, touching thy journey, as thou dost entreat, and will straightway make known to thee what answer the good king thinketh meet to give me."

He turned then quickly to where Hrothgar was sitting, old and very white-haired, with his company of thanes, the valiant man went until he stood before the face of the lord of the Danes — he knew the custom of the court. Wulfgar spoke to his friendly lord: "Hither are arrived, come from afar across the ocean's circuit, men of the Geats; their chief the warriors call Beowulf. They beg to speak with thee, my lord. Refuse not to converse with them, O gracious Hrothgar. In their equipment they seem worthy of the esteem of heroes, and verily the chief who led the warriors hither is a man of valor."

## VI

Hrothgar spoke, the defence of the Scyldings: "I knew him when he was a child; his father was called Ecgtheow,<sup>1</sup> to whom at his home Hrethel<sup>2</sup> the Geat gave in marriage his only daughter. His brave son is now come hither, visiting a loyal friend. Moreover, the seafarers, who carried thither rich gifts as goodwill offerings to the Geats, have said that he, strong in battle, has in the grip of his hand the strength of thirty men. Him holy God hath sent unto us, as I hope, to be a gracious help to the West-Danes against the terror of Grendel. I shall give the hero gifts for his boldness. Make haste and bid all the band of kinsmen come in together unto us. Say to them moreover that they are welcome among the Danish people."

Then Wulfgar went to the door of the hall, announced the word from within: "To you my victorious lord, prince of the East-Danes, bids me say that he knows your noble lineage, and that ye, as men of stout courage, are welcome unto him hither over the billows of the sea. Now ye may go in unto Hrothgar in your war-array, under your helmets; let war-shields, spears, shafts of slaughter, here await the issue of your words."

Then the mighty one arose, about him many a warrior, a noble group of thanes! Some remained and guarded the armor, as the chief bade them. The heroes hastened on, the

<sup>1</sup> Wed'ers; *the same as the Geats*

<sup>1</sup> *pr. Edge'thio*

<sup>2</sup> *pr. Hrayth'el*



herald leading them, under the roof of Heorot. The great-hearted man, bold under his helmet, came forward until he stood upon the hearth. Beowulf spoke — on him gleamed his byrnie, his coat of mail, linked by the smith's craft: "Hail to thee, Hrothgar! I am Hygelac's kinsman and thane. Many an exploit have I undertaken in the days of my youth. To me in my native land Grendel's doings were publicly made known, seafarers say that this hall, this best of houses, stands empty and useless for all men, as soon as evening light is hidden under the vault of heaven. Then my people, the best and wisest men among them, urged me, King Hrothgar, to come unto thee, because they knew the strength of my might. They had themselves looked on when I came from the fight, stained with the blood of my foes, where I bound five of my enemies, destroyed a giant race, and slew by night the sea-beasts on the wave. I endured great distress, avenged the affliction of the Weder people — woes had they suffered! — I ground in pieces the angry foe. And now I alone will hold a meeting with Grendel, the giant monster. One boon I beg of thee, prince of the Bright Danes, defence of the Scyldings, that thou deny me not, thou shield of warriors, friend of the people, now I am come so far, that I alone, I and my band of thanes, this my brave company, may cleanse Heorot. I have learned, too, that the monster in his rashness recks not of weapons. Therefore, so that the heart of Hygelac my lord may be gladdened because of me, I scorn to carry sword or broad shield, the yellow buckler, into the fight. But with my hands I will grapple the fiend and fight for life, foe against foe. There must bow to the judgment of God he whom death taketh. I think that if he can prevail in the hall of war he will fearlessly devour the Geats, the pride of mankind, even as he has often done. Thou shalt have no need to cover my head if death take me, for he will have me, all red with gore; he will bear away the bleeding corpse to feast upon it, the lone wanderer will pitilessly eat it, staining his moor-haunts; thou needst not then take more thought for the care of my body. But send thou to Hygelac, if the fight take me, the matchless mail, best of armors, that guards my breast; it is an heirloom of Hrethel, the work of Weland.<sup>1</sup> Wyrð<sup>2</sup> ever goeth her destined course."

<sup>1</sup> Way'land<sup>2</sup> Fate

## VII

Then spoke Hrothgar, defence of the Scyldings: "Because of obligations, my friend Beowulf, and because of kindnesses, hast thou come to visit us. Thy father fought the greatest of feuds, for he slew with his hand Heatholaf<sup>1</sup> among the Wylfings, wherefore the Weder people, in dread of war, could not harbor him. Thence he came to the South-Danes, the proud Scyldings, over the surge of the waves. At that time I had begun to rule the Danish folk, and in my youth held the spacious kingdom, the treasure city of warriors; then was Heregar<sup>2</sup> dead, my elder brother lifeless, the son of Healfdene — he was a better man than I. Afterwards I settled that feud with money, I sent olden treasures to the Wylfings across the ocean's back, and Ecgtheow swore oaths to me.

"Sorrowful am I in soul to tell unto any man what humiliation and sudden mischief Grendel has wrought me in Heorot with his thoughts of hate. My hall-troop, my warrior-band, is wasted. Wyrð hath swept them away into the dread clutch of Grendel (God can easily check the deeds of that mad foe!) Full oft my warriors, when the beer was drunken, have boastfully vowed over their ale-cups to await in the beer-hall with their terrible swords the onset of Grendel. Then in the morning, when shone the day, this mead-hall, this lordly house, was all stained with blood, the benches reeking with gore — the hall drenched in blood. So, the fewer had I then of loyal men, of beloved warriors, because of those whom death had snatched away. Sit now to the feast, and unseal to men, as thy mind moveth thee, the thoughts of thy heart, and all thy confidence of victory."

Then in the beer-hall a bench was made ready for the Geat-men, one and all. Thither the stout-hearted men went to sit in the pride of their strength. A thane did service, who bore a chased ale-flagon in his hand, and poured out the bright mead. At times a bard sang, clear-voiced in Heorot. There was merriment among the heroes, no little rejoicing of Danes and Weders.

## VIII

[Unferth, son of Ecglaf,<sup>3</sup> being drunk and also jealous of Beowulf, taunts him about a

<sup>1</sup> *pr.* Hlath'o laf<sup>2</sup> Hær'ē gar<sup>3</sup> Edg'laf

swimming-match in the North Sea with Brēca. Beowulf is angered and boastfully tells the truth about that adventure. This puts Unferth to silence ]

## IX

Then rejoiced the giver of treasure, the gray-haired king, famous in battle; the prince of the Bright-Danes trusted in him for help; the shepherd of the people heard from Beowulf his firm resolve. The laughter of the thanes arose; loud rang the din, joyous were their words.

Wealhtheow,<sup>1</sup> Hrothgar's queen, went forth, mindful of courtesies; in her gold array she greeted the men within the hall. The noble lady first gave the cup unto him who guarded the land of the East-Danes; she bade him, beloved of his people, be blithe at the beer-drinking. The victorious king partook in gladness of the feast and the hall-cup. Then the lady of the Helmings moved about unto old and young in every part of the hall, offering the costly cup, until the moment came that the diademed queen, noble of mind, bore the cup to Beowulf. She greeted the lord of the Geats, and thanked God, discreet in her words, that the desire of her heart was brought to pass, that she might put her trust in some hero for relief from all her affliction. That warrior, fierce in strife, received the cup from Wealhtheow; and then, eager for the fight, Beowulf, son of Ecgtheow, spoke and said: "I made this resolve when I put to sea and embarked with my band of men: that I would either wholly fulfil the desire of your people, or fall in the struggle, fast in the grip of the fiend. I shall bravely accomplish noble deeds or abide mine end in this mead-hall." These words, these boastings of the Geat were well-pleasing to the lady; the noble queen, in her array of gold, went to sit by her lord.

Then again as of old the great word was spoken in that hall; joyous was the company — there was the sound of a mighty people — until at last the son of Healfdene was minded to go to his evening rest, for he knew that the monster intended war upon the high hall as soon as men could no more see the light of the sun and shadowy creatures came gliding forth, wan 'neath the clouds, night darkening over

all. The whole company arose. Hrothgar greeted Beowulf — hero greeted hero — and wished him well, wished him the mastery in the wine-hall, and spoke this word: "Never, since I could lift hand and shield, have I entrusted unto any man this royal hall of the Danes, save now unto thee. Have thou and hold this best of houses; bethink thee of thy mighty deeds, show forth thy valiant strength, be watchful against the foe. Thy desires shall not be unsatisfied, if thou escape with thy life from the great adventure."

## X

Then Hrothgar, lord of the Scyldings, went out of the hall with his company of men; the warrior-chief was minded to go unto Wealhtheow, his queen and consort. The glorious king, as men have learned, had set a guardian in the hall to wait for Grendel; Beowulf did special service for the lord of the Danes, keeping watch against the coming of the monster. Verily, the chief of the Geats trusted surely in his mighty strength and in the favor of the Lord. Then he put off from him his iron byrnie and the helmet from his head; his jeweled sword, choicest of weapons, he gave unto his thane, bidding him take charge of his war-armor. Then, ere he mounted upon his bed, Beowulf of the Geats spoke a boastful word: "I deem myself nowise lesser than Grendel in my deeds of warfare; therefore, not with the sword will I quell him and take his life, though I am fully able. He knows not the use of good weapons — how to strike at me, or hew my shield, fierce though he be in evil deeds, but we two this night will use no sword, if he dare come to the fight without a weapon. Therefore let all-knowing God, the holy Lord, adjudge the victory to whichever it be, as seemeth meet to Him."

Then the brave warrior laid him down; the pillow received the face of the hero, and round about him many a bold seaman sank down upon his bed. None of them thought ever again to reach the home he loved, his kinsfolk, or the town where he was bred; for they had heard that a bloody death had already carried off far too many of the Danish men in that wine-hall. But the Lord wove victory for them, granting unto the Weder people comfort and help, that they should all overcome their enemy by one man's might and by his single strength. Thus is the truth

<sup>1</sup> Walk'thio

manifest that Almighty God hath ruled mankind throughout all time.

In the gloom of the night came stalking that ranger of the dark. The watchmen slept, they who had been set to guard the horn-gabled hall — all slept, save one — for it was well known to men that the ruthless foe could not drag them beneath the shades when the Creator willed it not. But Beowulf, wrathfully watching for the foe, awaited in anger the issue of the fight.

### XI

Then from the moorland, 'neath the misty hillsides, came Grendel striding; God's anger was on him. The deadly foe intended to ensnare some man in that high hall. On he strode beneath the clouds, until he could see full well the wine-hall, the gilded house of men, all bright with gold. This was not the first time that he had visited Hrothgar's home, but never in all the days of his life, before or since, did he encounter from a hall-thane harder fortune. So the creature, of all joys bereft, came marching on unto the hall. The door, though fast in fire-hardened bands, sprang open straightway, soon as he touched it with his hands. Thus, plotting evil, he burst open the entrance to the hall, for he was swollen with rage. Quickly thereafter the fiend was treading upon the bright-paved floor, moving on in wrathful mood. Out of his eyes started an ugly light, most like to flame. He saw in the hall many warriors, a kindred band together, a group of clansmen all asleep. Then he laughed in his heart. The cursed monster thought to take the life from each body, ere the day broke; for there was come to him the hope of a plenteous feast. But it was not fated that he should devour any more of the race of men after that night.

The mighty kinsman of Hygelac was watching to see how the deadly foe would go about his swift attacks. The monster thought not of tarrying, but sudden, for his first move, he seized upon a sleeping thane, rent him in pieces unawares, bit into the body, drank the blood from the veins, and swallowed him in huge pieces. In a moment he had devoured the whole corpse, even the hands and feet. He stepped on nearer and seized with his hands the great-hearted warrior on his bed. The fiend clutched at him with his claw, but Beowulf quickly grasped it with deadly pur-

pose and threw his weight against the arm. Straightway that master of crimes discovered that never in this world, in all the corners of the earth, had he met in any man a mightier handgrip. He was terrified at heart; but he could get away never the faster for that. He was eager to be gone; he wished to flee away into the darkness, to rejoin the horde of devils. His experience there was not such as he had met in the former days. Then the good one, the kinsman of Hygelac, bethought him of his speech at even; he stood upright and grappled him fast. His fingers cracked; the giant was making off, the hero followed him close. The monster was minded to fling loose, if he could, and flee away thence to the fen-hollows; he knew that the strength of his arm was in the grasp of an angry foe. That was a sad journey that the destroyer made to Heorot.

Loud rang the lordly hall. All the Danes dwelling in that city, nobles and heroes every one, were struck with terror. Furious were both the maddened wrestlers. The house re-echoed. It was a great wonder that the wine-hall withstood these battling foemen, that the fair building fell not to the ground; but all within and without it was so firmly strengthened by iron bands, cunningly forged. There, as I have heard men tell, many a mead-bench, gold-adorned, started from its base, where the fierce ones were struggling. The wise councillors of the Scyldings had not thought that any among men would ever be able to wreck by force this goodly house, bedecked with bones, or to destroy it by craft, unless perchance the fire's embrace should swallow it in smoke.

A noise arose, oft renewed; a ghastly terror fell on all the North-Danes who from the wall heard the shrieking, heard God's enemy yelling out his terror-song, his joyless chant — hell's captive howling over his wound. He held him fast who in his strength was the mightiest of men in the day of this life.

### XII

The defence of heroes would by no means let the murderer escape alive — he counted his life of no value to any of the people. There many a warrior of Beowulf's drew his old sword, they thought to protect the life of their lord, the great prince, if so they might. They knew not, those brave warriors, when they plunged into the fight, thinking to hack the monster on every side and take his life,

that not the choicest blade on earth nor battle-axe could graze that foul destroyer; for he had bound by a spell weapons of war and every edged sword. Yet he was doomed to die a wretched death in the day of this life, the outcast spirit must needs journey far away into the power of fiends. There he found, that foe to God, who many a time ere now in mirthful mood had wrought mischief against the children of men, that his wound-proof body availed him not, for the valiant kinsman of Hygelac had got him by the hand. Hateful to each was the life of the other. The evil beast endured sore pain of body. Upon his shoulder a gaping wound appeared; the sinews sprang asunder, the joints burst apart. The glory of the fight was given unto Beowulf. Grendel, sick unto death, was doomed to flee thence and seek his joyless abode 'neath the fen-cliffs. Full well he knew that the end of his life was come, the appointed number of his days.

By that deadly fight the desire of all the Danes was satisfied. He who came from far, wise and valiant in spirit, had cleansed Hrothgar's hall and freed it from danger. He rejoiced in the night's work, in his heroic deeds. The lord of the Geats had made good his boast to the East-Danes, had saved them out of all their affliction, the harrowing torment, no little sorrow, which they had suffered and were doomed to bear in sad necessity. A manifest token of the fight was seen, when, 'neath the spacious roof, the warrior placed the hand and arm and shoulder — the whole limb and claw of Grendel.

## THE DEATH OF GRENDEL'S MOTHER

(ll. 1321-1650)

[Grendel's mother, a monster even more terrible than himself, came the next night to avenge her son. She seized a warrior named Æschere (*pr.* Ash'hēr e) and carried him and the arm of Grendel off to her home in the fens.]

## XX

Hrothgar spoke, the defence of the Scyldings: "Ask not after bliss — sorrow is renewed in the hall to the Danish people. Æschere is dead, Yrmenlaf's elder brother,

## XIII

In the morning, as I have heard, many warriors were about the gift-hall; chieftains came from far and near, over the wide-stretching roads, to gaze upon the wonder, the tracks of the enemy. Grievous seemed his death to none of those who beheld the traces of the inglorious foe; how he, weary at heart, vanquished in the strife, death-doomed and put to flight, took his last steps to the pool of the water-monsters. There the brine was foaming with blood, the awful surge of the waves welled up, all mingled with blood and hot gore; the death-doomed one had dived. Afterwards, joyless in his fen-lair, he laid down his life, his heathen soul, there Hell seized him.

Thence returned the veterans and many a youth from their glad journey, proudly riding from the mere upon their horses, heroes upon white steeds. There was proclaimed the greatness of Beowulf. Full oft 'twas said that south nor north, between the seas, o'er all the broad earth beneath the arch of heaven, none among shield-bearing warriors was of higher worth, none more worthy of a kingdom. They did not in the least say aught against their own kind lord, gracious Hrothgar, for he was a good king!

At times the warriors let their yellow steeds run, contend in racing, where the ways seemed good to them and known for their excellence.

At times one of the king's thanes, laden with boasts, mindful of song, a man who knew old tales without number — one word found another, properly bound with it — this man skilfully narrated the adventure of Beowulf, and cunningly composed other well-wrought lays with interwoven words.

my councilor and my adviser, who stood by me, shoulder to shoulder, when we warded our heads in battle, while hosts rushed together and helmets crashed. Like Æschere should every noble be — an excellent hero. He was slain in Heorot by a murderous exiled demon.

"I know not whither the awful monster, exulting over her prey, has turned her re-treating steps, rejoicing in her fill. She has avenged the strife in which thou slewest Grendel yesternight, grappling fiercely with him, for that he too long had wasted and

destroyed my people. He fell in battle, forfeiting his life, and now another is come, a mighty and a deadly foe. She would avenge her son, and has retaliated in a way that will be a heavy woe to many a thane who grieves in spirit for his treasure-giver. Stilled lies the hand that did satisfy all your desires.

"I have heard my people, dwellers in the land, hall-rulers, say that they had often seen two such mighty stalkers of the marches, spirits of otherwhere, haunting the moors. One of them, to the best of their judgment, was like unto a woman, the other miscreated being, in the image of man wandered in exile (save that he was larger than any man), whom in the olden time the people named Grendel. The father they know not, nor whether before them there had been other monsters in their uncanny lineage. They dwell in a hidden land amid wolf-haunted slopes and savage fen-paths, nigh the wind-swept cliffs where the mountain-stream falls, shrouded in the mists of the headlands, its flood flowing underground. It is not far thence in measurement of miles that the mere lieth. Over it hang groves hoar as with frost; a forest firm-rooted bends over the waters. There every night is a dread wonder seen — fire on the flood! There lives none of the children of men so wise that he knoweth the depths thereof. Although hard pressed by hounds, the heath-ranging stag, with mighty horns, should chance upon that forest, driven from afar, yet sooner will he yield up life and breath upon the bank than plunge in and hide his head. That is not a pleasant place. Thence the surge riseth, wan to the clouds, when the winds stir up foul weather, till the air thickens and the heavens weep.

"Now once again help rests with thee alone. Thou knowest not yet the spot, the savage place where thou mayst find the sinful creature. Seek it out, if thou dare. I will reward thee with riches as I did aforetime, with ancient treasures and twisted gold, if thou get thence alive."

## XXI

Then spoke Beowulf, son of Ecgtheow: "Sorrow not, thou wise man. It is better for a man to avenge his friend than mourn exceedingly. Each of us must abide the end of the earthly life, wherefore let him who may, win glory ere he die, that shall be best for a warrior when life is past. Arise, O

guardian of the kingdom, let us straightway go and look upon the tracks of Grendel's dam. I promise thee this: she shall not escape to the covert, nor to the bosom of the earth, nor to the bottom of the sea, go where she will. This day do thou bear in patience every woe of thine, as I expect of thee." Then the old man sprang up and thanked God the mighty Lord, for what that man had said.

Then they bridled Hrothgar's horse, a steed with wavy mane. The wise prince rode out in splendid array; a troop of warriors with their shields attended him. Footprints were clearly to be seen along the forest-path, her track across the lands, as she went back over the murky moor, and bore away lifeless the best of the thanes who with Hrothgar ruled the hall.

Over steep and rocky slopes and narrow ways went the offspring of princes, over straight lonely passes, unknown paths, over sheer cliffs, where were many haunts of the sea-monsters. He, with a few prudent men, went on before to view the spot, until he suddenly came upon mountain-trees o'erhanging the gray rock — a cheerless wood. Beneath it lay a water, bloody and troubled. All the Danes, all the friends of the Scyldings, each hero and many a thane, were sad at heart and had to suffer sore distress, when there upon the sea-cliff they found the head of Æschere. The waters were seething with blood and hot gore — the people looked upon it.

At times the horn sang out an eager battle-lay. All the troop sat down. They saw upon the water many of the serpent kind, strange sea-dragons swimming the deep. Likewise lying along the headland-slopes they saw monsters, serpents and wild beasts, such as oft at morning-tide make a journey, fraught with sorrow, over the sail-road. These sped away, bitter and swollen with wrath, when they heard the sound, the song of the battle-horn. But one of them the lord of the Geats with bow and arrow deprived of life, as it buffeted the waves, so that the hard shaft pierced the vitals; it was then the slower in its swimming on the sea, for death seized it. Straightway it was hard pressed with the sword-hooked boar-spears, fiercely attacked, and drawn up on the cliff, a wondrous wave-tosser. The men examined the strange and grisly beast.

Then Beowulf girded him with noble armor; not at all did he fear for his life. His byrnie, hand-woven, broad, and of many colors, was

to search out the deeps. This armor could well protect his body so that the grip of the foe could not harm his breast, nor the clutch of the angry beast do aught against his life. Moreover, the white helmet guarded his head, e'en that which was to plunge into the depths of the mere, passing through the tumult of the waters; it was all decked with gold, encircled with noble chains, as the weapon-smith wrought it in the days of yore; wondrously he made it, and set it about with boar-figures so that no brand nor battle-sword could bite it.

Nor was that the least of his mighty aids which Hrothgar's spokesman lent him in his need; — the name of the hilted sword was Hrunting, and it was one of the greatest among the olden treasures; its blade was of iron, stained with poison-twigs, hardened with the blood of battle; it had never failed any man whose hand had wielded it in the fight, any who durst go on perilous adventures to the field of battle; this was not the first time that it was destined to do high deeds. Surely when the son of Ecglaf, strong in his might, lent that weapon to a better swordsman, he did not remember what he had said when drunk with wine; himself he durst not risk his life beneath the warring waves and do a hero's deeds; there he lost the glory, the fame of valor. It was not so with the other when he had armed him for the fight.

## XXII

Beowulf spoke, son of Ecgtheow: "Remember, thou great son of Healfdene, wise chieftain, gracious friend of men, now that I am ready for this exploit, what we two spoke of aforetime; that, if I for thy need must lose my life, thou wouldst ever be as a father to me when I was gone hence. Guard thou my thanes, my own comrades, if the fight take me; and the treasures that thou gavest me, beloved Hrothgar, do thou send unto Hygelac. Then, when the son of Hrethel, lord of the Geats, shall look upon that treasure, he may behold and see by the gold that I found a bountiful benefactor, and enjoyed these gifts while I might. And do thou let Unferth, that far-famed man, have the old heirloom, the wondrous wavy sword of tempered blade. I will win glory with Hrunting, or death shall take me."

After these words the lord of the Weder-Geats boldly made haste; he would await no

answer, but the surging waters swallowed up the warrior. It was a good part of a day ere he got sight of the bottom.

At once the blood-thirsty creature, she who had lived for a hundred seasons, grim and greedy, in the waters' flow, found that one was there from above seeking out the abode of monsters. She clutched at the warrior; seized him with her terrible claws; nevertheless she did no harm to his sound body, for the ringèd armor girt him round about, so that she could not pierce the byrnie, the linkèd coat of mail, with her hateful fingers. Then the mere-wolf, when she came to the bottom, bore the ring-prince to her dwelling, so that he could nowise wield his weapons, brave though he was; for many monsters came at him, many a sea-beast with awful tusks broke his battle-sark; the evil creatures pressed him hard.

Then the hero saw that he was in some dreadful hall, where the water could not harm him a whit; the swift clutch of the current could not touch him, because of the roofed hall. He saw a fire-light, a gleaming flame brightly shining. Then the hero got sight of the mighty mere-woman — the she-wolf of the deep. He made at her fiercely with his war-sword. His hand did not refuse the blow, so that the ringèd blade sang out a greedy war-song on her head. But the stranger found that the gleaming sword would make no wound, would do no harm to her life, but the blade failed the prince in his need. It had aforetime endured many a hard fight, had often cleft the helmet and the byrnie of the doomed; this was the first time for the precious treasure that its glory ever failed. Yet the kinsman of Hygelac, heedful of great deeds, was steadfast of purpose, not faltering in courage. Then the angry warrior threw from him the carved sword, strong and steel-edged, studded with jewels, and it lay upon the ground. He trusted to his strength, to the mighty grip of his hand. So must a man do when he thinketh in battle to win lasting praise; he taketh no thought for his life.

Then the lord of the War-Geats, shrinking not from the fight, seized Grendel's mother by the shoulder, and full of wrath, the valiant in battle threw his deadly foe so that she fell to the floor. Speedily she paid him his reward again with fierce grapplings and clutched at him, and being exhausted, he stumbled and fell — he, the champion, strongest of warriors.

Then she leaped and sat upon him, and drew her dagger, broad and brown-edged, to avenge her son, her only offspring. But on his shoulder lay his woven coat of mail, it saved his life, barring the entrance against point and blade. Thus the son of Ecgtheow, the chief of the Geats, would have made the journey of death, had not his battle-byrníe, his hard war-corslet, been of aid to him, and Holy God brought victory to pass; the wise Lord, the King of heaven easily adjudged it aright, after he had got up again.

## XXIII

Then he saw among the armor a victorious blade, an old sword of the giant-age, keen-edged, the glory of warriors; it was the choicest of weapons — save that it was larger than any other man was able to carry into battle — good, splendidly wrought, the work of the giants. The warrior of the Scyldings seized the linked hilt; savage and angry, he drew forth the ring-sword, and, hopeless of life, smote fiercely, so that the hard sword caught her by the neck, breaking the bone-rings; the blade drove right through her doomed body; she sank upon the floor. The sword was bloody; the hero exulted in his deed.

The flame burst forth; light filled the place, even as when the candle of heaven is shining brightly from the sky. He gazed about the place and turned him to the wall; the thane of Hygelac, angry and resolute, lifted the great weapon by the hilt. The blade was not worthless to the warrior, for he wished to repay Grendel straightway for the many attacks which he had made upon the West-Danes — oftener far than once — what time he slew Hrothgar's hearth-companions in their slumber, devoured sleeping fifteen of the Danes and carried off as many more, a horrid prey. The fierce warrior had given him his reward, inasmuch that he now saw Grendel lying lifeless in his resting-place, spent with his fight, so deadly had the combat been for him in Heorot. The body burst wide open when it suffered a blow after death, a mighty sword-stroke, and thus he smote off the head.

Soon the prudent men who were watching the mere with Hrothgar saw that the surging waves were all troubled, the water mingled with blood. The old men, white-haired, talked together of the hero, how they did not expect of the prince that he would ever come again to their great lord, exultant in victory; for

many believed that the sea-wolf had rent him in pieces.

Then came the ninth hour of the day. The bold Scyldings left the cliff, the bounteous friend of men departed to his home. But the strangers sat there, sick at heart, and gazed upon the mere; they longed, but did not believe that they should ever see their own dear lord again.

Meanwhile the sword, that war-blade, being drenched with blood, began to waste away in icicles of steel; it melted wondrously away, like ice when the Father looseneth the frost bonds, unwindeth the water-ropes, He who ruleth the times and seasons — He is true God. The lord of the Weder-Geats took no treasure from that hall, although he saw much there, none save the head, and the hilt bright with treasure; the blade had melted, the graven sword had burned away, so hot had been the blood, so venomous the outcast spirit that had perished there.

Soon he was swimming off, he who had survived the onset of his foes; he dived up through the water. The surging waves were cleansed, the wide expanses, when that outcast spirit had given up her life-days and this transitory world.

Then came to land, stoutly swimming, the defence of seamen; he rejoiced in his sea-spoil, the great burden that he bore with him. To meet him went his valiant band of thanes, giving thanks to God; they rejoiced in their chief, that they were permitted to see him safe and sound. Then they quickly loosed helm and byrníe from the valiant man. The mere grew stagnant, the water 'neath the clouds was discolored with the gore of battle.

They fared forth thence along the foot-path glad at heart; measured the earth-ways, the well-known roads. The men, kingly bold, bore away the head from the sea-cliff — a hard task for all those men, great-hearted as they were; four of them must needs bear with toil that head of Grendel upon a spear to the gold-hall, until at last the fourteen Geats, bold and warlike, came marching to the hall, their brave lord with them in the midst of the troop trod the meadows. Then the chief of the thanes, the valiant man crowned with glory, the warrior brave in battle, went in to greet Hrothgar. And Grendel's head was borne by the hair into the hall where men were drinking — an awful sight for the heroes and the lady too — a wondrous spectacle. The people gazed upon it.

## FROM THE ANGLO-SAXON CHRONICLE

## CYNEWULF AND CYNEHEARD

755 Here [*i.e.* in this year] Cynewulf and the Wessex Council took from Sigebyrt, for unrighteous deeds, his kingdom except Hampshire, and that he kept until he slew the chief who had dwelled with him longest. And then Cynewulf drove him away to Andred; and he lived there until a country fellow stabbed him at Privet's Flood and avenged the chief, Cumbra.

And this Cynewulf often fought in great fights with the Welsh.

And about thirty years after he got the kingdom, he had it in mind to banish a prince who was called Cyneheard (and this Cyneheard was Sigebyrt's brother).

And he [Cyneheard] found out that the King with a little troop was at Merton in the company of a woman, and he overtook him there and surrounded the house before the men who were with the King discovered him.

And then the King heard this, and he went to the door, and defended himself not ignobly until he saw the prince and then rushed out at him and wounded him severely; and they were all fighting with the King until they had slain him.

And then through the woman's cries the King's thanes learned of the disturbance and they ran thither each by himself as soon as he could be ready. And the prince offered each of them money and life, and none of them

would take it; but they went on fighting until they all lay dead but one British hostage and he was sore wounded.

Then in the morning the King's thanes who had remained behind heard that the King was slain. Then they rode up, his chief Osric and Wiferth his thane, and the men that he had left behind him; and they found the prince in the town where the King lay dead, and the gates were locked upon them, and they went against it.

And Cyneheard offered them money and land at their own will if they would grant him the kingdom, and told them that their own kinsmen were with him who would not leave him.

And they said that no kinsman was dearer to them than their lord and that they never would follow his slayer. And they told their kinsmen that they might go away unharmed; and they said that the same offer had been made to their fellows who had been with the King.

And they replied that they did not care for this "more than your fellows who were slain with the King."

And they went on fighting about the gates until they got in and slew the prince and the men who were with him, all but one who was the chief's godson; and he saved his life, although he was many times wounded.

RIDDLES<sup>1</sup>

## THE SWAN

My robe is noiseless while I tread the earth,  
Or tarry 'neath the banks, or stir the shallows;  
But when these shining wings, this depth of air,  
Bear me aloft above the bending shores  
Where men abide, and far the welkin's  
strength  
Over the multitudes conveys me, then  
With rushing whirl and clear melodious sound  
My raiment sings. And like a wandering spirit  
I float unweariedly o'er flood and field.

## THE HORN

I was an armed warrior, but now  
The youthful courtier covers my proud neck

With twisted filigree of gold and silver.  
Sometimes I'm kissed by heroes, and again  
I woo to battle with my melody  
Comrades in full accord. At times the courser  
Bears me across the border, and again  
Over the floods the stallion of the sea  
Conveys me radiant with ornaments.  
Sometimes a maiden, garlanded with jewels, 10  
Brims full my winding bosom, and again  
Perforce I lie — hard, headless, solitary  
Upon the board. Sometimes, set off with  
trappings,

<sup>1</sup> Translated by Herbert B. Brougham. Reprinted from Cook and Tinker, *Translations from Old English Poetry*, Ginn and Company, publishers



In comely guise upon the wall I hang  
 Where heroes drink. Again, horsed warriors 15  
 On forays wear me, glorious apparel,  
 Then, dappled with gold, I must inspire the  
     wind  
 From some one's bosom. Whilom stately men

I summon to banquetings and wine, some-  
     times  
 My voice resounds with freedom to the  
     captive, 20  
 Flight to the foe. Now find out what I'm  
     called.

THE RUINED CITY<sup>1</sup>

Wondrously wrought and fair its wall of  
     stone,  
 Shattered by Fate! The castles rend asunder,  
 The work of giants moldereth away,  
 Its roofs are breaking and falling; its towers  
     crumble  
 In ruin. Plundered those walls with grated  
     doors — 5  
 Their mortar white with frost. Its battered  
     ramparts  
 Are shorn away and ruined, all undermined  
 By eating age. The mighty men that built it,  
 Departed hence, undone by death, are held  
 Fast in the earth's embrace. Tight is the  
     clutch 10  
 Of the grave, while overhead for living men  
 A hundred generations pass away.

Long this red wall, now mossy gray, with-  
     stood,  
 While kingdom followed kingdom in the land,  
 Unshaken 'neath the storms of heaven — yet  
     now 15  
 Its towering gate hath fallen. . . .  
 Radiant the mead-halls in that city bright,

Yea, many were its baths. High rose its  
     wealth  
 Of horned pinnacles, while loud within  
 Was heard the joyous revelry of men — 20  
 Till mighty Fate came with her sudden change!  
 Wide-wasting was the battle where they  
     fell.  
 Plague-laden days upon the city came;  
 Death snatched away that mighty host of  
     men. . . .

There in the olden time full many a thane,  
 Shining with gold, all gloriously adorned, 26  
 Haughty in heart, rejoiced when hot with  
     wine;  
 Upon him gleamed his armor, and he gazed  
 On gold and silver and all precious gems;  
 On riches and on wealth and treasured jewels,  
 A radiant city in a kingdom wide. 31  
 There stood the courts of stone. Hotly  
     within,  
 The stream flowed with its mighty surge.  
 The wall  
 Surrounded all with its bright bosom; there  
 The baths stood, hot within its heart. . . . 35

A LOVE-LETTER<sup>2</sup>

My home was on the beach near the sea-shore;  
 Beside the ocean's brim I dwelt, fast fixed  
 In my first abode. Few of mankind there were  
 That there beheld my home in the solitude,  
 But every morn the brown wave encircled me  
 With its watery embrace. Little weened I then  
 That I should ever, earlier or later, 7  
 Though mouthless, speak among the mead-  
     drinkers  
 And utter words. A great marvel it is,  
 Strange in the mind that knoweth it not, 10  
 How the point of the knife and the right hand,  
 The thought of a man, and his blade therewith,

Shaped me with skill, that boldly I might  
 So deliver a message to thee  
 In the presence of us two alone, 15  
 That to other men our talk  
 May not make it more widely known.  
 Now to thee will I tell apart  
 That I sprang from the stock of the tree-race.  
 In other lands the skill of man is wont 20  
 To set on me cunning characters.  
 Then in a vessel I traverse the salt waves;  
 Oft in the prison of a ship have I visited lands,  
 Where my lord has sent me,  
 And lofty castles. Now am I come hither 25

<sup>1</sup> Translated by Chauncey B. Tinker. Reprinted  
 from Cook and Tinker, *Translations from Old  
 English Poetry*, Ginn and Company, publishers

<sup>2</sup> Translated by Francis A. Blackburn. Re-  
 printed from Cook and Tinker, *Translations from  
 Old English Poetry*, Ginn and Company, publishers

In the keeled vessel, and now shalt thou know  
How thou mayest think in thy heart  
Of the love of my lord. I dare maintain  
That there thou wilt find true loyalty.

Lo! he that carved this stave bade me 30  
Pray thee, O jewel-decked, to remember  
In thy heart the word-pledges,  
Which in days of yore ye two oft spake,  
While in the mead-castles ye were permitted  
To have a home, to dwell in the same land, 35  
To practice friendship. Force drove him  
Out of the land. Now hath he bidden me  
Earnestly to urge thee to sail the sea  
When thou hast heard on the brow of the hill  
The mournful cuckoo call in the wood. 40  
Then let no living man keep thee  
From the journey or hinder thy going.  
Betake thee to the sea, the home of the mew;  
Seat thee in the boat, that southward from  
here  
Beyond the road of the sea thou mayest find  
the man 45  
Where waits thy prince in hope of thee.  
No joy of the world can be greater for him  
In his thoughts, as he hath told me,

Than that the all-ruling God should grant you  
That ye together should hereafter 50  
Give out treasure to men and comrades,  
Golden rings. Enough he hath  
Of beaten gold, of wealth and treasure,  
Since among strangers he hath a home,  
A fair abode, there obey him many 55  
Noble warriors, though here my banished lord,  
Driven by necessity, pushed out his boat  
And on the path of the waves was forced to  
run,  
To journey on the water-way, eager for escape,  
To stir the waves. Now hath the man 60  
Overcome his trouble; he hath no lack of  
pleasures.  
Of steeds or of jewels, or of mead-joys,  
Or of any treasure on earth,  
O prince's daughter, if he have thee  
In spite of the old threat against you both. 65  
I put together S R  
EA W and M(D?), to assure thee with an  
oath  
That while he lives he will fulfill  
The pledge and the love-troth  
That in days of old ye often spake.

# FROM GENESIS B<sup>1</sup>

## THE FALL OF THE ANGELS

(ll. 299-458)

Then Almighty God, High Lord of heaven,  
was filled with wrath, and hurled him from  
his lofty throne. He had gained his Master's  
hate, and lost His favour. God's heart was  
hardened against him. Wherefore he needs  
must sink into the pit of torment because he  
strove against the Lord of heaven. He  
banished him from grace and cast him into  
hell, into the deep abyss where he became a  
devil. The Fiend and all his followers fell  
from heaven; three nights and days the angels  
fell from heaven into hell. God changed them  
all to devils. Because they heeded not His  
deed and word, therefore Almighty God  
hurled them into darkness, deep under earth,  
crushed them and set them in the mirk of hell.  
There through the never-ending watches of  
the night the fiends endure an unremitting  
fire. Then at the dawn cometh an east wind,  
and bitter frost, ever a blast of fire or storm of  
frost. And each must have his share of suffer-  
ing wrought for his punishment. Their world

was changed when God filled full the pit of  
hell with His foes!

But the angels who kept their faith with  
God dwelt in the heights of heaven. The other  
fiends who waged so fierce a war with God lay  
wrapped in flames. They suffer torment, hot  
and surging flame in the midst of hell, broad-  
stretching blaze of fire and bitter smoke,  
darkness and gloom, because they broke al-  
legiance unto God. Their folly and the  
angel's pride deceived them. They would not  
heed the word of God. Great was their punish-  
ment! They fell, through folly and through  
pride, to fiery depths of flame in hell. They  
sought another home devoid of light and filled  
with fire — a mighty flaming death. The fiends  
perceived that through the might of God, be-

<sup>1</sup> From *The Caedmon Poems*, translated by  
Charles W. Kennedy. Used by permission of  
the publishers, George Routledge & Sons, Ltd.,  
London.

cause of their presumptuous hearts and boundless insolence, they had won a measureless woe.

Then spake their haughty king, who formerly was fairest of the angels, most radiant in heaven, beloved of his Leader and dear unto his Lord, until they turned to folly, and Almighty God was moved to anger at their wantonness, and hurled him down to depths of torment on that bed of death. He named him with a name, and said their leader should be called from thenceforth Satan. He bade him rule the black abyss of hell in place of striving against God. Satan spake — who now must needs have charge of hell and dwell in the abyss — in bitterness he spake who once had been God's angel, radiant-hued in heaven, until his pride and boundless arrogance betrayed him, so that he would not do the bidding of the Lord of hosts. Bitterness was welling in his heart, and round him blazed his cruel torment. These words he spake:

"This narrow place is little like those other realms we knew, on high in heaven, allotted by my Lord, though the Almighty hath not granted us to hold our state, or rule our kingdom. He hath done us wrong to hurl us to the fiery depths of hell, and strip us of our heavenly realm. He hath ordained that human kind shall settle there. That is my greatest grief that Adam — wrought of earth — should hold my firm-set throne and live in joy, while we endure this bitter woe in hell.

"Alas! could I but use my hands and have my freedom for an hour, one winter hour, then with this host I would — But bands of iron crush me down, the bondage of my chains is heavy. I am stripped of my dominion. Firmly are hell's fetters forged upon me. Above me and below a blaze of fire! Never have I seen a realm more fatal — flame unassuaged that surges over hell. Ensnaring links and heavy shackles hold me. My ways are trammelled up; my feet are bound; my hands are fastened. Closed are the doors of hell, the way cut off. I may not escape out of my bonds, but mighty gyves of tempered iron, hammered hot, press hard upon me. God hath set His foot upon my neck. So I know the Lord of hosts hath read the purpose of my heart, and knew full well that strife would grow between our host and Adam over the heavenly realm, had I the freedom of my hands.

"But now we suffer throes of hell, fire and darkness, bottomless and grim. God hath thrust us out into the black mists. He cannot

charge upon us any sin or evil wrought against Him in His realm! Yet hath He robbed us of the light and cast us into utter woe. Nor may we take revenge, nor do Him any evil because He stripped us of the light. He hath marked out the borders of the world, and there created man in His own image, with whom He hopes again to people heaven, with pure souls. We needs must ponder earnestly to wreak this grudge on Adam, if we may, and on his children, and thwart His will if so we may devise.

"No longer have I any hope of light wherein He thinketh long to joy, in bliss among His angel hosts; nor may we ever bring this thing to pass, that we should change the purpose of Almighty God. Let us therefore turn the heavenly kingdom from the sons of men, since we may not possess it, cause them to lose His favour and turn aside from the command He laid upon them. Then shall His wrath be kindled, and He shall cast them out from grace. They shall seek out hell and its grim gulf, and in this heavy bondage we may have the sons of men to serve us.

"Begin now and plan this enterprise. If ever in olden days, when happily we dwelt in that good kingdom, and held possession of our thrones, I dealt out princely treasure to any thane, he could not make requital for my gifts at any better time than now, if some one of my thanes would be my helper, escaping outward through these bolted gates, with strength to wing his way on high where, new-created, Adam and Eve, surrounded with abundance, dwell on earth — and we are cast out hither in this deep abyss. They are now much dearer unto God, and own the high estate and rightful realm which we should have in heaven! Good fortune is allotted to mankind!

"My soul is sorrowful within me, my heart is sore, that they should hold the heavenly realm for ever. But if in any wise some one of you could bring them to forsake God's word and teaching, soon would they be less pleasing unto Him! If they break His commandment, then will His wrath be kindled. Their high estate shall vanish; their sin shall have requital, and some grim penalty. Take thought now how ye may ensnare them. I shall rest softly in these chains if they lose heaven. Whoso shall bring this thing to pass shall have reward for ever, of all that we may win to our advantage, amid these flames. I will let him sit next me, whoever shall return to hell proclaiming that they have set at naught, by

word and deed, the counsels of the King of heaven and been displeasing to the Lord."

Then God's enemy began to make him ready, equipped in war-gear, with a wily heart. He set his helm of darkness on his head, bound it full hard, and fastened it with clasps. Many a crafty speech he knew, many a crooked word. Upward he beat his way and darted through the doors of hell. He had a ruthless heart. Evil of purpose he circled in

the air, cleaving the flame with fiendish craft. He would fain ensnare God's servants unto sin, seduce them and deceive them that they might be displeasing to the Lord. With fiendish craft he took his way until he came on Adam upon earth, the finished handiwork of God, full wisely wrought, and his wife beside him, loveliest of women, performing many a goodly service since the Lord of men appointed them His ministers.

## ALFRED'S PREFACE TO THE "PASTORAL CARE"

### THIS BOOK GOES TO WORCESTER<sup>1</sup>

Alfred the King bids greet Bishop Wærferth with his words in loving and friendly manner; and I let you know that it has very often come to my mind what sort of wise men there were formerly throughout the English people, both of the clergy and of men of the world; and what happy times there were then throughout the English people; and how the kings who had the government of the people in those days obeyed God and his messengers; and how they maintained both peace and civil order and authority at home and also extended their territory abroad; and how they prospered both in war and in wisdom; and also the religious orders how zealous they were both about teaching and about learning and about all the services which they ought to render to God; and how from foreign lands men came hither in search of wisdom and learning, and how we should now have to procure them from abroad if we were to have them. So entirely had they perished among the English people that there were very few this side the Humber who could understand their service books in English or even translate a letter from Latin into English; and I think there were not many beyond Humber. So few were there that I cannot remember even a single one south of the Thames when I succeeded to the kingdom. Thanks be to Almighty God that we now have any supply of teachers. And therefore I command you to do as I believe you will, that is to free yourself of worldly occupations as often as you can in order that you may apply the wisdom which God gave you where you can apply it. Consider what sort of punishments have come upon us in the sight of the world because we neither loved it (wisdom) ourselves nor left

it to other men: only the name of Christians did we love and very few the virtues.

When I remembered all this, then I remembered also how I saw, before the land was all devastated and burned up, how the churches throughout all the English nation stood filled with treasures and books, and also there was a great multitude of God's servants; and they had very little benefit from the books because they could not at all understand them because they were not written in their own language. As if they said. 'Our fathers who formerly held these places loved wisdom and by means of it obtained wealth and left it to us. Here their path can yet be plainly seen. But we cannot follow after them and therefore we have now lost both the wealth and the wisdom because we did not bend to the trail with our hearts.'

When I remembered all this, then I wondered very much about the good wise men who were formerly throughout the English nation and had perfectly learned all the books that they did not turn any portion of them into their own language. But I then soon answered myself and said "They did not think that men should ever become so careless and learning so fallen into decay; for this reason they neglected it and they wished that there should be the more wisdom here in the land the more languages we knew."

Then I remembered how the Law [the Bible] was first found in the Hebrew language, and afterward when the Greeks learned it they turned it all into their own language and also

<sup>1</sup> The name of the diocese and that of the bishop of course varied in the copies sent to the different dioceses.

all other books and the Latins in turn likewise, after they had likewise learned them, they turned them all by wise translators into their own language. And also all other Christian nations turned some part of them into their own language. Therefore it seems better to me if it seems so to you, that we also turn some books that are most necessary for all men to know into the language which we can all understand, and bring it about as we very easily may with God's help, if we have the tranquillity, that all the children of free men now in England who are wealthy enough to devote themselves to it be set to learning while they are not old enough for any other use until they are able to read English writing well. Let any be instructed also in Latin whom it is desired to educate further and to promote to higher rank.

When I remembered how the knowledge of the Latin tongue had formerly decayed throughout the English people and yet many could read English writings, I began among

other various and manifold occupations of this kingdom to turn into English the book which is called in Latin *Pastoralis* and in English *Shepherd's Book*, sometimes word by word, and sometimes sentence by sentence, as I had learned it from Plegmund my archbishop, and Asser my bishop, and Grimbold my priest, and John my priest. After I had learned as I understood it and as I could most intelligently explain it I turned it into English; and I intend to send one to every bishopric in my kingdom, and in each one there is a bookmark worth fifty mancuses. And I command in God's name that no man remove the bookmark from the book nor the book from the church. It is uncertain how long there shall be such learned bishops as now, thank God, there are nearly everywhere. Therefore I wish that they should be always in their place unless the bishop will have them with him or the book be anywhere on loan or anyone be making a copy from it.

## FROM KING ALFRED'S OROSIUS

### OH THERE'S FIRST VOYAGE

Ohthere<sup>1</sup> told King Alfred, his lord, that he, of all the Norwegians, dwelt farthest north. He said that he lived in the northern part of the country, along the West Sea. He said, however, that the land extends yet farther to the north, but it is all waste, save in a few places here and there where Finns dwell, a-hunting in winter and a-fishing in summer by the sea. He said that at a certain time he wished to discover how far north the land extended and whether anybody lived north of the waste. So he set out due north along the coast, with the waste land to starboard and the high seas to larboard for three days. Then he was as far north as the whale-hunters ever go. After this, he went due north as far as he could sail in another three days. At that point the land curved to the east — or the sea in on the land, he knew not which; all he knew was that there he waited for a wind from the west, and a bit from the north, and so sailed east, close to land, as far as he could in four days. There he had to wait for a wind from due north, for at that point the land curved due south — or the sea in on the land, he knew not which. Thence he sailed due

south, close to land, as far as he could sail in five days. At that point a great river extended up into the land. Then they turned up into this river, for they durst not sail beyond it for dread of hostile treatment, because the land was all inhabited on the other side of the river. He had not found any inhabited land since he left his own home, for to starboard the land was uninhabited all the way, save for fishermen, fowlers, and hunters, and these were all Finns; to larboard there was always open sea. The Permians had cultivated their land very well, but they durst not enter it. The land of the Terfinns was all waste, save where hunters camped, or fishers, or fowlers.

The Permians told him many stories both about their own country and about the countries which were round them, but he knew not what was true, because he did not see it himself. The Finns and the Permians, it seemed to him, spoke nearly the same language. He made this voyage, in addition to his purpose of seeing the country, chiefly for the horse-whales [walruses], for they have very good

<sup>1</sup> *pr.* Öht'hære

bone in their teeth — they brought some of these teeth to the king — and their hides are very good for ship-ropes. This whale is much smaller than other whales; it is not more than seven ells long; but the best whale-hunting is in his own country — those are eight and forty ells long, and the largest fifty ells long. He said that his party of six killed sixty of these in two days.

He was a very wealthy man in such possessions as their wealth consists in, that is, in wild beasts. He still, at the time when he visited the king, had six hundred tame deer unsold. These animals they call reindeer. Six of these were decoy deer, which are very valuable among the Finns, for it is with them that they capture the wild reindeer. He was among the first men in the land; he had not, however, more than twenty horned cattle, twenty sheep, and twenty swine, and the little that he plowed he plowed with horses. But their income is chiefly in the tribute that the Finns pay them — skins of animals, feathers of birds, whalebone, and ship-ropes made of whale's

hide and seal's hide. Every one pays according to his means, the richest has to pay fifteen marten skins and five reindeer skins, one bear skin, forty bushels of feathers, a bear- or otter-skin kirtle, and two ship-ropes, each sixty ells long, one made of whale's hide and the other of seal's.

He said that the country of the Northmen was very long and very narrow. All of it that one can either graze or plow lies by the sea, and even that is very rocky in some places; and to the east, alongside the inhabited land, lie wild moors. In these moors dwell the Finns. And the inhabited land is broadest to the eastward, growing ever narrower the farther north. To the east it may be sixty miles broad, or even a little broader, and midway thirty or broader; and to the north, where it was narrowest, he said it might be three miles broad up to the moor. Moreover the moor is in some places so broad that it would take a man two weeks to cross it, in other places of such a breadth that a man can cross it in six days. . . .

## THE BATTLE OF MALDON

Then Byrhtnoth drew up his battle in order,  
Rode and counselled, and directed his men  
How they should stand and steadfast hold  
them;

He bade them rightly their bucklers to  
handle, 20

To grip them firmly, and to fear not at all.  
When he had set the folk in fair array,  
He dismounted among the men he loved best,  
His household troops, whose truth he knew

Then stood on the shore and sternly  
shouted 25

The Vikings' herald; voiced their message,  
Boastfully uttered the brine-travelers'  
Errand to Byrhtnoth, on the bank where he  
stood:

"Hither sent me seafarers hardy,  
Bade me say to thee that thou must send  
quickly 30

Rings for protection. It will profit you better  
To buy off with tribute the turmoil of spears  
Than here to have the hardest of battles.  
Nor will blood be spilled if ye spend for this;  
For gold we are willing to give you peace. 35

"If thou, who art leader, likest the plan  
Thine own people from peril to free,  
Giving the seamen what themselves judge  
right,

Your chattels for friendship, and choosing  
peace,

We with the treasure will betake us on ship-  
board, 40

Over sea faring, and keep faith with you."

Answered him Byrhtnoth, his buckler

shaking,  
Twirling his light spear, spoke these words,  
Firmly, angrily, gave him his answer:

"Hearest thou, seafarer, what says this  
people? 45

Instead of gift-money spears they will give  
you,

Poisoned points, and piercing swords,  
Such gear of battle as shall boot you not in  
war!

"Messenger of mariners, a message return  
them,

Tell to thy people a tale more hateful, 50  
That here stands unafraid an earl with his  
warriors,

Who are eager to fight in defence of this land,  
The country of Aethelred my kingly lord,  
His land and his folk Fall shall surely

The heathen in battle. Too base methinketh  
That you with our wealth walk off to your  
ships 56

Without any fighting. Now ye thus far hither

Within our land have entered here,  
Not easily shall ye escape with our treasure;  
First shall spear and sword settle between us,  
Battle-play grim, ere we grant tribute." 61

Then he bade his men bring their shields  
forward  
Till all were arrayed on the river's bank.  
But neither troop might attack, between lay  
the water;

There came flowing in flood after ebb tide.  
The sea-stream parted them; it seemed too  
long 66

Until they together should go with spears.  
There beside Blackwater embattled they  
stood,

The East-Saxon vanguard and the invading  
army;

Nor was either able to injure the other 70  
Unless someone fell by chance flight of an  
arrow.

The tide went out; waiting stood the  
Vikings,

The sea-men arrayed ready for the battle.  
Quick call the Saxon chief to keep the  
bridge

A war-hardened warrior — Wulfstan they  
called him, 75

Keen among his kinsmen; he was Ceola's off-  
spring

Who the foremost man felled with his spear  
That was bold enough on that bridge to step.  
There stood with Wulfstan warriors un-  
daunted,

Aelfere and Maccus, a mighty pair; 80  
Nor from the ford would they flee ever,  
But against the foe fiercely defended the  
place,

As long as their weapons they had strength  
to wield.

When the seamen perceived and saw clearly  
That bridge-wardens there bitter had they  
found, 85

They made use of guile, the guests unwel-  
come;

Begged that a landing might be allowed them,  
Across the bridge to bring their troops.

The Earl agreed — over-great was his spirit —  
Allowed too much land to the loathed foe-  
men. 90

To them he called over the cold water,  
The son of Byrhtelm; the seamen listened:  
"Now the way is clear; quickly come over,  
Men, to give battle; God alone knows  
Which shall stand victor over the slaughter-  
field." 95

On came the war-wolves, for the water they  
recked not

The Viking-warriors, west over Panta;  
Over sheer water their shields they bore,  
Landward the seamen bore their lindens.

There against them stood steadfastly Byrht-  
noth 100

Among his brave men; he bade them make  
With shields the hedge of war, and to hold the  
people

Firm against the foe. There was fighting  
near,

Triumph of battle, and the time was come  
When those who were destined should go to  
death. 105

An uproar arose, ravens were circling,  
The eagle carrion-seeking, and a cry upon  
the earth.

From their hands they hurled the hardened  
spears,

The filed javelins, flying afar;  
Bows were busy, arrows bit bucklers. 110

Fierce was the fighting; fell many a man;  
On either hand heroes were lying.

Wulfmær of deadly wounds perished there,  
Byrhtnoth's kinsman, cut to pieces

By hostile sword, his sister's son. 115

But soon on the Vikings was he avenged;  
One of the enemy I heard that Edward

Struck with sword, his stroke he missed not;  
At his feet fell there the fated warrior.

For this his master, when the moment came,  
Gave to the house-thane most hearty thanks.

So they struggled, strong-hearted men, 122  
Heroes in battle, bent upon showing

Who with point of spear would be first to  
pierce

One doomed to die and to death bring him,  
Slaughtered by his weapon. The slain fell to  
earth. 126

Steadfast stood the Saxons; Byrhtnoth  
stayed them,

Admonished each man to mind his fighting,  
If he would on the Danes do deeds fame-  
worthy.

War-hard, he went on, with weapon up-  
lifted 130

Covered by his shield, 'gainst a shrewd  
fighter;

Eager and angry earl attacked churl;  
Each for the other evil was planning.

The seaman sent from the south a javelin  
So that it wounded the lord of the warriors;

But he shoved with his shield till the shaft  
was split, 136

And the spear splintered as it sprang backward.

Wroth was the warrior; with his weapon pierced he

The stalwart Viking whose hand had struck him;

Wise was the warrior, he drove his weapon  
Through the soldier's neck and never slackened

Till he reached the life of the loathed stranger.  
Then at another a dart drove he swiftly,

It pierced the byrnie and the breast wounded;  
Through the ring-armor it reached the heart,  
The poisoned point. The earl was the prouder:

Laughed the mighty man, his Maker thanked he

That God had granted a good day's-work  
Then a Danish hand let drive a spear,

From the fist flying, so far it journeyed  
That it gored the earl, Aethelred's thane.

By his lord there stood a lad ungrown,  
A boy in fighting, he full boldly

From the body drew the bloody dart;  
Wulfstan's son he, Wulfmæ the younger;

The dart war-hardened he hurled at its owner,

The point pierced him, and prone lay he  
Who his dear master mightily had wounded.

Up to the earl came a Viking in armor,  
His bracelets attempted to take from his body

His war-robe and rings and rich-jeweled sword.

Then Byrhtnoth drew his bill from its sheath  
Broad and brown-edged, and struck at the breast-plate;

Too quickly stopped him one of the strangers,  
Hindered his arm and made it helpless.

To the ground then fell the gold-hilted blade;  
He could hold no longer the hardened sword,

Wield his weapon. But by words ever  
The white-haired hero heartened his men,

Bade them forward go, the good companions;  
Nor on his feet longer could he firmly stand,

He looked up to heaven . . . . .  
"O Lord, I thank Thee, Leader of peoples,

For the well-being that in this world was mine

Now, Merciful Maker, most need have I  
That Thou should'st grant grace to my spirit,

That to Thee my soul safely may journey,  
That into Thy power, O Prince of the angels,

In peace it may pass; and I pray Thee humbly,

That the hell-devils do it no harm!"  
Then they hewed him down, the heathen wretches,

And the heroes both who by him stood,  
Aelfnoth and Wulfmæ, on the earth lay dead,

By their lord's body gave up their lives.  
But some from battle fled, abiding no longer

There were Odda's sons swiftest in flight,  
Godric, from battle, the good man left lying  
Whose hands had often given him a horse;  
On the steed he leaped that belonged to his lord,

Rode off with the harness — no right to it had he —  
And with him his brothers both took to running,

Godwine and Godwig gave up the fight,  
Turned away from war and in the wood hid them,

Sought some fastness, to save their lives;  
And many men more than meet was,  
Had they remembered the many favors  
Their lord had done them in days of old.

So on a day Offa earlier had said,  
When at a moot they were met together,  
That 'many a man spoke mighty words  
Who in time of need would never endure.'

And now dead was lying the leader of the people,  
Aethelred's earl; all saw clearly,

The hearth-companions, that killed was their chief.

Still they strode forward, stout-hearted thanes,  
Men of courage, cowards never;

They were in earnest for one thing of two,  
Their lives to lose, or him they loved avenge

So urged them on the son of Aelfric,  
Young in winters, but wise in words;  
Aeliwine cried courageously spoke:

"Mind ye the times when we over mead talking  
There on the benches boasted aloud,

Men in the hall, of our hard fighting;  
Now shall we test here who truly spoke.

I will my ancestry to all make known,  
That among the Mercians I am of mighty race;

Was my ancestor Ealhelm called,  
A wise chieftain, and world prospered.

Nor among the troops shall the thanes twit me  
That from this fighting I fared away,



Seeking my home, now my hero lies.  
Struck down in battle, to my bitter grief,  
My kinsman beloved and also my lord "  
Then he rushed forward, ready for vengeance,  
225

Till his javelin point had pierced deeply,  
One of the foemen, and on the field he lay,  
Undone by that weapon. Then his dear ones  
urged he  
His friends and companions to press on  
fiercely.

Offa shouted, his ashen spear shaking: 230  
"Lo thou, Aelfwine, us all hast admonished,  
Us thanes in our need, for now that our  
master,

The Earl, lies dead, we must do our part,  
And each of us embolden another  
Warrior in battle, the while he his weapon  
May have and hold, the hardened blade, 236  
His spear and sword. For Odda's son,  
Godric the traitor, has tricked us all.  
Many who beheld him on the horse riding,  
The proud charger, for our chief took him.  
Therefore in field here were the folk scattered,  
241

Broken the shield-wall be his birth accursed  
Who made so many a man to flee."

Leofsunu cried, his linden raising,  
From his sheltering shield shouted his  
answer: 245

"This I promise, that from this place never  
Will I flee a foot, but I will go forward  
To avenge on the foemen my friend and lord.  
Nor shall those about Sturmere, stout-  
hearted men,

In their words me blame, now Byrhtnoth is  
dead, 250

That lordless I to my land returned,  
Slunk from the battle; but a weapon shall  
slay me,

With its edge of iron." Angrily he rushed  
forth,

And fiercely fought, flight despising.

Then Dunnerë shouted, his dart he brandished;  
255

He was but a carl, but he cried aloud,  
Bidding each brave man avenge Byrhtnoth:  
"He who vows to avenge his lord on these  
Vikings

No leisure has to linger or reck of his life."  
So they lunged forward, of their lives reckless,  
260

The men of the household mightily fought,  
The grim spear-bearers, and God prayed they  
That they might avenge their valiant lord,

And doom among their foemen many men to  
death.

Heartily the Hostage began to help them;  
Northumbrian-born, of a bold people, 266  
He was Ecglaf's son, Aescferth his name;  
Nor did he blench from the battle play,  
But forth he shot shafts full many;  
Now he shivered a shield, now pierced a ship-  
man; 270

Ever as his arrows flew their mark they hit  
true,

The while he his weapon to wield was able.  
Still in the line towered Edward the Tall,  
Brave and bold, and cried in his boasting,  
He would never flee a foot's space of land,  
Nor basely turn back where his better lay  
dead; 276

The shield-wall he broke and battled with  
the strangers,

Until his dear prince upon those pirates  
He had avenged fully ere among the slain he  
fell.

Aetheric did likewise, loyal companion, 280  
Dreadless of death in the deadly onset,  
Brother of Sibyrt; and many another such  
Clove the bucklers, keenly defended them;  
The shield-straps burst, and the byrnie sang  
Its song of terror. There smote Offa 285  
The first of the seafarers, so that to earth he  
fell,

And the kinsman of Gad on the ground lay  
dead.

Soon in the conflict was Offa cut to pieces;  
Yet he had fulfilled what his friend he  
promised

When once he had boasted to his bracelet-  
giver 290

That they together into town should ride,  
Safe home again, or be slain in war,  
Fall 'mongst their foes on the field of battle,  
Loyally he lay by his lord's body.

There was bursting of bucklers. On came  
the boatmen, 295

Battle-maddened Pierced many a weapon  
Those fated to fall Forth went Wistan,  
The son of Thurstan, and with the seamen  
fought.

In the throng he was of three the slayer  
Ere himself lay slain, the descendant of  
Wigelin. 300

There was stiff fighting. Steadfast they stood,  
Warriors in the warfare, and warring they  
fell,

Overcome by their wounds, and covered the  
earth.

Oswold and Eadwold were all the while,  
The brothers both, with the men busy; 305  
To friends and kinsmen they cried out,  
saying  
That on this day of need they should endure  
nobly,  
Not like weaklings their weapons use.  
Then spoke Byrhtwold, his buckler swing-  
ing,  
The ancient henchman heaved up his spear,  
He full bravely emboldened his fellows: 311

"Heart must the higher be, courage the  
keener,  
Will the stronger as our strength lessens.  
Here our leader lies death-wounded,  
A man among men. Mourn may he ever 315  
Who now from this war-play away shall  
turn.  
Though stricken in age, yet will I stir not;  
But by the body of Byrhtnoth, my lord,  
By the leader I loved will lie in death."

\* \* \* \* \*

# FROM APOLLONIUS OF TYRE<sup>1</sup>

While he was saying these things to himself, suddenly he saw a fisherman coming; towards whom he looked, and thus mournfully spoke: "Pity me, old man! whoever you are, pity me, naked, shipwrecked! I was not born of humble parents; and that you may know beforehand whom you pity, I am Apollonius, the Tyrian prince." Then as soon as the fisherman saw that the young man was lying at his feet, he with compassion raised him up, and led him with him to his house, and laid before him such provisions as he had to offer him. Furthermore he wished, as far as he could, to show him even greater kindness: so he tore his cloak in two, and gave half of it to Apollonius, saying; "Take what I have to give you, and go into the city; perhaps you will find someone who will pity you. If you find no one, return then hither, and my little possessions shall suffice for us both; go a-fishing with me. Nevertheless I charge you, if you, through God's help, come to your former dignity, that you do not forget my poor garment." Then said Apollonius, "If I think not of you, when it is better with me, I wish that I again may suffer shipwreck, and not again find anyone like you."

After these words, he went on the way pointed out to him, till he came to the city gate, and there entered. While he was wondering whom he might ask for help, he saw a naked boy running through the street. He was anointed with oil, and girt with a sheet, and bore in his hand games such as young men play in the gymnasium. And he cried with a loud voice and said, "Hear ye citizens! hear ye strangers, free and servile, noble and ignoble! the gymnasium is open!"

When Apollonius heard this, he stripped himself of the half cloak that he had on, and went into the bathplace; and while he beheld

each of them at their play, he sought his equal, but he could not find him in the company. Then suddenly came Arcestrates, king of all that people, with a great company of his men, and went into the gymnasium. Then the king began to play ball with his companions. And Apollonius, as God willed, joined in the king's game, and, running, caught the ball, and returned it, struck with swift readiness, to the king. He in turn sent it back; and he struck it promptly, so that he never let it fall. The king then recognized the young man's skill, and knew that he had not his equal in the game. Then he said to his companions, "Go away; this young man, it seems to me, is my equal."

When Apollonius heard that the king praised him, he ran quickly and approached the king, and with skilful hand he used the bathbrush with so great swiftness that it seemed to the king as if he were turned from age to youth. And after that he agreeably served him on his royal seat; and when the king went out of the gymnasium, he led him by the hand, and then afterwards turned away in the direction whence he had come.

After Apollonius had gone, the king said to his men, "I swear by our common salvation, that I never bathed better than I did today through the services of this unknown young man." Then he looked at one of his men, and said, "Go and find out who the young man is who served me so well today." The man then went after Apollonius. When he saw that he was clad in a shabby cloak, he returned to the king, and said, "The young man about whom you asked is a shipwrecked man." Then said

<sup>1</sup> Adapted from Benjamin Thorpe's translation of the Anglo-Saxon version

the king, "How do you know that?" The man answered and said, "Though he is silent about it himself, his clothing betrays him." Then said the king, "Go quickly, and say to him, 'The king invites you to come to his feast.'"

When Apollonius heard this, he obeyed, and went with the man till that he came to the king's hall. Then the man went in first to the king and said, "The shipwrecked man is come whom you sent for; but he cannot, for shame, enter without clothing." Then the king commanded him to be instantly clothed with proper clothing, and bade him enter to the feast.

Then Apollonius went in, and sat where he was assigned, opposite the king. Then the service was brought in, and after that a royal banquet; and Apollonius ate nothing, though all other men ate and were merry. But he looked at the gold and the silver, and the precious hangings and the tables, and the royal dishes. While he was looking at all this with sorrow, there sat an old and envious noble by the king. When he saw that Apollonius sat so full of grief, and looked at all things and ate nothing, then he said to the king, "O good king, this man whom you treat so well is very envious of your prosperity." The king replied, "You are mistaken; the young man does not envy anything that he sees here, but he shows that he has lost much." Then Arcestrates, the king, looking at Apollonius with a pleasant countenance, said, "Young man, be merry with us, and hope in God, that you may have better luck."

While the king was saying these words, suddenly his young daughter came in, and kissed her father and the banqueters. When she came to Apollonius, she turned towards her father, and said, "O good king, and my dearest father, who is this young man, who sits opposite you in so honourable a seat, with sad countenance? Why is he so sorrowful?" The king replied, "Dear daughter, this young man has been shipwrecked, and he of all men pleased me best in the game, therefore I invited him to our feast. I know not what he is, nor whence he is; but if you wish to know who he is, ask him, because it is proper for you to know."

Then the maiden went to Apollonius, and courteously said, "Though you are silent and sad, yet I see your good breeding: now, then, if it does not seem to you too grievous, tell me your name and relate your misfortune to me." Apollonius replied, "If you must needs ask my

name, I reply that I lost it at sea. If you wish to hear about my ancestry, know that I left it at Tharsus." The maiden said, "Tell me more plainly, that I may understand it." Apollonius then truly related to her all his adventures, and at the end of his story tears fell from his eyes.

When the king saw that, then he turned to his daughter, and said: "Dear daughter, you did wrong in desiring to know his name and his adventures: you have now renewed his old grief, but I bid you to give him whatever you wish." When the maiden heard that what she herself wished to do was permitted her by her father, she said to Apollonius: "Apollonius, truly you are ours; leave off your complaining, and now that I have my father's permission, I will make you rich." Apollonius thanked her for this, and the king rejoiced in his daughter's benevolence, and said, "Dear daughter, have your harp brought, and play for your friends, and drive away the sorrow of the young man."

Then she went out, and had her harp brought; and as soon as she began to harp, she with pleasant song accompanied the sound of the harp. Then all men began to praise her for her music; and Apollonius alone was silent. Then said the king, "Apollonius, you are discourteous; for all men praise my daughter for her music, and you alone censure by being silent." Apollonius said, "O excellent king! with your permission, I will say that your daughter has indeed made a beginning in music, but she has not well learned it; but let the harp be now given to me, then you will soon know what you do not know as yet." Arcestrates the king said, "Apollonius, I see indeed that you are skilled in all arts."

Then the king ordered the harp to be given to Apollonius. Apollonius then went out, and clothed himself, and set a crown upon his head, and took the harp in his hand, and went in, and so stood that the king and all those sitting around thought that he was not Apollonius but rather Apollo the heathen god. Then there was stillness and attention within the hall. And Apollonius took his harp-nail, and he began with skill to strike the harp-strings, and accompanied the sound of the harp with pleasant song. And the king himself, and all that were present, applauded and praised him. After this, Apollonius laid aside the harp, and acted, and represented many agreeable things there which were unknown to the people and uncommon.

Truly when the king's daughter saw that Apollonius was so skilled in all accomplishments, her heart fell in love with him. Then, after the end of the entertainment, the maiden said to the king: "Dear father, a little while ago you permitted me to give to Apollonius whatsoever I would of your treasures." Arcestrates the king said to her, "Give him whatsoever you will." She then very joyfully advanced, and said: "Master Apollonius, I give you, by my father's permission, two hundred pounds of gold, and four hundred pounds of silver, and a vast quantity of costly garments, and twenty slaves." And she said to the slaves: "Bear these things with you which

I have promised to my master Apollonius, and lay them in the hall before my friends." This was done as the princess commanded, and all the men praised her gift who saw it. Then indeed the entertainment was at an end, and the men all arose, and greeted the king and the princess, and bade them farewell, and went home. In like manner Apollonius said, "O good king, and pitier of the wretched, and O princess, lover of learning, fare ye well!" He turned then to the slaves that the maiden had given him, and said to them: "Take these things with you that the princess has given me, and let us seek our hostel that we may rest."

CHARMS<sup>1</sup>

## CHARM FOR SWARMING BEES

Take earth, throw it up with thy right hand  
from under thy right foot, and say:

"I take under foot, I have found it.  
Verily earth avails against every creature,  
And against mischief and mindlessness,  
And against the great tongue of man."

Throw dust over them when they swarm,  
and say:

"Sit ye, victor-dames, sink to earth,  
Never to fly wild to the wood!  
Be as mindful of my good  
As every man is of food and estate."

## NINE HERBS CHARM

Remember, Wormwood, what thou didst  
reveal,  
What thou didst prepare at the great proclamation.

'Una' thou art named, the eldest of herbs;  
Thou art strong against three and against  
thirty,  
Thou art strong against venom and against  
infection, 5  
Thou art strong against the Evil Thing that  
goes throughout the land.

And thou, Plantain, mother of herbs,  
Open from the east, mighty within.  
Over thee carts creaked, queens rode over thee,  
Over thee brides made cries, bulls gnashed over  
thee. 10  
All those thou didst withstand, and dashed  
against them;

So mayst thou withstand venom and infection  
And the Evil Thing that goes throughout the  
land.

Water-cress is this herb named; it grew on  
stone.

It stands against venom, it fights against pain.  
Nettle is this called, it dashes against  
venom, 16

It drives away cruel things, it casts out venom.  
This is the herb that fought with the snake;  
This is strong against venom, this is strong  
against infection,

This is strong against the Evil Thing that goes  
throughout the land 20

Fly now, Betonica, the less from the greater,  
The greater from the less, till there be to them  
a cure for both.

Remember, Camomile, what thou didst  
make known.

What thou didst bring to pass at Alorford,  
That for the flying ill he never yielded up his  
life 25

After one prepared Camomile for him to eat.

This is the herb that is called Wild-Apple.  
The seal sent this over the back of the sea  
To heal the hurt of other venom.

Thyme and Fennel, two exceeding mighty  
ones, 30

These herbs the wise Lord made,  
Holy in the heavens; He let them down,  
Placed them, and sent them into the seven  
worlds

As a cure for all, the poor and the rich.

<sup>1</sup> Translated by William O. Stevens. Reprinted  
from Cook and Tinker, *Translations from Old  
English Poetry*, Ginn and Company, publishers

It stands against pain, it dashes against  
 venom, 35  
 It is strong against three and against thirty,  
 Against the hand of an enemy and against the  
 hand of the cursèd,  
 . . . And against the bewitching of my  
 creatures

These nine attacked nine venoms.  
 A serpent came sneaking; he slew a man. 40  
 Then took Woden nine glory-twigs,  
 Smote the serpent then so that it flew in nine  
 pieces;  
 There the apple ended it and its venom,  
 So that it never would enter house again.

Now these nine herbs are strong against nine  
 cursèd things, against nine venoms and against

nine infections: against the red venom,  
 against the gray venom, against the white  
 venom, against the blue venom, against the  
 yellow venom, against the green venom,  
 against the black venom, against the brown  
 venom, against the purple venom; against  
 snake-blister, against water-blister, against  
 thorn-blister, against thistle-blister, against ice-  
 blister, against poison-blister; if any venom  
 come flying from the east, or if any come  
 from the north, or any from the west over  
 the people.

Christ stood over venom of every kind. I  
 alone know running water, and the nine ser-  
 pents behold it. All grasses may spring up  
 with herbs, the sea vanish away, all the  
 salt water, when I blow this venom from  
 thee.

## EARLY MIDDLE ENGLISH

### THE ANGLO-SAXON CHRONICLE (c. 1154)

#### A MONK OF PETERBOROUGH

FROM THE RECORD FOR 1137

This gære<sup>1</sup> for<sup>2</sup> the king Stephne ofer sæ<sup>3</sup> to Normandi, and ther wes<sup>4</sup> underfangen,<sup>5</sup> for-thi-that<sup>6</sup> hi<sup>7</sup> uuenden<sup>8</sup> that he sculde<sup>9</sup> ben<sup>10</sup> alsuic<sup>11</sup> also<sup>12</sup> the eom<sup>13</sup> wes, and for<sup>6</sup> he hadde get<sup>14</sup> his tresor; ac<sup>15</sup> he to-deld<sup>16</sup> it and scatered sotlice.<sup>17</sup> Micel<sup>18</sup> hadde Henri king gadered gold and sylver, and na<sup>19</sup> god<sup>20</sup> ne dide me<sup>21</sup> for his saule<sup>22</sup> tharof.<sup>23</sup>

Tha<sup>24</sup> the king Stephne to Englande com,<sup>25</sup> tha<sup>26</sup> macod<sup>27</sup> he his gadering<sup>28</sup> æt Oxeneford; and thar he nam<sup>29</sup> the biscop Roger of Sereberi,<sup>30</sup> and Alexander biscop of Lincol and to<sup>31</sup> Canceler Roger his<sup>32</sup> neves,<sup>32</sup> and dide<sup>33</sup> ælle in prisun til hi<sup>7</sup> iafen<sup>34</sup> up here<sup>35</sup> castles. Tha<sup>24</sup> the suikes<sup>36</sup> undergæton<sup>37</sup> that he milde man was and softe and god<sup>20</sup> and na<sup>19</sup> justise<sup>38</sup> ne dide, tha<sup>26</sup> diden hi<sup>7</sup> alle wunder.<sup>39</sup> Hi<sup>7</sup> hadden him<sup>40</sup> manred<sup>41</sup> maked<sup>27</sup> and athes<sup>42</sup> suoren<sup>43</sup> ac<sup>15</sup> hi nan<sup>19</sup> treuthe ne heolden.<sup>44</sup> Alle he<sup>7</sup> wæron<sup>45</sup> forsworn, and here<sup>35</sup> treotthes forelorn;<sup>46</sup> for ævric<sup>47</sup> rice<sup>48</sup> man his castles makede,<sup>49</sup> and agænes<sup>50</sup> him heolden,<sup>51</sup> and fylden<sup>52</sup> the land ful of castles. Hi suencten<sup>53</sup> suythe<sup>54</sup> the uurecce<sup>55</sup> men of the land mid<sup>56</sup> castel weorces.<sup>57</sup>

Tha<sup>24</sup> the castles uuaren<sup>45</sup> maked, tha<sup>58</sup> fylden hi mid deovles and yvele<sup>59</sup> men. Tha<sup>58</sup> namen<sup>60</sup> hi tha<sup>61</sup> men the<sup>62</sup> hi wenden<sup>63</sup> that ani god<sup>64</sup> hefden,<sup>65</sup> bathe<sup>66</sup> be<sup>67</sup> nihtes

This year went King Stephen over the sea to Normandy and was received there, because they thought that he was going to be just such as his uncle was, and because he still had his uncle's treasure; but he dispersed it and scattered it foolishly. Much had Henry the king gathered of gold and silver, and no good did anyone for his soul by means of it.

When King Stephen came to England, then he made his assembly at Oxford; and there he seized the bishop Roger of Salisbury and Alexander, bishop of Lincoln, and the Chancellor Roger, his nephews, and put them all in prison till they gave up their castles. When the traitors perceived that he was a mild man and soft and good, and enforced no justice, then did they all wonders. They had done homage to him and sworn oaths, but they kept no troth. But they were all forsworn and their troths were entirely abandoned; for every powerful man built his castles and held against him, and they filled the land full of castles. They oppressed grievously the wretched men of the land with castle-building.

When the castles were built, then they filled them with devils and evil men. Then they seized the men who they thought had any property, both by night and by day,

<sup>1</sup> year <sup>2</sup> went <sup>3</sup> sea <sup>4</sup> was <sup>5</sup> received <sup>6</sup> because <sup>7</sup> they <sup>8</sup> weened, thought <sup>9</sup> should <sup>10</sup> be <sup>11</sup> just such <sup>12</sup> as <sup>13</sup> uncle <sup>14</sup> yet <sup>15</sup> but <sup>16</sup> dispersed <sup>17</sup> foolishly <sup>18</sup> much <sup>19</sup> no <sup>20</sup> good <sup>21</sup> anyone <sup>22</sup> soul <sup>23</sup> on account of it <sup>24</sup> when <sup>25</sup> came <sup>26</sup> then <sup>27</sup> made <sup>28</sup> assembly <sup>29</sup> seized <sup>30</sup> Salisbury <sup>31</sup> the <sup>32</sup> nephews (i.e. the son and nephew of Roger of Salisbury) <sup>33</sup> put <sup>34</sup> gave

<sup>35</sup> their <sup>36</sup> traitors <sup>37</sup> perceived <sup>38</sup> justice, punishment <sup>39</sup> strange things, evils <sup>40</sup> to him <sup>41</sup> homage <sup>42</sup> oaths <sup>43</sup> sworn <sup>44</sup> kept <sup>45</sup> were <sup>46</sup> entirely abandoned <sup>47</sup> every <sup>48</sup> powerful <sup>49</sup> built <sup>50</sup> against <sup>51</sup> held <sup>52</sup> filled <sup>53</sup> oppressed <sup>54</sup> greatly <sup>55</sup> wretched <sup>56</sup> with <sup>57</sup> works <sup>58</sup> then <sup>59</sup> evil <sup>60</sup> seized <sup>61</sup> those <sup>62</sup> who <sup>63</sup> weened, thought <sup>64</sup> property <sup>65</sup> had <sup>66</sup> both <sup>67</sup> by

and be dæies, carlmen<sup>1</sup> and wimmen, and diden<sup>2</sup> heom<sup>3</sup> in prisun efter<sup>4</sup> gold and sylver, and pined<sup>5</sup> heom untellendlice<sup>6</sup> pining,<sup>7</sup> for ne uæren<sup>8</sup> nævre<sup>9</sup> nan martyrs swa<sup>10</sup> pined also<sup>11</sup> hi wæron Me<sup>12</sup> henged<sup>13</sup> up bi the tet<sup>14</sup> and smoked heom mid ful<sup>15</sup> smoke Me henged bi the thumbes, other<sup>16</sup> bi the hefed,<sup>17</sup> and hengen<sup>18</sup> bryniges<sup>19</sup> on her<sup>20</sup> fet Me dide<sup>21</sup> cnotted strenges<sup>22</sup> abuton<sup>23</sup> here<sup>24</sup> hæved<sup>25</sup> and uurythen<sup>26</sup> to<sup>27</sup> that it gæde<sup>28</sup> to the hænes.<sup>29</sup> Hi dyden heom in quarterne<sup>30</sup> thar<sup>31</sup> nadres<sup>32</sup> and snakes and pades<sup>33</sup> wæron inne, and drapen<sup>34</sup> heom swa<sup>35</sup> . . .

I ne can ne I ne mai<sup>36</sup> tellen alle the wonder<sup>37</sup> ne alle the pines<sup>38</sup> that hi diden wrecce<sup>39</sup> men on<sup>40</sup> this land, and that lastede tha .xix wintre<sup>41</sup> wile<sup>42</sup> Stephne was king, and ævre<sup>43</sup> it was uuerse<sup>44</sup> and uuerse.

men and women also, and thrust them in prison for gold and silver, and tortured them with unspeakable tortures, for never were any martyrs so tortured as they were. They were hanged up by the feet and smoked with foul smoke. They were hanged by the thumbs, or by the head, and coats of mail were hung on their feet. Knotted strings were put about their heads and twisted till they penetrated to the brains. They put them in dungeons in which were adders and snakes and toads, and killed them thus . . .

I cannot and I may not tell all the wonders nor all the tortures that they did to wretched men in this land; and that lasted the nineteen years while Stephen was king, and ever it was worse and worse.

## FROM THE POEMA MORALE, OR MORAL ODE (c. 1170)

(Unknown Author)

Ich<sup>45</sup> æm elder then ich<sup>46</sup> wes, a wintre and a lore,<sup>47</sup>  
 Ic<sup>48</sup> wælde<sup>49</sup> more thanne ic dude,<sup>50</sup> mi wit ah<sup>51</sup> to ben more  
 Wel lange ic<sup>52</sup> habbe<sup>53</sup> child ibeon<sup>54</sup> a weorde and ech<sup>55</sup> a dede,  
 Theh<sup>56</sup> ic beo<sup>57</sup> a wintre eald,<sup>58</sup> to ying<sup>59</sup> I eom<sup>60</sup> a rede.<sup>61</sup>  
 Unnut<sup>62</sup> lyf ic habb ilæd,<sup>63</sup> and yiet,<sup>64</sup> methincth, ic lede;  
 Thanne ic me bethenche,<sup>65</sup> wel sore ic me adrede.<sup>66</sup>  
 Mest<sup>67</sup> al thæt ic habbe ydon<sup>68</sup> ys idelnesse and chilche;<sup>69</sup>  
 Wel late ic habbe me bithoht, bute<sup>70</sup> me God do milce<sup>71</sup>  
 Fele<sup>72</sup> ydele word ic habbe iqueden<sup>73</sup> syth-then<sup>74</sup> ic speke cuthe,<sup>75</sup>  
 And fale<sup>76</sup> yunge<sup>77</sup> dede ido, thet me of-thinchet<sup>78</sup> nuth.<sup>79</sup>

I am older than I was in winters and in lore;  
 I govern more than e'er I did, my wisdom should be more.  
 Full long time have I been a child in word and eke in deed;  
 Though I be in winters old, too young am I in rede.  
 Useless is the life I lead, and long, methinks, have led;  
 When I remember me of this, full sore am I a-dread.  
 Nearly all that I have done is childish and of naught;  
 But, save God show me mercy now, too late is this my thought.  
 Many idle speeches have I spoken since speech to me was lent;  
 And many a foolish deed have done, that I must now repent.

<sup>1</sup> men <sup>2</sup> put <sup>3</sup> them <sup>4</sup> after (i.e. to obtain)  
<sup>5</sup> tortured <sup>6</sup> unspeakable <sup>7</sup> torture <sup>8</sup> were <sup>9</sup> never  
<sup>10</sup> so <sup>11</sup> as <sup>12</sup> one (i.e. they indefinite) <sup>13</sup> hanged  
<sup>14</sup> feet <sup>15</sup> foul <sup>16</sup> or <sup>17</sup> head <sup>18</sup> hung <sup>19</sup> corselets  
 (as weights) <sup>20</sup> their <sup>21</sup> cords <sup>22</sup> about <sup>23</sup> twisted  
<sup>24</sup> till <sup>25</sup> went, penetrated <sup>26</sup> brains <sup>27</sup> prison  
<sup>28</sup> where <sup>29</sup> adders <sup>30</sup> toads <sup>31</sup> killed <sup>32</sup> may  
<sup>33</sup> evils <sup>34</sup> tortures <sup>35</sup> wretched <sup>36</sup> in <sup>37</sup> years

<sup>38</sup> while <sup>39</sup> ever <sup>40</sup> worse <sup>41</sup> I <sup>42</sup> in years and in  
 knowledge <sup>43</sup> govern <sup>44</sup> did <sup>45</sup> ought <sup>46</sup> have  
<sup>47</sup> been <sup>48</sup> also <sup>49</sup> though <sup>50</sup> am <sup>51</sup> old <sup>52</sup> young  
<sup>53</sup> counsel <sup>54</sup> useless <sup>55</sup> led <sup>56</sup> still <sup>57</sup> bethink  
<sup>58</sup> I am frightened <sup>59</sup> almost <sup>60</sup> done <sup>61</sup> child-  
 ishness <sup>62</sup> unless <sup>63</sup> mercy <sup>64</sup> many <sup>65</sup> spoken  
<sup>66</sup> since <sup>67</sup> could <sup>68</sup> young, silly <sup>69</sup> repents <sup>70</sup> now

Al to lome<sup>1</sup> ic habbe agult<sup>2</sup> a weorche<sup>3</sup> and  
ec<sup>4</sup> a worde;

Al to muchel ic habbe ispend, to litel yleid<sup>5</sup>  
an horde.

Mest<sup>6</sup> al thet me licede<sup>7</sup> ær,<sup>8</sup> nu hit<sup>9</sup> me  
mishletheth;<sup>10</sup>

The<sup>11</sup> mychel<sup>12</sup> folyeth<sup>13</sup> his ywil, him sulfne  
he biswiketh.<sup>14</sup>

Ich mihte habbe bet<sup>15</sup> idon, hadde ic tho<sup>16</sup>  
yselthe;<sup>17</sup>

Nu ic wolde, ac<sup>18</sup> ic ne mei<sup>19</sup> for elde<sup>20</sup> ne  
for unhelthe;<sup>21</sup>

Ylde<sup>20</sup> me is bistolen on, ær ic hit awyste;<sup>22</sup>  
Ne mihte ic iseon<sup>23</sup> before me for smeche<sup>24</sup>  
ne for miste.

Ærwe<sup>25</sup> we beoth<sup>26</sup> to done god, and to yfele<sup>27</sup>  
al to thriste;<sup>28</sup>

More æle<sup>29</sup> stent<sup>30</sup> man of manne thanne him  
do of Criste.

The<sup>11</sup> wel ne deth<sup>31</sup> the hwile he mei,<sup>32</sup> wel  
oft hit hym scæl ruwen,<sup>33</sup>

Thænne<sup>34</sup> hy<sup>35</sup> mowen sculen<sup>36</sup> and ripen,<sup>37</sup>  
ther<sup>38</sup> hi ær seowen.<sup>39</sup>

Don ec<sup>40</sup> to Gode wet<sup>41</sup> ye muye,<sup>42</sup> the hwile  
ye buth<sup>43</sup> a life;

Ne hope no man<sup>44</sup> to muchel to childe ne to  
wyfe;

The<sup>11</sup> him selve foryut<sup>45</sup> for wife other for  
childe,

He sceal cume an uvele stede<sup>46</sup> bute<sup>47</sup> hym  
God beo milde.

Sende æch<sup>48</sup> sum god biforen hym, the hwile  
he mei, to heovene;

Betere is an elmesse<sup>47</sup> bifore thenne beon æfter  
seovene.

Ne beo the leovre<sup>48</sup> thene the sulf thi mei<sup>49</sup> ne  
thi maye<sup>50</sup>

Sot<sup>51</sup> is the<sup>11</sup> is othres mannes freond betre  
thene his aye.<sup>52</sup>

Ne hope<sup>53</sup> wif to hire were,<sup>54</sup> ne wer<sup>54</sup> to his  
wife;

Beo<sup>55</sup> for him sulve ævrich<sup>56</sup> man, the hwyle  
he beo<sup>57</sup> alive.

Wis<sup>58</sup> is the<sup>59</sup> him sulfne bithencth<sup>60</sup> the  
hwile he mote<sup>61</sup> libbe,<sup>62</sup>

For sone<sup>63</sup> wulleth<sup>64</sup> him foryite<sup>65</sup> the  
fremde<sup>66</sup> and the sibbe.<sup>67</sup>

All too often have I sinned in deed and eke  
in word;

All too freely have I spent, too little laid in  
hoard.

Almost all I now mislike of things I liked of  
yore;

Who follows over-much his will, betrays him-  
self the more

Had fortune only favored me, I might have  
done more good;

Now for weakness and for age, I may not,  
though I would

Old age is stolen me upon, ere that I it wist;  
I could not see before me for the smoke and  
for the mist.

Timid we are in doing good, in evil all too  
bold;

More awe of man than awe of Christ doth  
every person hold.

Who doth not well, the while he may, shall  
often rue it sore,

When comes the time to mow and reap what  
he has sown before.

Do ye for God the best ye may, the while ye  
are in life;

And let no man hope overmuch in child nor  
yet in wife.

He who doth himself forget for wife or else  
for child

Shall come into an evil place save God to him  
be mild.

Let each some good before him send, the while  
he may, to heaven;

For better is one alms before than afterward  
are seven.

And hold not dearer than thyself thy kins-  
man or thy son;

Foolish to be another's friend rather than thine  
own.

And let no wife in husband hope, nor husband  
in his wife;

Be each man for himself alone, the while he  
is in life.

Wise is who bethinks himself the while he  
liveth yet;

For him will stranger — ay, and friend, soon  
enough forget.

<sup>1</sup> all too often <sup>2</sup> sinned <sup>3</sup> deed <sup>4</sup> also <sup>5</sup> laid <sup>6</sup> al-  
most <sup>7</sup> pleased <sup>8</sup> formerly <sup>9</sup> it <sup>10</sup> displeases <sup>11</sup> who  
<sup>12</sup> much <sup>13</sup> follows <sup>14</sup> betrays <sup>15</sup> better <sup>16</sup> then  
<sup>17</sup> good fortune <sup>18</sup> but <sup>19</sup> may not <sup>20</sup> age <sup>21</sup> weak-  
ness <sup>22</sup> before I knew it <sup>23</sup> see <sup>24</sup> smoke <sup>25</sup> timid  
<sup>26</sup> are <sup>27</sup> evil <sup>28</sup> bold <sup>29</sup> awe, fear <sup>30</sup> arises to <sup>31</sup> doth  
<sup>32</sup> may <sup>33</sup> shall repent <sup>34</sup> when <sup>35</sup> they <sup>36</sup> shall

<sup>37</sup> reap <sup>38</sup> where <sup>39</sup> sowed <sup>40</sup> also <sup>41</sup> what <sup>42</sup> let no  
man hope <sup>43</sup> forgets <sup>44</sup> in evil place <sup>45</sup> unless  
<sup>46</sup> each <sup>47</sup> one alms <sup>48</sup> dearer <sup>49</sup> kinsman <sup>50</sup> son  
<sup>51</sup> foolish <sup>52</sup> own <sup>53</sup> hope not <sup>54</sup> man <sup>55</sup> be <sup>56</sup> every  
<sup>57</sup> is <sup>58</sup> wise <sup>59</sup> who <sup>60</sup> bethinks <sup>61</sup> may <sup>62</sup> live  
<sup>63</sup> soon <sup>64</sup> will <sup>65</sup> forget <sup>66</sup> stranger <sup>67</sup> kinsman



The<sup>1</sup> wel ne deth<sup>2</sup> the hwile he mei,<sup>3</sup> ne  
 sceal he hwenne he wolde  
 Manies mannes sare iswinch habbeth oft  
 unholde.<sup>4</sup>  
 Ne scolde nan man don a furst,<sup>5</sup> ne sclawen<sup>6</sup>  
 wel to done;  
 For mani man bihateth<sup>7</sup> wel, the<sup>1</sup> hit for-  
 yiteth sone.  
 The man the<sup>1</sup> siker<sup>8</sup> wule beon to habbe  
 Godes blisse,  
 Do wel him sulf the hwile he mei, then haveth  
 he mid wisse<sup>9</sup> 40

Who doth not well, the while he may, he shall  
 not when he would;  
 Many a man's sore labor oft cometh to no  
 good.  
 In doing good let none postpone or ever  
 make delay;  
 For many a man doth promise well who yet  
 forgets straightway  
 The man who would be safe and sure of having  
 God's own bliss  
 If he do well the while he may, he verily shall  
 not miss. 40

## ORRM (fl. 1200)

## FROM THE ORRMULUM

Nu,<sup>10</sup> broþerr Wallterr, broþerr min  
 Afterr þe fæshess kinde;<sup>11</sup>  
 & broþerr min i<sup>12</sup> Crisstenndom  
 þurh fulluhht<sup>13</sup> & þurh trowwþe;<sup>14</sup>  
 & broþerr min i<sup>12</sup> Godess hus,  
 sæt o<sup>15</sup> þe þride<sup>16</sup> wise,<sup>17</sup>  
 þurh þatt witt<sup>18</sup> hafenn<sup>19</sup> tākenn ba<sup>20</sup>  
 An<sup>21</sup> rejhellboc<sup>22</sup> to follghenn,<sup>23</sup>  
 Unnderr kanunnkess<sup>24</sup> had<sup>25</sup> & lif,  
 Swa summ<sup>26</sup> Sannt Awwstin sette;<sup>27</sup>  
 Icc hafe<sup>28</sup> don swa summ<sup>29</sup> þu badd,<sup>30</sup>  
 & forþedd<sup>30</sup> te<sup>31</sup> þin wille,  
 Icc hafe<sup>28</sup> wennd<sup>32</sup> inntil<sup>33</sup> Enngliſsh  
 Goddspellless hallghe lare,<sup>34</sup>  
 Afterr þatt little witt<sup>35</sup> tatt<sup>36</sup> me  
 Min Drihhw hafeþþ lenedd<sup>37</sup>  
 þu þohhtesst<sup>38</sup> tatt<sup>39</sup> itt mihhte wel  
 Till<sup>37</sup> mikell frame<sup>40</sup> turnenn,  
 siþf<sup>41</sup> Enngliſsh folk, forr lufe off Crist,  
 Itt wolde þerne<sup>42</sup> lernenn,  
 & follghenn<sup>23</sup> itt, & fillenn<sup>43</sup> itt  
 Wiþþ þohht,<sup>44</sup> wiþþ word, wiþþ dede.  
 & forþi<sup>45</sup> þerrndesst<sup>46</sup> tu þatt icc  
 þiss weerr<sup>47</sup> þe sholde wirrkenn;  
 & icc itt hafe forþedd<sup>30</sup> te,<sup>31</sup>  
 Acc<sup>48</sup> all þurh Cristess hellpe;  
 & unnc birrþ<sup>49</sup> baþe<sup>50</sup> þannkenn Crist  
 þatt itt iss brohht till<sup>39</sup> ende.  
 Icc hafe sammnedd<sup>51</sup> o<sup>52</sup> þiss boc  
 þa Goddspellless neh<sup>53</sup> alle 30

Now, brother Walter, brother mine  
 After the fleshly nature;  
 And brother mine in Christendom  
 Through baptism and through fealty;  
 And brother mine in God's own house  
 In still another manner,  
 In that we two have taken both  
 One book of rules to follow,  
 Within the life of canonhood,  
 Just as St. Austin ordered, 10  
 As thou didst bid me, I have done,  
 Thy will for thee fulfilling;  
 For into English I have turned  
 The gospel's holy teaching,  
 According to the little wit  
 With which my Lord endowed me.  
 Thou thoughtest that it might full well  
 Be turned to mickle profit  
 If English folk, for love of Christ,  
 It zealously would study, 20  
 And follow it, and it fulfil,  
 With thought, with word, with action.  
 And therefore thou didst yearn that I  
 This book for thee should render;  
 And I for thee have finished it,  
 As Christ the Lord did help me;  
 And now behooves us both thank Christ  
 That it is brought to ending.  
 I have collected in this book  
 Now nearly all the gospels 30

<sup>1</sup> who <sup>2</sup> doth <sup>3</sup> may <sup>4</sup> many a man's sore labor  
 bath often misfortune <sup>5</sup> no man should postpone  
<sup>6</sup> delay <sup>7</sup> promises <sup>8</sup> sure <sup>9</sup> then he hath it certainly  
<sup>10</sup> now <sup>11</sup> nature <sup>12</sup> in <sup>13</sup> through baptism <sup>14</sup> faith  
<sup>15</sup> on <sup>16</sup> third <sup>17</sup> way, degree <sup>18</sup> we two <sup>19</sup> have <sup>20</sup> both  
<sup>21</sup> one <sup>22</sup> rule-book <sup>23</sup> follow <sup>24</sup> canon's <sup>25</sup> order  
<sup>26</sup> just as <sup>27</sup> commanded <sup>28</sup> I have <sup>29</sup> badest <sup>30</sup> ac-

complished <sup>31</sup> thee <sup>32</sup> turned <sup>33</sup> into <sup>34</sup> holy lore  
<sup>35</sup> wit, intelligence <sup>36</sup> that <sup>37</sup> my Lord has lent  
<sup>38</sup> thoughtest <sup>39</sup> to <sup>40</sup> great benefit <sup>41</sup> if <sup>42</sup> eagerly  
<sup>43</sup> fulfil <sup>44</sup> with thought <sup>45</sup> therefore <sup>46</sup> desiredst  
<sup>47</sup> work <sup>48</sup> but <sup>49</sup> us two it behooves <sup>50</sup> both <sup>51</sup> col-  
 lected <sup>52</sup> in <sup>53</sup> nigh, near

þatt sinnðenn<sup>1</sup> o the messebo<sup>2</sup>  
 Inn all þe ær<sup>3</sup> att messe.  
 & a<sup>3</sup> æ<sup>4</sup> afterr þe Goddspell stannt<sup>5</sup>  
 þatt tatt<sup>6</sup> te Goddspell meneþþ,<sup>7</sup>  
 þatt mann birþ spellenn<sup>8</sup> to þe folc  
 Off þe<sup>9</sup>re<sup>9</sup> sawle nede;  
 & æt tær tekenn mare inoh<sup>10</sup>  
 þu shallt tæronne<sup>11</sup> findenn  
 Off þatt tatt<sup>6</sup> Cristess hallþhe þed<sup>12</sup>  
 Birþ<sup>13</sup> trowwenn<sup>14</sup> wel & follþhenn.<sup>15</sup> 40  
 Icc hafe sett her o<sup>16</sup> þiss boc  
 Amang Goddspellless wordess,  
 All þurh me selfenn,<sup>17</sup> maniþ word  
 þe rime<sup>18</sup> swa<sup>19</sup> to fillenn;<sup>20</sup>  
 Acc þu shallt finndenn þatt min word,  
 E<sup>21</sup>whær þær<sup>20</sup> itt iss ekedd,<sup>21</sup>  
 Ma<sup>22</sup> hellpenn þa<sup>22</sup> þatt redenn itt  
 To sen & tunnderstannðenn<sup>23</sup>  
 All þess te better hu þe<sup>24</sup>m birþ<sup>24</sup>  
 þe Goddspell unnderstannðenn;<sup>25</sup> 50  
 & forþi<sup>25</sup> trowwe icc þatt te<sup>26</sup> birþ  
 Wel þolenn<sup>27</sup> mine wordess,  
 E<sup>28</sup>whær þær<sup>20</sup> þu shallt findenn hemm<sup>28</sup> 25  
 Amang Godspellless wordess.

That all the year at mass are found  
 Within the holy massbook.  
 And aye after the gospel stands  
 That which the gospel meaneth,  
 Which must be told unto the folk,  
 Because the soul doth need it;  
 And still within it thou shalt find  
 Enough and more there written  
 Of what the holy flock of Christ  
 Must well believe and follow. 40  
 I have set down here in this book,  
 Among the words of gospel,  
 All of myself full many a word,  
 To fill the measure merely;  
 But thou shalt find here that my word,  
 Wherever it is added,  
 May help the people who shall read  
 To see and understand too  
 The better how it them behooves  
 To understand the gospel;  
 And therefore trow I that thou must 50  
 Endure my words with patience,  
 Wherever thou shalt find them set  
 Among the words of gospel.

## LAYAMON (c. 1205)

## FROM THE BRUT

Arthur for<sup>29</sup> to Cornwale  
 Mid unimete ferde;<sup>30</sup> 28530  
 Modred that iherde<sup>31</sup>  
 And him togeines heolde<sup>32</sup>  
 Mid unimete<sup>33</sup> folke.  
 Ther weore monie væie!<sup>34</sup>  
 Uppen there Tambre<sup>35</sup>  
 Heo<sup>36</sup> tuhten<sup>37</sup> to gadere;  
 The stude hatte<sup>38</sup> Camelford;  
 Ever-mare ilast that like weorde!<sup>39</sup>  
 And at Camelforde was isomned<sup>40</sup>  
 Sixti thusend  
 And ma thusend there-to,<sup>41</sup>  
 Modred wes heore ælder.<sup>42</sup>  
 Tha<sup>43</sup> thiderward gon<sup>44</sup> ride 28540  
 Arthur the riche<sup>45</sup>

Arthur went to Cornwall,  
 The host with him was countless; 28530  
 Modred heard the tidings  
 And took his way against him  
 With host no man could number.  
 Many there were death-doomed!  
 By the river Tamar  
 The troops came together;  
 The place was christened Camelford;  
 Forever-more shall last that word!  
 And at Camelford was assembled  
 Sixty thousand  
 And thousands many more too;  
 Modred was their leader.  
 Then thitherward went riding 28540  
 Arthur the royal

<sup>1</sup> are <sup>2</sup> mass-book <sup>3</sup> year <sup>4</sup> always <sup>5</sup> stands  
<sup>6</sup> that that, that which <sup>7</sup> means <sup>8</sup> that it be-  
 hooves one to tell <sup>9</sup> of their <sup>10</sup> and besides that,  
 enough more <sup>11</sup> therein <sup>12</sup> holy people <sup>13</sup> behooves  
<sup>14</sup> believe <sup>15</sup> follow <sup>16</sup> here in <sup>17</sup> by myself <sup>18</sup> rhythm,  
 measure <sup>19</sup> so <sup>20</sup> everywhere where <sup>21</sup> added <sup>22</sup> those  
<sup>23</sup> to understand <sup>24</sup> all the better for this how it  
 behooves them <sup>25</sup> therefore <sup>26</sup> thee <sup>27</sup> endure, per-

mit <sup>28</sup> them <sup>29</sup> went <sup>30</sup> with a numberless army  
<sup>31</sup> heard <sup>32</sup> and went against him <sup>33</sup> numberless  
<sup>34</sup> there were many fey (fated to die) <sup>35</sup> upon the  
 Tamar (a river) <sup>36</sup> they <sup>37</sup> came <sup>38</sup> the place was  
 called <sup>39</sup> ever-more shall last that same word  
 (name) <sup>40</sup> was gathered <sup>41</sup> and more thousands  
 besides <sup>42</sup> was their leader <sup>43</sup> then <sup>44</sup> did <sup>45</sup> great

Mid unimete folke,  
Væie thah hit weore <sup>1</sup>

Uppe there Tambre

Heo tuhte <sup>2</sup> to-somme; <sup>3</sup>

Heven here-marken, <sup>4</sup>

Halden <sup>5</sup> to-gadere,

Luken sweord longe, <sup>6</sup>

Leiden o <sup>7</sup> the helmen;

Fur ut sprengen, <sup>8</sup> 28550

Speren brastlien; <sup>9</sup>

Sceldes gonnen scanen, <sup>10</sup>

Scattes to-breken. <sup>11</sup>

Ther faht <sup>12</sup> al to-somme <sup>13</sup>

Folc unimete.

Tambre wes on flode <sup>14</sup>

Mid unimete <sup>15</sup> blode.

Mon i than fihte

Non <sup>16</sup> ther ne mihte

I-kenne nenne kempe, <sup>17</sup>

No <sup>18</sup> wha dude <sup>19</sup> wurse, no wha bet, <sup>20</sup>

Swa that withe <sup>21</sup> wes imenged; <sup>22</sup> 28562

For ælc <sup>23</sup> sloh <sup>24</sup> adun riht,

Weore he swein, <sup>25</sup> weore he cniht. <sup>26</sup>

Ther wes Modred of-slawe <sup>27</sup>

And idon of lif-dawe <sup>28</sup>

29\* \* \* \* \*

\* \* \* in than fihte.

Ther weoren of-slawe <sup>27</sup>

Alle tha snelle, <sup>30</sup>

Arthures hired-men, <sup>31</sup> 28570

Heye and lawe, <sup>32</sup>

And tha Bruttes <sup>33</sup> alle

Of Arthures borde, <sup>34</sup>

And alle his fosterlinges <sup>35</sup>

Of feole kineriches, <sup>36</sup>

And Arthur forwounded

Mid wal-spere brade. <sup>37</sup>

Fiftene he hafde

Feondliche wunden; <sup>38</sup>

Mon mihte i thare lasten <sup>39</sup> 28580

Twa gloven ithraste. <sup>40</sup>

Tha <sup>41</sup> nas ther na mare

I than fehte to lave <sup>42</sup>

Of two hundred thousand monnen <sup>43</sup>

Tha <sup>44</sup> ther leien <sup>45</sup> to-hauwen <sup>46</sup>

Buten <sup>47</sup> Arthur the king ane <sup>48</sup>

And of his cnihtes tweien. <sup>49</sup>

With army unnumbered,  
Doomed though they all were.

By the river Tamar

The troops came together;

Raised their royal standards;

Rushed there together;

Long swords locked they,

Laying blows on helmets;

Sparks they struck out, 28550

Spears did rattle;

Shields were a-shaking,

Shafts were a-breaking.

There fought all together

Folk beyond counting.

Tamar was a flood

With measureless blood.

Of men in the fight there

Nobody might there

Distinguish any warrior,

Nor who did better, who did worse,

So was that conflict mingled; 28562

For each struck adown right,

Were he yeoman, or were he knight.

There was Modred stricken,

And life in him did sicken.

\* \* \* \* \*

\* \* \* in that conflict.

There fell in that battle

All of the brave ones,

Arthur's own henchmen,

The high and the lowly, 28570

And all the Britons

Of Arthur's board too,

And all his fosterlings

Of foreign nations many,

And Arthur sorely wounded

With broad blade of war-spear.

Fifteen times was he

Fiendishly wounded;

Even into the smallest 28580

Two gloves might one have thrust.

Then were there in that battle

Left among the living

Of two hundred thousand soldiers

Who lay there slaughtered

But Arthur the king only

And two of his warriors

<sup>1</sup> fey though they were <sup>2</sup> they came <sup>3</sup> together  
<sup>4</sup> raised battle-standards <sup>5</sup> rushed <sup>6</sup> locked long  
swords <sup>7</sup> laid on, struck upon <sup>8</sup> made fire leap out  
<sup>9</sup> rattled spears <sup>10</sup> shields did shiver <sup>11</sup> shafts broke  
to pieces <sup>12</sup> fought <sup>13</sup> together <sup>14</sup> a-flood <sup>15</sup> measure-  
less <sup>16</sup> no man in the fight <sup>17</sup> recognize no warrior  
<sup>18</sup> nor <sup>19</sup> did <sup>20</sup> better <sup>21</sup> conflict <sup>22</sup> confused <sup>23</sup> each

<sup>24</sup> struck <sup>25</sup> yeoman <sup>26</sup> knight <sup>27</sup> slain <sup>28</sup> and put from  
life-days <sup>29</sup> *A line or more is missing here.* <sup>30</sup> the  
brave <sup>31</sup> retainers <sup>32</sup> high and low <sup>33</sup> the Britons  
<sup>34</sup> table <sup>35</sup> wards <sup>36</sup> many kingdoms <sup>37</sup> with broad  
slaughter-spear <sup>38</sup> dreadful wounds <sup>39</sup> in the least  
<sup>40</sup> thrust <sup>41</sup> then <sup>42</sup> in the fight remaining <sup>43</sup> men  
<sup>44</sup> who <sup>45</sup> lay <sup>46</sup> hewed to pieces <sup>47</sup> but <sup>48</sup> alone <sup>49</sup> two

Arthur wes for-wunded  
 Wunder ane swithe.<sup>1</sup>  
 Ther to him com a cnaue<sup>2</sup> 28590  
 The<sup>3</sup> wes of his cunne; <sup>4</sup>  
 He wes Cadores sune,  
 The Eorles of Cornwaile.  
 Constantin hehte<sup>5</sup> the cnaue;  
 He wes than<sup>6</sup> kinge deore.  
 Arthur him lokede on,  
 Ther he lai on folden,<sup>7</sup>  
 And thas word<sup>8</sup> seide  
 Mid sorhfulle heorte:  
 "Constantin, thu art wilcume!  
 Thu weore<sup>9</sup> Cadores sone!  
 Ich the bitache here<sup>10</sup> 28600  
 Mine kineriche;<sup>11</sup>  
 And wite<sup>12</sup> mine Bruttes  
 A to thines lifes;<sup>13</sup>  
 And hald heom<sup>14</sup> alle tha lawen<sup>15</sup>  
 Tha habbeoth istonden a mine dawen,<sup>16</sup>  
 And alle tha lawen gode  
 Tha bi Utheres dawen stode  
 And ich wulle varen<sup>17</sup> to Avalun 28610  
 To vairst<sup>18</sup> alre<sup>19</sup> maidene,  
 To Argante there<sup>20</sup> quene,  
 Alven swithe sceone;<sup>21</sup>  
 And heo<sup>22</sup> scal mine wunden  
 Makien alle isunde,<sup>23</sup>  
 Al hal<sup>24</sup> me makien  
 Mid haleweye drenchen.<sup>25</sup>  
 And seothe<sup>26</sup> ich cumen wulle  
 To mine kineriche<sup>27</sup>  
 And wunien<sup>28</sup> mid Brutten 28620  
 Mid muchelere wunne."<sup>29</sup>  
 Æfne than worden<sup>30</sup>  
 Ther com of se wenden<sup>31</sup>  
 That wes an sceort bat lithen,<sup>32</sup>  
 Sceoven mid uthen;<sup>33</sup>  
 And twa wimmen ther-inne  
 Wunderliche idihte.<sup>34</sup>  
 And heo nomen Arthur anan,<sup>35</sup>  
 And an eovste hine vereden,<sup>36</sup>  
 And softe hine adun leiden, 28630  
 And forth gunnen lithen.<sup>37</sup>  
 Tha<sup>38</sup> wes hit iwrthen<sup>39</sup>  
 That Merlin seide whilen,<sup>40</sup>  
 That weore unimete care<sup>41</sup>

Arthur was wounded  
 Wondrous severely.  
 To him came a child then 28590  
 Who was of his kindred;  
 He was Cador's first-born,  
 Who Earl was of Cornwall.  
 Constantine his name was;  
 He was to the king dear.  
 Arthur looked upon him,  
 As he lay on the ground there,  
 And these words spake he  
 With heart full of sorrow:  
 "Constantine, welcome art thou!  
 Thou wert Cador's first-borne!  
 To thee do I commit here 28600  
 The care of my kingdom;  
 And guard well my Britons  
 Ever whilst thou livest;  
 And keep thou all the customs  
 That loved were in my life-time,  
 And all the customs splendid  
 That Uther's reign attended.  
 And I will fare to Avalon 28610  
 To the fairest of all maidens,  
 Where Queen Argantë tarries,  
 Most beautiful of fairies,  
 And she shall every wound  
 Make both whole and sound,  
 All whole shall she make me  
 With health-giving potions  
 And come shall I hereafter  
 Back to my kingdom  
 And abide with my Britons 28620  
 With bliss forever."  
 E'en as he was speaking  
 There came from sea speeding  
 A very small boat gliding  
 Before the waves a-riding;  
 And women twain within it  
 Wondrously attired.  
 And they raised up Arthur anon,  
 And aboard rapidly bore him,  
 And adown softly they set him, 28630  
 And forth went they sailing.  
 Then was fulfilled there  
 What Merlin said aforetime,  
 That infinite grieving

<sup>1</sup> wondrously much <sup>2</sup> young man <sup>3</sup> who <sup>4</sup> kin  
<sup>5</sup> was named <sup>6</sup> to the <sup>7</sup> the ground <sup>8</sup> these  
<sup>9</sup> words <sup>10</sup> thou wert <sup>11</sup> I commit to thee here  
<sup>12</sup> kingdom <sup>13</sup> defend <sup>14</sup> ever during thy life  
<sup>15</sup> keep for them <sup>16</sup> customs, laws <sup>17</sup> that have  
<sup>18</sup> stood in my days <sup>19</sup> I will go <sup>20</sup> fairest <sup>21</sup> of all  
<sup>22</sup> the <sup>23</sup> elf very beautiful <sup>24</sup> she <sup>25</sup> well <sup>26</sup> whole

<sup>27</sup> with healing draughts <sup>28</sup> afterwards <sup>29</sup> kingdom  
<sup>30</sup> dwell <sup>31</sup> with great joy <sup>32</sup> even with these words  
<sup>33</sup> from the sea moving <sup>34</sup> that was a short boat  
<sup>35</sup> gliding <sup>36</sup> impelled by the waves <sup>37</sup> wondrously  
<sup>38</sup> attired <sup>39</sup> they took Arthur at once <sup>40</sup> and in haste  
<sup>41</sup> bore him <sup>42</sup> did glide <sup>43</sup> then <sup>44</sup> fulfilled <sup>45</sup> whilom,  
<sup>46</sup> formerly <sup>47</sup> that there should be measureless sorrow

Of Arthures forth-fare.<sup>1</sup>  
 Bruttes ileveth yete<sup>2</sup>  
 That he bon on live<sup>3</sup>  
 And wunnien<sup>4</sup> in Avalun  
 Mid fairest alre<sup>5</sup> alven,  
 And lokieth evere Bruttes yete 28640  
 Whan Arthur cumen lithe<sup>6</sup>  
 Nis naver<sup>7</sup> the mon iboren  
 Of naver nane burde icoren<sup>8</sup>  
 The cunne<sup>9</sup> of than sothe<sup>10</sup>  
 Of Arthur sugen mare.<sup>11</sup>  
 Bute while<sup>12</sup> wes an witeye<sup>13</sup>  
 Mærlin ihate.<sup>14</sup>  
 He bodede<sup>15</sup> mid worde —  
 His quithes<sup>16</sup> weoren sothe<sup>17</sup> —  
 That an Arthur sculde yete 28650  
 Cum Anglen to fulste.<sup>18</sup>

Should be at Arthur's leaving.  
 Britons believe ever  
 That still he is living  
 And fostered in Avalon  
 With the fairest of all fairies;  
 And ever hope the Britons 28640  
 For Arthur's coming hither.  
 Was never the man born  
 Of mother on lucky morn  
 Who can of the true tale  
 Of Arthur tell us further.  
 But once there was a wizard,  
 Merlin they called him,  
 With words he predicted —  
 His sayings were truthful —  
 That an Arthur should one day 28650  
 Come England to succour.

FROM THE ANCEN RIWLE<sup>19</sup> (C. 1225)*(Unknown Author)*

## NUNS MAY KEEP NO BEAST BUT A CAT

Ye, mine leove<sup>20</sup> sustren,<sup>21</sup> ne schulen<sup>22</sup> habben<sup>23</sup> no best<sup>24</sup> bute kat one.<sup>25</sup> Ancre<sup>26</sup> thet haveth eihte<sup>27</sup> thuncheth<sup>28</sup> bet<sup>29</sup> husewif,<sup>30</sup> ase Marthe was, then ancre;<sup>31</sup> ne none-weis<sup>32</sup> ne mei heo<sup>33</sup> beon<sup>34</sup> Marie mid grithfulnesse<sup>35</sup> of heorte. Vor theonne<sup>36</sup> mot<sup>37</sup> heo thenchen<sup>38</sup> of the kues<sup>39</sup> foddre and of heordemonne<sup>40</sup> huire,<sup>41</sup> oluhnen<sup>42</sup> there<sup>43</sup> heiward,<sup>44</sup> warien<sup>45</sup> hwon<sup>46</sup> me<sup>47</sup> punt<sup>48</sup> hire, and yelden,<sup>49</sup> thauh,<sup>50</sup> the hermes.<sup>51</sup> Wat<sup>52</sup> Crist, this is lodlich<sup>53</sup> thing hwon<sup>54</sup> me<sup>55</sup> maketh mone<sup>56</sup> in tune<sup>57</sup> of ancre<sup>58</sup> eihte.<sup>59</sup> Thauh,<sup>60</sup> yif<sup>61</sup> eni mot<sup>62</sup> nede habben<sup>63</sup> ku, loke<sup>64</sup> thet heo<sup>65</sup> none monne ne eilie<sup>66</sup> ne ne hermie,<sup>67</sup> ne thet hire thought ne beo<sup>68</sup> nout ther-on ivesuned<sup>69</sup> Ancre ne ouh<sup>70</sup> nout to habben<sup>71</sup> no thing thet drawe<sup>72</sup> utward hire heorte.

None cheffare<sup>73</sup> ne drive ye. Ancre thet is cheapild,<sup>74</sup> heo cheapeth<sup>75</sup> hire soule the chepmon<sup>76</sup> of helle.

Ne wite<sup>77</sup> ye nout in oure<sup>78</sup> huse<sup>79</sup> of other

Ye, my dear sisters, shall have no beast but a cat only. A nun that has property seems rather a housewife, as Martha was, than a nun; and in no wise may she be Mary, with peacefulness of heart. For then must she think about the cow's fodder and the herds-men's wages, flatter the constable, curse when the cow is put in the pound, and pay the damages nevertheless. God knows, it is a hateful thing when complaint is made in the village of a nun's property. However, if anyone must needs have a cow, let her see to it that it disturbs or harms no man; and that her heart be not fastened upon it. A nun ought to have nothing that will draw her heart outward to the world.

Drive ye no bargains. A nun that is a bargainer sells her soul to the merchant of hell.

Keep ye not in your house any of other

<sup>1</sup> death <sup>2</sup> believe yet <sup>3</sup> is alive <sup>4</sup> dwells <sup>5</sup> of all <sup>6</sup> shall come <sup>7</sup> is never <sup>8</sup> of never no (i.e. of no) lady chosen <sup>9</sup> who can <sup>10</sup> the truth <sup>11</sup> say more <sup>12</sup> once <sup>13</sup> wizard <sup>14</sup> named <sup>15</sup> announced <sup>16</sup> sayings <sup>17</sup> true <sup>18</sup> come for a help to the English <sup>19</sup> The Nuns' Rule <sup>20</sup> dear <sup>21</sup> sisters <sup>22</sup> shall <sup>23</sup> have <sup>24</sup> beast <sup>25</sup> only <sup>26</sup> a nun <sup>27</sup> property <sup>28</sup> seems <sup>29</sup> rather <sup>30</sup> housewife <sup>31</sup> no-ways <sup>32</sup> she <sup>33</sup> be <sup>34</sup> peacefulness

<sup>35</sup> then <sup>36</sup> must <sup>37</sup> think <sup>38</sup> cow's <sup>39</sup> herds-men's <sup>40</sup> hire <sup>41</sup> flatter <sup>42</sup> the <sup>43</sup> heyward, bailiff <sup>44</sup> curse <sup>45</sup> when <sup>46</sup> one <sup>47</sup> impounds <sup>48</sup> pay <sup>49</sup> nevertheless <sup>50</sup> damages <sup>51</sup> knows <sup>52</sup> hateful <sup>53</sup> complaint <sup>54</sup> town, farm <sup>55</sup> a nun's <sup>56</sup> if <sup>57</sup> have <sup>58</sup> look <sup>59</sup> disturb <sup>60</sup> harm <sup>61</sup> be <sup>62</sup> fastened <sup>63</sup> ought <sup>64</sup> may draw <sup>65</sup> bargain <sup>66</sup> bargainer <sup>67</sup> sells <sup>68</sup> tradesman <sup>69</sup> keep, take care of <sup>70</sup> your <sup>71</sup> house

monnes thinges, ne eihte,<sup>1</sup> ne clothes; ne nout  
ne undervo<sup>2</sup> ye the chirche vestimenz, ne  
thene<sup>3</sup> caliz,<sup>4</sup> bute-yif<sup>5</sup> strencthe<sup>6</sup> hit makie,<sup>7</sup>  
other<sup>8</sup> muchel eie; <sup>9</sup>vor of swuche<sup>10</sup> witunge<sup>11</sup>  
is ikumen<sup>12</sup> muchel uvel<sup>13</sup> ofte-sithen.<sup>14</sup>

men's things, either property or clothes, and  
do not receive the church vestments or the  
chalice, unless compulsion or great fear cause  
you to do so; for of such custody has come  
great evil oftentimes.

## FROM KING HORN (c. 1250)

(Unknown Author)

Alle beon he<sup>15</sup> blithe  
That to my song lythe!<sup>16</sup>  
A sang ihc schal you singe  
Of Murry the kinge. 4  
King he was bi weste<sup>17</sup>  
So longe so hit laste.  
Godhild het<sup>18</sup> his quen;  
Fairer ne mihte non ben.<sup>19</sup> 8  
He hadde a sone that het<sup>18</sup> Horn;  
Fairer ne mihte non beo born,  
Ne no rein upon birine,<sup>20</sup>  
Ne sunne upon bischine.<sup>21</sup> 12  
Fairer nis non thane he was;  
He was brigte so the glas,  
He was whit so the flur,  
Rose-red was his colur.<sup>22</sup> 16  
In none kinge-riche<sup>23</sup> \*  
Nas non his iliche.<sup>24</sup> 20  
Twelf feren<sup>25</sup> he hadde  
That he with him ladde,<sup>26</sup>  
Alle riche mannes sones,  
And alle hi were faire gomes<sup>27</sup> 24  
With him for to pleie.  
And mest he luvede tweie;<sup>28</sup>  
That on him het<sup>29</sup> Hathulf child,  
And that other Fikenild. 28  
Athulf was the beste  
And Fikenylde the werste  
Hit was upon a someres day,  
Also<sup>30</sup> ihc you telle may, 32  
Murri the gode king  
Rod on his pleing<sup>31</sup>  
Bi the se side,  
Ase he was woned<sup>32</sup> ride.<sup>33</sup> 36  
He fond bi the stronde,  
Arived on his londe, 40  
Schipes fiftene,

Joy to none be wanting  
Who listens to my chaunting!  
A song I shall you sing  
Of Murry the king. 4  
King he was i' th' west  
While his rule did last.  
Godhild was his queen;  
Fairer might not be seen. 8  
He had a son whose name was Horn;  
Fairer might there none be born,  
Nor rain rain on such a one,  
Nor upon such shine the sun. 12  
None is fairer than he was;  
He was bright as the glass,  
As the flower he was white,  
Red as rose his color bright. 16  
Within no kingdom great  
Could be found his mate. 20  
Twelve companions had he  
That ever with him led he;  
Each was a noble's son,  
And each was a fitting one 24  
To share in his playing.  
Two loved he beyond saying;  
The one was called Hathulf child,  
And the other Fikenild. 28  
Athulf was the best  
And Fikenild the worst.  
It was upon a summer's day,  
As I to you the story say, 32  
Murri the noble king  
Rode in his pleasuring  
By the water-side,  
As he was wont to ride. 36  
He found bi the strand there,  
Arrived in his land there, 40  
Ships fifteen all told

<sup>1</sup> property <sup>2</sup> receive <sup>3</sup> the <sup>4</sup> chalice <sup>5</sup> unless  
<sup>6</sup> strength, necessity <sup>7</sup> make, cause <sup>8</sup> or <sup>9</sup> fear  
<sup>10</sup> such <sup>11</sup> guarding <sup>12</sup> come <sup>13</sup> evil <sup>14</sup> oft-times  
<sup>15</sup> they <sup>16</sup> listen <sup>17</sup> in the west <sup>18</sup> was named <sup>19</sup> fairer

might none be <sup>20</sup> nor any rain rain upon <sup>21</sup> shine  
<sup>22</sup> After this line other MSS. insert two other lines.  
<sup>23</sup> kingdom <sup>24</sup> like <sup>25</sup> companions <sup>26</sup> led <sup>27</sup> fellows  
<sup>28</sup> two <sup>29</sup> was named <sup>30</sup> as <sup>31</sup> in his sport <sup>32</sup> wont

With Sarazins kene <sup>1</sup>  
 He axede what hi sohte <sup>2</sup>  
 Other to londe brohte. 44  
 A payn <sup>3</sup> hit of herde <sup>4</sup>  
 And hym wel sone answerde,  
 "Thi lond-folk we schulle slon <sup>5</sup>  
 And alle that Crist leveth <sup>6</sup> upon, 48  
 And the selve <sup>7</sup> rigt anon,  
 Ne schaltu <sup>8</sup> todai henne <sup>9</sup> gon."  
 The kyng ligte of his stede,  
 For tho <sup>10</sup> he havede nede, 52  
 And his gode knigtes two;  
 Al to fewe he hadde tho.<sup>10</sup>  
 Swerd hi <sup>11</sup> gunne <sup>12</sup> gripe  
 And to-gadere smite. 56  
 Hy <sup>11</sup> smyten <sup>13</sup> under schelde,  
 That sume hit yfelde.<sup>14</sup>  
 The king hadde al to fewe  
 Togenes so vele schrewe.<sup>15</sup> 60  
 So fele <sup>16</sup> mihten ythe <sup>17</sup>  
 Bringe hem thre to dithe.<sup>18</sup>  
 The pains <sup>19</sup> come to londe  
 And neme <sup>20</sup> hit in here honde. 64  
 That folc hi gunne quelle <sup>21</sup>  
 And churchen for to felle  
 Ther ne moste libbe <sup>22</sup>  
 The fremde <sup>23</sup> ne the sibbe.<sup>24</sup> 68  
 Bute hi here lawe asoke <sup>25</sup>  
 And to here <sup>26</sup> toke  
 Of alle wymmanne  
 Wurst was Godhild thanne. 72  
 For Murri heo weop <sup>27</sup> sore  
 And for Horn yute <sup>28</sup> more.<sup>29</sup>  
 He <sup>30</sup> wenten ut of halle, 77  
 Fram hire maidenes alle.  
 Under a roche of stone  
 Ther heo <sup>30</sup> livede alone 80  
 Ther heo <sup>30</sup> servede Gode,  
 Agenes the paynes <sup>31</sup> forbode; <sup>32</sup>  
 Ther he <sup>30</sup> servede Criste,  
 That no payn hit ne wiste.<sup>33</sup> 84  
 Evere heo bad <sup>34</sup> for Horn Child  
 That Jesu Crist him beo myld.  
 Horn was in paynes honde  
 With his feren <sup>35</sup> of the londe. 88  
 Muchel was his fairhede,<sup>36</sup>  
 For Jhesu Crist him makede.  
 Payns him wolde slen <sup>37</sup>  
 Other al quic fien <sup>38</sup> 92

Of Saracens full bold.  
 He asked them what they sought  
 Or else to land brought. 44  
 A pagan there beside  
 At once to him replied:  
 "All thy people we shall slay  
 And all who hold with Christ this day, 48  
 And thyself without delay;  
 Hence shalt thou not go away"  
 The king sprang from his steed then,  
 For surely he had need then, 52  
 And with him true knights two —  
 Of men he had too few.  
 Swords in hand they took  
 And together struck. 56  
 They smote so under shield  
 That some fell in the field.  
 The king had all too few  
 Against this evil crew. 60  
 So many might easily  
 Put to death these three.  
 The pagans came to land  
 And seized it in their hand. 64  
 The people they did kill  
 And churches spoil at will.  
 There none alive might go,  
 Kinsman no more than foe, 68  
 But who his faith forsook  
 And that of pagan took.  
 Of all earthly women  
 Saddest was Godhild then. 72  
 For Murry wept she sore  
 And for Horn yet more.  
 She went out of the hall,  
 Leaving her maidens all. 77  
 Under a rock of stone  
 There lived she all alone. 80  
 To serve God was she glad,  
 Though the pagans it forbade;  
 And there she served Christ too,  
 And naught the pagans knew. 84  
 Ever she prayed for Horn Child  
 That Jesus Christ be to him mild.  
 Horn was in pagans' hand  
 With his fellows of the land. 88  
 Beauty great had he,  
 As Christ would have it be.  
 The pagans wished to slay him  
 Or else alive to flay him. 92

<sup>1</sup> bold <sup>2</sup> they sought <sup>3</sup> pagan <sup>4</sup> heard <sup>5</sup> slay  
<sup>6</sup> believe <sup>7</sup> thyself <sup>8</sup> thou shalt not <sup>9</sup> hence <sup>10</sup> then  
<sup>11</sup> they <sup>12</sup> did <sup>13</sup> smote <sup>14</sup> felled <sup>15</sup> against so many  
 wicked <sup>16</sup> many <sup>17</sup> easily <sup>18</sup> death <sup>19</sup> pagans <sup>20</sup> took  
<sup>21</sup> did kill <sup>22</sup> there might not live <sup>23</sup> foreigner

<sup>24</sup> kinsman <sup>25</sup> unless they forsook their faith  
<sup>26</sup> theirs <sup>27</sup> she wept <sup>28</sup> yet <sup>29</sup> See note on l. 16.  
<sup>30</sup> she <sup>31</sup> pagans' <sup>32</sup> prohibition <sup>33</sup> knew <sup>34</sup> prayed  
<sup>35</sup> companions <sup>36</sup> fairness <sup>37</sup> slay <sup>38</sup> flay alive

Gef his fairnesse nere,<sup>1</sup>  
 The children alle aslawe<sup>2</sup> were.  
 Thanne spak on Admirald,  
 Of wordes he was bald,<sup>3</sup> 96  
 "Horn, thu art wel kene,<sup>4</sup>  
 And that is wel isene;<sup>5</sup>  
 Thu art gret and strong,  
 Fair and evene long.<sup>6</sup> 100  
 Thu schalt waxe more<sup>7</sup>  
 Bi fulle seve<sup>8</sup> yere,  
 Gef thu mote<sup>9</sup> to live<sup>10</sup> go —  
 And thine feren<sup>11</sup> also. 104  
 Gef hit so bi-falle,  
 Ye scholde slen<sup>12</sup> us alle;  
 Tharvore thu most to stene,<sup>13</sup>  
 Thu and thine ifere;<sup>11</sup> 108  
 To schupe schulle ye funde<sup>14</sup>  
 And sinke to the grunde.<sup>15</sup>  
 The se you schal adrence,<sup>16</sup>  
 Ne schal hit us noht of-thinche,<sup>17</sup> 112  
 For if thu were alive,  
 With swerd other with knife  
 We scholden alle deie,  
 And thi fader deth abeie." 116

The children hi brohte to stronde,  
 Wringinde here honde,<sup>19</sup>  
 Into schupes borde  
 At the furste worde. 120  
 Ofte hadde Horn beo wo,<sup>20</sup>  
 Ac<sup>21</sup> nevere wurs than him was tho.<sup>22</sup> 122  
 The se bigan to flowe  
 And Hornchild to rowe. 128  
 The se that schup so faste drof,  
 The children dradde ther of,  
 Hi wenden to-wisse<sup>23</sup>  
 Of here lif to misse, 132  
 Al the day and al the niht  
 Til hit sprang dai liht,  
 Til Horn say<sup>24</sup> on the stronde  
 Men gon in the londe. 136  
 "Feren,"<sup>11</sup> quath he, "yinge,  
 Ihc<sup>25</sup> telle you tithinge.  
 Ihc here fageles<sup>26</sup> singe  
 And that gras him springe. 140  
 Blithe beo we on lyve,  
 Ure schup is on ryve."<sup>27</sup>  
 Of schup hi gunne funde<sup>28</sup>  
 And setten fout<sup>29</sup> to grunde.<sup>30</sup> 144  
 Bi the se side

Had he not been so fair,  
 The children all had perished there.  
 An admiral then foretold,  
 In speaking he was bold: 96  
 "Horn, valour is in thee,  
 As any man can see;  
 Thou art now large and strong,  
 Fair and of body long. 100  
 Thou shalt grow ever greater  
 For seven years or better,  
 If thou alive may go —  
 And thy comrades also. 104  
 If so it should befall,  
 You would surely slay us all;  
 Therefore thou must to sea,  
 Thou and thy company; 108  
 To ship now shall you go,  
 And sink to the ground below;  
 The sea shall you swallow;  
 Nor shall remorse us follow, 112  
 For if we gave you life,  
 With sword or else with knife  
 We all should soon be dead,  
 And thy sire's death repaid. 116

They brought the boys to the shore,  
 Wringing their hands full sore.  
 On shipboard they thrust them,  
 No longer would they trust them. 120  
 Oft had Horn suffered woe,  
 But never worse than he then did know. 122  
 The sea began a-flowing  
 And Horn Child a-rowing. 128  
 The sea so fast the ship did drive,  
 No hope the boys had to survive.  
 They thought without a doubt  
 Their lives would soon go out, 132  
 All the day and all the night  
 Till there sprang daylight,  
 Till Horn saw on the strand  
 Men walking in the land 136  
 "Comrades," said he, "true,  
 Good news I tell to you.  
 I hear the birds a-singing  
 And the grass a-springing. 140  
 Let us be glad once more,  
 Our ship has come to shore."  
 From the ship they went to land  
 And set foot upon the strand. 144  
 By the water side

<sup>1</sup> if it were not for his beauty <sup>2</sup> slain <sup>3</sup> bold  
<sup>4</sup> brave <sup>5</sup> very evident <sup>6</sup> of good height <sup>7</sup> greater  
<sup>8</sup> seven <sup>9</sup> mayst <sup>10</sup> alive <sup>11</sup> companions <sup>12</sup> slay  
<sup>13</sup> go to ship <sup>14</sup> go <sup>15</sup> bottom <sup>16</sup> drown <sup>17</sup> repent

<sup>18</sup> pay for <sup>19</sup> wringing their hands <sup>20</sup> been sad  
<sup>21</sup> but <sup>22</sup> then See note on l. 16. <sup>23</sup> they expected  
<sup>24</sup> certainly <sup>25</sup> saw <sup>26</sup> I <sup>27</sup> birds <sup>28</sup> shore <sup>29</sup> did go  
<sup>30</sup> foot <sup>31</sup> ground



Hi<sup>1</sup> leten that schup ride.  
 Thanne spak him Child Horn,  
 In Suddenè he was iborn, 148  
 "Schup, bi the se flode  
 Daies have thu gode;  
 Bi the se brinke  
 No water the na drinke.<sup>2</sup> 152  
 Gef thu cume to Suddenne,  
 Gret thu wel of myne kenne; 156  
 Gret thu wel my moder,  
 Godhild, quen the gode.  
 And seie the paene<sup>3</sup> kyng,  
 Jesu Cristes withering,<sup>4</sup> 160  
 That ihc<sup>5</sup> am hol and fer<sup>6</sup>  
 On this lond arived her;  
 And seie that hi<sup>7</sup> schal fonde<sup>8</sup>  
 The dent of myne honde." 164

\* \* \* \* \*

Aylbrus wende<sup>9</sup> hire fro;  
 Horn in halle fond he tho<sup>10</sup>  
 Bifore the kyng on benche  
 Wyn for to schenche.<sup>11</sup> 388  
 "Horn," quath he, "so hende,<sup>12</sup>  
 To bure<sup>13</sup> nu thu wende<sup>14</sup> 392  
 After mete stille  
 With Rymenhild to duelle.<sup>15</sup>  
 Wordes suthe<sup>16</sup> bolde  
 In herte thu hem holde. 396  
 Horn, beo me wel trewe;  
 Ne schal hit the nevre rewe."<sup>17</sup>  
 Horn in herte laide  
 Al that he him seide. 400  
 He yeode<sup>18</sup> in wel rigte  
 To Rymenhild the brigte.  
 On knes he him sette,<sup>19</sup>  
 And sweteliche hure grette.<sup>20</sup> 404  
 Of his feire sigte  
 Al the bur gan ligte.  
 He spac faire speche;  
 Ne dorte<sup>21</sup> him noman teche. 408  
 "Wel thu sitte and softe,  
 Rymenhild the brigte,  
 With thine Maidenes sixe  
 That the sitteth nixte!<sup>22</sup> 412  
 Kinges stuard ure<sup>23</sup>  
 Sende me in to bure.  
 With the speke ihc scholde;  
 Seie<sup>24</sup> me what thu woldest. 416  
 Seie, and ich schal here,  
 What thi wille were."

They let the ship ride.  
 Then up spake Child Horn,  
 In Suddenè he was born: 148  
 "Ship, by the sea flood  
 May thou have days good;  
 By the sea brink  
 May thee no water sink. 152  
 To Suddenè if thou come,  
 Greet well my kin at home; 156  
 Greet well my mother dear,  
 Godhild, queen without peer  
 And tell the pagan king,  
 Hateful to Christ in everything, 160  
 That I am whole and sound  
 Landed on this ground;  
 And say that he shall feel  
 The blow my hand shall deal." 164

\* \* \* \* \*

Aylbrus went from her to the hall,  
 Where Horn did serve before them all  
 To the king upon the bench  
 Wine his thirst to quenche. 388  
 "Horn," said he, "my friend,  
 To bower must thou wend 392  
 In secret after meat  
 Rymenhild to greet.  
 Speeches very bold  
 In heart thou shalt hold. 396  
 Horn, to me be true,  
 And ne'er shalt thou it rue."  
 Horn in heart has laid  
 All he to him said 400  
 In he went forthright  
 To Rymenhild the bright.  
 He knelt there at her feet,  
 And sweetly did her greet. 404  
 Of his lovely sight  
 The bower grew all bright.  
 He spoke with courteous speech —  
 Him needed no man teach: 408  
 "Sit thou in weal aright,  
 Rymenhild the bright,  
 With handmaidens twice three  
 That ever sit with thee! 412  
 The steward of our king  
 A message did me bring:  
 To bower should I seek  
 To hear what thou wouldst speak. 416  
 Speak and tell to me  
 Thy will, whatso it be."

<sup>1</sup> they <sup>2</sup> drown <sup>3</sup> pagan <sup>4</sup> enemy <sup>5</sup> I <sup>6</sup> sound <sup>7</sup> he  
<sup>8</sup> experience <sup>9</sup> went <sup>10</sup> then <sup>11</sup> pour <sup>12</sup> courteous  
<sup>13</sup> bower <sup>14</sup> go <sup>15</sup> remain, be <sup>16</sup> very <sup>17</sup> repent

<sup>18</sup> went <sup>19</sup> he kneeled <sup>20</sup> greeted <sup>21</sup> needed <sup>22</sup> that  
 sit nearest thee <sup>23</sup> our <sup>24</sup> tell

Rymenhild up gan stonde  
 And tok him by the honde 420  
 Heo sette him on pelle,<sup>1</sup>  
 Of wyn to drinke his fulle.<sup>2</sup>  
 Heo makede him faire chere  
 And tok him abute the swere.<sup>3</sup>  
 Ofte heo him custe,<sup>4</sup>  
 So wel so hire luste.<sup>5</sup> 426  
 "Horn," heo sede, "withute strif, 437  
 Thu schalt have me to thi wif.  
 Horn, have of me rewthe,<sup>6</sup>  
 And pligt<sup>7</sup> me thi trefwe." 440  
 Horn tho him bihogte  
 What he speke migte  
 "Crist," quath he, "the wisse,<sup>8</sup>  
 And yive<sup>9</sup> the hevene blisse 444  
 Of thine husebonde,  
 Wer he beo in londe!  
 Ibc am ibore to lowe  
 Such wimman to knowe. 448  
 Ibc am icome of thralle,  
 And fundling bifalle.<sup>10</sup>  
 Ne feolle<sup>11</sup> hit the of cunde<sup>12</sup>  
 To spuse<sup>13</sup> beo me bunde<sup>14</sup> 452  
 Hit nere no fair wedding  
 Bitwexe a thral and a king."  
 Tho gan Rymenhild mis-lyke,  
 And sore gan to sike.<sup>15</sup> 456  
 Armes heo gan buge;<sup>16</sup>  
 Adun he<sup>17</sup> feol iswoqe.<sup>18</sup>  
 Horn in herte was ful wo,  
 And tok hire on his armes two. 460  
 He gan hire for to kesse,  
 Wel ofte mid ywisse.<sup>19</sup>  
 "Lemman,"<sup>20</sup> he sede, "dere,  
 Thin herte nu thu stere."<sup>21</sup> 464  
 Help me to knigte,  
 Bi al thine migte,  
 To my lord the king,  
 That he me yive dubbing. 468  
 Thanne is mi thrallhod  
 Iwent<sup>22</sup> in to knighthod,  
 And i schal wexe more,  
 And do, lemman, thi lore."<sup>23</sup> 472  
 Rymenhild, that swete thing,  
 Wakede of hire swoonning.<sup>24</sup>  
 "Horn," quath heo, "wel sone 476  
 That schal beon idone;  
 Thu schal beo dubbed knigt  
 Are<sup>25</sup> come seve nigt.  
 Have her this cuppe,

Rymenhild up did stand  
 And took him by the hand. 420  
 On couch she set him fine,  
 To drink his fill of wine;  
 She gave him welcome true  
 And arms about him threw;  
 Full oft she did him kiss,  
 Her joy was most in this. 426  
 "Horn," she said, "without all strife, 437  
 Thou shalt have me as thy wife.  
 Horn, have of me ruth  
 And plight to me thy truth." 440  
 Horn in his heart did seek  
 What words he then might speak.  
 "May Christ," said he, "now guide thee!  
 And heaven's bliss betide thee 444  
 Of thy husband free,  
 Where'er in land he be!  
 But I am born too low  
 Such a woman's love to know. 448  
 I come of thralls, God wot;  
 A foundling's was my lot.  
 Befits thee not by kind  
 Thyself to me to bind. 452  
 It were no fit wedding  
 Betwixt a thrall and a king."  
 Rymenhild was grieved thereby  
 And sore began to sigh. 456  
 Her arms slipped strengthless down,  
 And there she fell a-swown.  
 Horn such woe could nowise brook  
 And in his arms the maiden took. 460  
 And then he did her kiss,  
 Full oft and oft, i-wis.  
 "Sweetheart," said he, "dear,  
 Thy heart now must thou steer. 464  
 Help me become a knight,  
 Truly, with all thy might,  
 To my lord, the king,  
 That he me grant dubbing. 468  
 Then shall my thrallhood  
 Be changed to knighthood,  
 And I grow greater still,  
 And do, sweetheart, thy will." 472  
 Rymenhild, that sweetest thing,  
 Wakened then from her swooning.  
 "Horn," quoth she, "full soon 476  
 That shall all be done;  
 Thou shalt be dubbed a knight  
 Within this sevensnight.  
 This cup do thou now bear

<sup>1</sup> skin, rug <sup>2</sup> fill <sup>3</sup> neck <sup>4</sup> kissed <sup>5</sup> pleased <sup>6</sup> pity  
<sup>7</sup> plight <sup>8</sup> direct <sup>9</sup> give <sup>10</sup> chanced <sup>11</sup> it would not  
 suit <sup>12</sup> nature <sup>13</sup> spouse <sup>14</sup> bound <sup>15</sup> sigh <sup>16</sup> did bow

<sup>17</sup> she <sup>18</sup> a-swoon <sup>19</sup> very often indeed <sup>20</sup> sweet-  
 heart <sup>21</sup> direct, control <sup>22</sup> turned <sup>23</sup> teaching  
<sup>24</sup> swooning <sup>25</sup> ere

And this ring ther-uppe, <sup>1</sup>	480	And this ring so fair,	480
To Aylbrus the stuard,		To Aylbrus bear them both	
And se he holde foreward. <sup>2</sup>		And bid him keep his oath.	
Seie <sup>3</sup> ich him biseche,		Tell him I him beseech	
With loveliche speche	484	That he with fairest spech	484
That he adun falle		Upon his knees do fall	
Bifore the king in halle		Before the king in hall	
And bidde <sup>4</sup> the king angte		And pray the king aright	
Dubbe the to knigte.	488	Thee to dub as knight.	488
With selver and with golde		With silver and with gold	
Hit wurth <sup>5</sup> him wel iholde. <sup>6</sup>		Shall his reward be told.	
Crist him lene spede <sup>7</sup>		Christ him grant good skill	
Thin erende to bede. <sup>8</sup>	492	Well to obtain thy will!"	492
* * * * *		* * * * *	

## NICHOLAS DE GUILDFORD (?) (fl. 1250)

## THE OWL AND THE NIGHTINGALE

Ich<sup>9</sup> was in one sumere dale,<sup>10</sup>  
 In one swithe digele hale,<sup>11</sup>  
 I-herede<sup>12</sup> ich holde grete tale<sup>13</sup>  
 An ule and one nigtingale.  
 That plait<sup>14</sup> was stif and starc and strong,  
 Sum wile<sup>15</sup> softe, and lud among;<sup>16</sup>  
 And aither<sup>17</sup> agen other swal,<sup>18</sup>  
 And let that vule mod ut al.<sup>19</sup>  
 And either<sup>17</sup> seide of otheres custe<sup>20</sup>  
 That alre-worste<sup>21</sup> that hi wuste;<sup>22</sup>  
 And hure and hure<sup>23</sup> of otheres songe  
 Hi<sup>24</sup> heolde plaiding swithe<sup>25</sup> stronge.

The nigtingale bi-gon the speche,  
 In one hurne<sup>26</sup> of one beche;  
 And sat up one vaire bohe,<sup>27</sup>  
 Thar were abute<sup>28</sup> blosme i-nohe,<sup>29</sup>  
 In ore waste<sup>30</sup> thicke hegge,  
 I-meind mid spire<sup>31</sup> and grene segge.  
 Heo<sup>32</sup> was the gladur vor<sup>33</sup> the rise,<sup>34</sup>  
 And song a vele cunne wise.<sup>35</sup>  
 Bet thuhte the drem<sup>36</sup> that he<sup>37</sup> were  
 Of harpe and pipe, than he<sup>37</sup> nere,<sup>38</sup>  
 Bet thuhte<sup>39</sup> that he<sup>37</sup> were i-shote  
 Of harpe and pipe than of throte.

Tho<sup>40</sup> stod on old stoc thar bi-side,  
 Thar tho<sup>41</sup> ule song hire tide,<sup>42</sup>  
 And was mid ivi al bi-growe,  
 Hit was thare ule earding-stowe.<sup>43</sup>

As I was in a summer dale,  
 Within a very secret vale,  
 I heard of talking a great tale  
 Betwixt an owl and a nightingale.  
 The strife was stiff and stark and strong;  
 Sometimes 'twas soft, then loud, their song.  
 Either against the other swelled,  
 Let out the rage that in her dwelled  
 And each said of the other's ways  
 The worst she knew to her dispraise;  
 And specially of each other's song  
 They had a quarrel very strong.

The nightingale began the speech,  
 Snug in a corner of a beech;  
 She sat upon a pretty bough,  
 There were about her blossoms enow,  
 All in a lonely, thickset hedge,  
 Tangled with shoots and green with sedge.  
 She was the gladder for the sprays,  
 And sang in many kinds of ways.  
 It rather seemed the sound I heard  
 Was harp and pipe than song of bird;  
 For rather seemed the sound to float  
 From harp and pipe than from bird's throat.

There stood an old stump there beside,  
 Wherefrom the owl in her turn cried;  
 It was with ivy overgrown,  
 And there the owl dwelled all alone.

<sup>1</sup> besides <sup>2</sup> agreement <sup>3</sup> say <sup>4</sup> pray <sup>5</sup> shall be  
<sup>6</sup> paid <sup>7</sup> grant success <sup>8</sup> present <sup>9</sup> I <sup>10</sup> a summer  
dale <sup>11</sup> a very secret corner <sup>12</sup> heard <sup>13</sup> talk <sup>14</sup> strife  
<sup>15</sup> while <sup>16</sup> at times <sup>17</sup> each <sup>18</sup> swelled <sup>19</sup> the foul  
spirit <sup>20</sup> all out <sup>21</sup> qualities <sup>22</sup> the very worst <sup>23</sup> knew  
<sup>24</sup> and indeed and indeed <sup>25</sup> they <sup>26</sup> very <sup>27</sup> corner

<sup>27</sup> a fair bough <sup>28</sup> about <sup>29</sup> enough <sup>30</sup> a solitary  
<sup>31</sup> mixed with sprouts <sup>32</sup> she <sup>33</sup> for <sup>34</sup> spray <sup>35</sup> and  
sang in many kinds of ways <sup>36</sup> the sound seemed  
rather <sup>37</sup> it <sup>38</sup> was not <sup>39</sup> it seemed rather <sup>40</sup> then  
<sup>41</sup> where the <sup>42</sup> in her turn <sup>43</sup> the owl's home

The nihtingale hi<sup>1</sup> i-seh  
 And hi<sup>1</sup> bi-heold and over-seh,<sup>2</sup>  
 And thuhte wel vule<sup>3</sup> of thare ule,  
 For me hi halt<sup>4</sup> lothlich<sup>5</sup> and fule.  
 "Unwiht,"<sup>6</sup> heo seðe, "awei thu fleo!  
 Me is the wers<sup>7</sup> that ich the seo;  
 I-wis<sup>8</sup> for thine vule lete<sup>9</sup>  
 Wel oft ich mine song for-lete;<sup>10</sup>  
 Min heorte at-flith,<sup>11</sup> and falt<sup>12</sup> mi tunge,  
 Wonne<sup>13</sup> thu art to me i-thrunge.<sup>14</sup>  
 Me luste bet speten<sup>15</sup> thane singe,  
 Of<sup>16</sup> thine fule gogelinge."<sup>17</sup>  
 Theos ule abod fort<sup>18</sup> hit was eve,  
 Heo ne mihte no leng bileve,<sup>19</sup>  
 Vor hire heorte was so gret,<sup>20</sup>  
 That wel neh<sup>21</sup> hire fnast at-schet;<sup>22</sup>  
 And warp<sup>23</sup> a word thar-after longe:  
 "Hu thinthe<sup>24</sup> nu bi mine songe?  
 Wenst<sup>25</sup> thu that ich ne cunne<sup>26</sup> singe  
 Theh<sup>27</sup> ich ne cunne<sup>28</sup> of writelinge?<sup>29</sup>  
 I-lome<sup>30</sup> thu dest<sup>31</sup> me grame,<sup>32</sup>  
 And seist me bothe teone<sup>33</sup> and schame;  
 Gif<sup>34</sup> ich the heolde on min vote,<sup>35</sup>  
 So hit bi-tide<sup>36</sup> that ich mote!<sup>37</sup>  
 And thu were ut of thine rise,<sup>38</sup>  
 Thu scholdest singe an other wise.

\* \* \* \* \*

"Yet thu me seist of other thinge,  
 And telst that ich ne can noht singe,  
 Ac<sup>39</sup> al mi reorde<sup>40</sup> is woning,<sup>41</sup>  
 And to i-here grislich<sup>42</sup> thing.  
 That nis noht soth,<sup>43</sup> ich singe efne<sup>44</sup>  
 Mid fulle dreme<sup>45</sup> and lude stefne.<sup>46</sup>  
 Thu wenist<sup>47</sup> that ech song beo grislich<sup>48</sup>  
 That thine pipinge nis i-lich:<sup>49</sup>  
 Mi stefne<sup>50</sup> is bold and noht un-orne,<sup>51</sup>  
 Heo<sup>52</sup> is-i lich<sup>53</sup> one grete horne;  
 And thin is i-lich<sup>54</sup> one pipe  
 Of one smale weode un-ripe.<sup>55</sup>  
 Ich singe bet than thu dest;<sup>56</sup>  
 Thu chaterest so<sup>57</sup> doth on Irish prest.  
 Ich singe an eve, a rihte time,  
 And seoththe,<sup>58</sup> won<sup>59</sup> hit is bed-time,  
 The thriddle sithe<sup>60</sup> at middelnichte,  
 And so ich mine song adihte<sup>61</sup>  
 Wone<sup>62</sup> ich i-seo arise veorre<sup>63</sup>

<sup>1</sup> her <sup>2</sup> despised <sup>3</sup> very foully <sup>4</sup> for everyone  
 holds her <sup>5</sup> hateful <sup>6</sup> monster <sup>7</sup> I am the worse  
<sup>8</sup> truly <sup>9</sup> appearance <sup>10</sup> give up <sup>11</sup> flies away <sup>12</sup> fails  
<sup>13</sup> when <sup>14</sup> arrived <sup>15</sup> I feel more like spitting  
<sup>16</sup> because of <sup>17</sup> screeching <sup>18</sup> waited till <sup>19</sup> no  
 longer wait <sup>20</sup> swollen <sup>21</sup> night <sup>22</sup> breath choked  
<sup>23</sup> threw <sup>24</sup> how does it seem <sup>25</sup> thinkest <sup>26</sup> cannot

The nightingale her soon espied,  
 And looked at her with scornful pride.  
 She thought but meanly of the owl,  
 For men it loathly deem and foul.  
 "Monster," she said, "away with thee!  
 The worse for me that thee I see!  
 Verily for thy ugly look,  
 I oftentimes my song forsook.  
 My tongue is mute, my heart takes flight,  
 When thou appearest in my sight.  
 I rather wish to spit than sing,  
 At sound of thy foul sputtering."  
 The owl abode till eventide,  
 No longer could she then abide,  
 So swollen was her heart with wrath  
 That she could scarcely get her breath;  
 And still she made a speech full long:  
 "How think'st thou now about my song?  
 Think'st thou to sing I have no skill  
 Merely because I cannot trill?  
 Oft am I angered by thy blame,  
 Thou speakest to my hurt and shame;  
 If I once held thee in my claw, —  
 Would that I might here in this shaw! —  
 And thou wert down from off thy spray,  
 Then should'st thou sing another way!

\* \* \* \* \*

"And yet thou sayest another thing,  
 And tellest me I cannot sing,  
 That all my song is mourning drear,  
 A fearsome sound for men to hear.  
 That is not sooth; my voice is true,  
 And full and loud, sonorous too.  
 Thou thinkest ugly every note  
 Unlike the thin ones from thy throat.  
 My voice is bold and not forlorn,  
 It soundeth like a mighty horn;  
 And thine is like a little pipe  
 Made of a slender reed unripe.  
 Better I sing than thou at least;  
 Thou chatterest like an Irish priest.  
 I sing at eve, a proper time,  
 And after, when it is bedtime,  
 And once again at middle-night,  
 And so ordain my song aright  
 When I see rising from afar

<sup>27</sup> though <sup>28</sup> know nothing <sup>29</sup> trilling <sup>30</sup> often  
<sup>31</sup> causest <sup>32</sup> anger <sup>33</sup> injury <sup>34</sup> if <sup>35</sup> foot <sup>36</sup> so may  
 it happen <sup>37</sup> may <sup>38</sup> bough <sup>39</sup> but <sup>40</sup> voice <sup>41</sup> lam-  
 entation <sup>42</sup> terrible <sup>43</sup> true <sup>44</sup> precisely <sup>45</sup> sound  
<sup>46</sup> ugly <sup>47</sup> that is not like thy piping <sup>48</sup> unpleas-  
 ing <sup>49</sup> it <sup>50</sup> like <sup>51</sup> green <sup>52</sup> dost <sup>53</sup> as <sup>54</sup> after-  
 wards <sup>55</sup> third time <sup>56</sup> ordain <sup>57</sup> afar

Other <sup>1</sup> dai-rim <sup>2</sup> other <sup>3</sup> dai-sterre.  
 Ich do god mid mine throte,  
 And warni men to heore note; <sup>4</sup> 330  
 Ac <sup>5</sup> thu singest alle longe niht,  
 From eve fort <sup>6</sup> hit is dai-liht,  
 And evre lesteth thin o <sup>7</sup> song  
 So <sup>8</sup> longe so <sup>8</sup> the niht is longe,  
 And evre croweth thi wrecche crei; <sup>9</sup>  
 That he ne swiketh <sup>10</sup> niht ne dai.  
 Mid thine pipinge thu adunest <sup>11</sup>  
 Thas monnes earen thar <sup>12</sup> thu wunest; <sup>13</sup>  
 And makest thine song so un-wiht <sup>14</sup>  
 That me <sup>15</sup> ne telth <sup>16</sup> of the nowiht; <sup>17</sup> 340  
 Evrich murththe <sup>18</sup> mai so longe i-leste,  
 That heo shal liki <sup>19</sup> wel un-wreste; <sup>20</sup>  
 Vor harpe and pipe and fugeles <sup>21</sup> songe  
 Misliketh, gif hit is to longe.  
 Ne beo the song never so murie.  
 That he ne shal thinche <sup>22</sup> wel un-murie; <sup>23</sup>  
 Gef he i-lesteth over un-wille. <sup>24</sup>  
 So thu miht <sup>25</sup> thine song aspille; <sup>26</sup>  
 Vor hit is soth; <sup>27</sup> Alvred hit seide,  
 And me <sup>15</sup> hit mai in boke rede, 350  
 'Evrich thing mai leosen <sup>28</sup> his godhede <sup>29</sup>  
 Mid unmethe <sup>30</sup> and mid over-dede.' <sup>31</sup> <sup>31</sup> 31

\* \* \* \* \*

"Ule," heo seide, "wi dostu so? 411  
 Thu singest a-winter <sup>32</sup> 'wolawo'; <sup>33</sup>  
 Thu singest so <sup>8</sup> doth hen a <sup>34</sup> snowe;  
 Al that heo singeth, hit is for wowe; <sup>35</sup>  
 A-wintere thu singest wrothe <sup>36</sup> and gomere; <sup>37</sup>  
 And evre thu art dumb a-sumere.  
 Hit is for thine fule nithe; <sup>38</sup>  
 That thu ne miht <sup>39</sup> mid us beo blithe,  
 Vor thu forbernest <sup>40</sup> wel neh <sup>41</sup> for onde; <sup>42</sup>  
 Wane <sup>43</sup> ure blisse cumeth to londe. 420  
 Thu farest so <sup>8</sup> doth the ille; <sup>44</sup>  
 Evrich blisse him is un-wille; <sup>45</sup>  
 Grucching and luring <sup>46</sup> him beoth rade; <sup>47</sup>  
 Gif he i-seoth that men beoth glade;  
 He wolde that he i-seye <sup>48</sup>  
 Teres in evrich monnes eye;  
 Ne rohte he <sup>49</sup> theh <sup>50</sup> flockes were  
 I-meind <sup>51</sup> bi toppes <sup>52</sup> and bi here. <sup>53</sup>  
 Al-so thu dost on thire <sup>54</sup> side;  
 Vor wanne <sup>43</sup> snou lith thicke and wide, 430  
 And alle wintes <sup>55</sup> habbeth sorhe; <sup>56</sup>

<sup>1</sup> either <sup>2</sup> dawn <sup>3</sup> or <sup>4</sup> benefit <sup>5</sup> but <sup>6</sup> till <sup>7</sup> last-  
 eth thy one <sup>8</sup> as <sup>9</sup> cry <sup>10</sup> it ceases not <sup>11</sup> dinnest  
<sup>12</sup> where <sup>13</sup> dwellest <sup>14</sup> horrible <sup>15</sup> one <sup>16</sup> accounts  
<sup>17</sup> naught <sup>18</sup> every mirth <sup>19</sup> please <sup>20</sup> very badly  
<sup>21</sup> bird's <sup>22</sup> seem <sup>23</sup> unpleasant <sup>24</sup> if it lasts unto  
 displeasure <sup>25</sup> mayst <sup>26</sup> ruin <sup>27</sup> true <sup>28</sup> lose <sup>29</sup> good-

Either day-dawn or else day-star.  
 I do men good thus with my throat,  
 And help them with my warning note; 330  
 But thou art singing all the night,  
 From eve until it is daylight.  
 For ever lasts thy only song,  
 As long as ever the night is long,  
 And ever crows thy wretched lay,  
 That ceaseth not, by night or day.  
 Thy piping is ever in man's ears,  
 Wherever thou dwellest, thy din he hears;  
 Thou makest thy song a thing of naught,  
 No man accounteth thee as aught; 340  
 For any mirth may last so long  
 That dislike of it waxeth strong;  
 For harp or pipe or song of bird  
 Displeaseth if too long 'tis heard.  
 Never so merry a song may be  
 But to disgust shall turn its glee  
 If it shall last till it annoy;  
 So mayst thou thy song destroy.  
 For it is true, as Alfred said,  
 And in his book it may be read, 350  
 'Every good its grace may lose  
 By lack of measure and by abuse.' "

\* \* \* \* \*

"Owl," she said, "why dost thou so? 411  
 Thou singest in winter a song of woe;  
 Thou singest as doth a hen in snow:  
 All that she sings it is for woe;  
 In winter thou singest in wrath and gloom,  
 In summer thou art ever dumb  
 'Tis thy foul malice that hinders thee,  
 That blithe with us thou may'st not be;  
 For envy 'tis that in thee burns,  
 When in the spring our bliss returns. 420  
 Thou farest as doth the wicked ever,  
 Whom joy of others pleases never;  
 For grudging and luring is he mad  
 Whene'er he sees that men are glad.  
 Rather would such a one espy  
 Tears in every person's eye;  
 Never a whit would that man care  
 Though flocks were mixed, both head and hair.  
 So dost thou fare, upon thy side;  
 For when the snow lies thick and wide, 430  
 And every creature lives in sorrow,

ness <sup>30</sup> excess <sup>31</sup> over-doing <sup>32</sup> in winter <sup>33</sup> wela-  
 way <sup>34</sup> in <sup>35</sup> woe <sup>36</sup> wrath <sup>37</sup> grief <sup>38</sup> hatred  
<sup>39</sup> mayst not <sup>40</sup> burnest up <sup>41</sup> nigh <sup>42</sup> envy <sup>43</sup> when  
<sup>44</sup> wicked man <sup>45</sup> unpleasing <sup>46</sup> luring <sup>47</sup> ready  
<sup>48</sup> saw <sup>49</sup> he would not care <sup>50</sup> though <sup>51</sup> mixed  
 up <sup>52</sup> heads <sup>53</sup> hair <sup>54</sup> thy <sup>55</sup> creatures <sup>56</sup> sorrow

Thu singest from eve fort amorhe.<sup>1</sup>  
 Ac<sup>2</sup> ich alle blisse mid me bringe;  
 Ech wiht<sup>3</sup> is glad for mine thinge,<sup>4</sup>  
 And blisseth hit<sup>5</sup> wanne<sup>6</sup> ich cume,  
 And hihteth agen<sup>7</sup> mine kume.<sup>8</sup>  
 The blostme ginneth springe and sprede  
 Bothe ine treo and ek on mede;  
 The lilie mid hire faire white<sup>9</sup>  
 Wolcumeth me, that thu hit wite,<sup>10</sup> 440  
 Bit<sup>11</sup> me mid hire faire bleo<sup>12</sup>  
 That ich schulle to hire fleo;  
 The rose also mide hire rude,<sup>13</sup>  
 That cumeth ut of the thorne wude,  
 Bit<sup>11</sup> me that ich shulle singe  
 Vor hire luve one skenting.<sup>14</sup>

\* \* \* \* \*

Then singest thou from eve till morrow.  
 But I all gladness with me bring,  
 All men are happy when I sing;  
 They all rejoyce, when I appear,  
 And hope for me another year.  
 Blossoms begin to spring and grow,  
 On tree, in mead, and in hedge-row;  
 The lily with her fair white hue  
 Doth welcome me, I would thou knew; 440  
 With her sweet face she biddeth me  
 That I to her shall quickly flee;  
 Likewise the rose with ruddy hood,  
 That cometh from the thorny wood,  
 Biddeth me ever that I shall sing  
 For her dear love in carolling."

\* \* \* \* \*

# FROM CURSOR MUNDI (c. 1300)

(Unknown Author)

## THE FLIGHT INTO EGYPT

An angel thus til<sup>15</sup> him can<sup>16</sup> sai. 210  
 "Rise up, Joseph, and busk<sup>17</sup> and ga,<sup>18</sup>  
 Maria and thi child al-sua;<sup>19</sup>  
 For yow be-hoves nu<sup>20</sup> al thre  
 In land of Egypt for to fle;  
 Rise up ar<sup>21</sup> it be dai,  
 And folus<sup>22</sup> forth the wildrin<sup>23</sup> wai.  
 Herod, that es the child<sup>24</sup> fa,<sup>25</sup>  
 Fra nu<sup>26</sup> wil sek him for to sla.<sup>27</sup>  
 Thare sal<sup>28</sup> yee bide stil wit<sup>29</sup> the barn,<sup>30</sup>  
 Til that I eft<sup>31</sup> cum yow to warn." 220  
 Son<sup>32</sup> was Joseph redi bun;<sup>33</sup>  
 Wit<sup>34</sup> naghtertale<sup>35</sup> he went o<sup>36</sup> tun,  
 Wit<sup>34</sup> Maria mild and their meine:<sup>37</sup>  
 A maiden and thair suanis<sup>38</sup> thre,  
 That servid tham in thair servis;  
 With thaim was nan bot war<sup>39</sup> and wis.  
 Forth sco rad,<sup>40</sup> that moder mild,  
 And in hir barm<sup>41</sup> sco ledd<sup>42</sup> hir child,  
 Til thai come at<sup>43</sup> a cove was<sup>44</sup> depe.  
 Thar<sup>45</sup> thai tham thocht to rest and slepe;  
 Thar did<sup>46</sup> thai Mari for to light,<sup>47</sup> 231  
 Bot son thai sagh<sup>48</sup> an ugli sight.  
 Als<sup>49</sup> thai loked tham beside,

An angel thus to him did say: 210  
 "Rise up, Joseph, and busk and go,  
 Maria and thy child also;  
 For it behooves you now all three  
 To the land of Egypt for to flee;  
 Rise up, then, ere it be day,  
 And follow forth the desert way.  
 Herod, that is the infant's foe,  
 Henceforth will seek to lay him low.  
 There with the bairn shall ye remain  
 Till I come back to warn you plain." 220  
 Now soon was Joseph ready dight;  
 He left the town at fall of night,  
 With Mary mild and their company:  
 A maiden and their servants three,  
 That served them well in servants' guise;  
 With them was none but wary and wise.  
 Forth she rode, that mother mild,  
 And in her bosom bore her child,  
 Till they came to a cave full deep,  
 There they had thought to rest and sleep;  
 There helped they Mary to alight, 231  
 But soon they saw an ugly sight.  
 As they were looking them beside,

<sup>1</sup> till morning <sup>2</sup> but <sup>3</sup> creature <sup>4</sup> on my account  
<sup>5</sup> rejoices <sup>6</sup> when <sup>7</sup> hopeth for <sup>8</sup> coming <sup>9</sup> face  
<sup>10</sup> know <sup>11</sup> bids <sup>12</sup> visage <sup>13</sup> redness <sup>14</sup> pastime <sup>15</sup> to  
<sup>16</sup> did <sup>17</sup> get ready <sup>18</sup> go <sup>19</sup> also <sup>20</sup> now <sup>21</sup> ere  
<sup>22</sup> follow <sup>23</sup> wilderness <sup>24</sup> child's <sup>25</sup> foe <sup>26</sup> from now

<sup>27</sup> slay <sup>28</sup> shall <sup>29</sup> with <sup>30</sup> child <sup>31</sup> again <sup>32</sup> soon  
<sup>33</sup> prepared <sup>34</sup> with <sup>35</sup> night-time <sup>36</sup> from <sup>37</sup> house-  
hold <sup>38</sup> men-servants <sup>39</sup> none but was wary <sup>40</sup> she  
rode <sup>41</sup> bosom <sup>42</sup> carried <sup>43</sup> came to <sup>44</sup> cave that  
was <sup>45</sup> there <sup>46</sup> caused <sup>47</sup> alight <sup>48</sup> saw <sup>49</sup> as

Ute o<sup>1</sup> this cove<sup>2</sup> than sagh<sup>3</sup> thai glide  
 Mani dragons wel<sup>4</sup> sodanli;  
 The suanis<sup>5</sup> than bi-gan to cri  
 Quen<sup>6</sup> Jesus sagh<sup>7</sup> tham glopnid<sup>7</sup> be.  
 He lighted of<sup>8</sup> his moder kne  
 And stod a-pon thaa<sup>9</sup> bestes grim,<sup>10</sup>  
 And thai tham luted<sup>11</sup> under him 240  
 Than com<sup>12</sup> the propheci al cler  
 To dede<sup>13</sup> that said es in Sauter:<sup>14</sup>  
 "The dragons, wonand<sup>15</sup> in their cove,  
 The Laverd<sup>16</sup> agh<sup>17</sup> yee worthli to lofe"<sup>18</sup>  
 Jesus he went befor tham than,  
 Forbad<sup>19</sup> tham harm do ani man.  
 Maria and Joseph ne-for-thi<sup>20</sup>  
 For the child war ful dreri;<sup>21</sup>  
 Bot Jesus ansuand<sup>22</sup> thaim onan:<sup>23</sup>  
 "For me drednes haf<sup>24</sup> nu yee nan,<sup>25</sup> 250  
 Ne haf yee for me na barn-site,<sup>26</sup>  
 For I am self man al parfite,<sup>27</sup>  
 And al the bestes that ar wild  
 For me most<sup>28</sup> be tame and mild."  
 Leon yode tham als imid;<sup>29</sup>  
 And pardes,<sup>30</sup> als<sup>31</sup> the dragons did,  
 Bifor Maria and Joseph yede,<sup>32</sup>  
 In right wai tham for to lede  
 Quen Maria sagh<sup>33</sup> thaa<sup>34</sup> bestes lute,<sup>35</sup> 260  
 First sco<sup>36</sup> was gretli in dute,<sup>37</sup>  
 Til Jesus lokod on hir blith  
 And dridnes<sup>38</sup> bad hir nan to kith.<sup>37</sup>  
 "Moder," he said, "haf thou na ward<sup>38</sup>  
 Nother o<sup>39</sup> leon ne o lepard,  
 For thai com noght us harm to do,  
 Bot thair servis at<sup>40</sup> serve us to."  
 Bath<sup>41</sup> ass and ox that wit<sup>42</sup> tham war<sup>43</sup>  
 And bestes that thair harnais bar  
 Ute o Jerusalem, thair kyth,<sup>44</sup>  
 The leons mekli yod<sup>45</sup> tham wit,<sup>42</sup> 270  
 Wit-uten harm of ox or ass,  
 Or ani best that wit tham was.  
 Than was fulfild the propheci,  
 That said was thoru Jeremi:  
 "Wolf and wether, leon and ox,  
 Sal<sup>46</sup> comen samen,<sup>46</sup> and lamb and fox."

Out of this cave then saw they glide  
 Many dragons full suddenly;  
 The servants then began to cry.  
 When Jesus saw them frightened be,  
 He lighted from his mother's knee,  
 And stood upon those beasts so grim,  
 And low they bowed them under him. 240  
 Then came the prophecy all clear  
 As in the Psalter ye may hear.  
 "Dragons that in their cavern dwell  
 The praises of the Lord shall tell."  
 Jesus, he went before them then,  
 Forbade their harming any men.  
 Maria and Joseph, none the less,  
 For the child were in distress,  
 But Jesus answered them and said:  
 "For me have ye no manner dread;  
 For me as child have ye no fright,  
 A perfect man am I by right,  
 And all the beasts that are so wild,  
 For me must be both tame and mild."  
 A lion went them then amid;  
 And leopards, as the dragons did,  
 Before Maria and Joseph lay,  
 Ready to lead them on their way.  
 When Mary saw the beasts all lout,  
 Greatly, at first, she was in doubt, 260  
 Till Jesus blithely drew anear,  
 And bade her not at all to fear.  
 "Mother," said he, "have no regard  
 For lion or for fierce lepard;  
 For they come not us harm to do;  
 But us their service to give unto"  
 Both ass and ox were with them there,  
 And other beasts that baggage bare  
 Out of their home, Jerusalem;  
 The lions meekly went with them, 270  
 And did no harm to ox or ass,  
 Or any beast that with them was.  
 Then was fulfilled the prophecy  
 That spoken was by Jeremy:  
 "Wolf and wether, lion and ox,  
 Shall come together, and lamb and fox"

<sup>1</sup> out of <sup>2</sup> cave <sup>3</sup> saw <sup>4</sup> very <sup>5</sup> men <sup>6</sup> when <sup>7</sup> terrified <sup>8</sup> off <sup>9</sup> those <sup>10</sup> fierce <sup>11</sup> bowed <sup>12</sup> came <sup>13</sup> to deed, to realization <sup>14</sup> the Psalter <sup>15</sup> dwelling <sup>16</sup> Lord <sup>17</sup> ought <sup>18</sup> praise <sup>19</sup> forbade <sup>20</sup> nevertheless <sup>21</sup> sad <sup>22</sup> answered <sup>23</sup> at once <sup>24</sup> have <sup>25</sup> none

<sup>26</sup> child-sorrow <sup>27</sup> perfect <sup>28</sup> must <sup>29</sup> a lion went with them also <sup>30</sup> leopards <sup>31</sup> as <sup>32</sup> went <sup>33</sup> bow <sup>34</sup> she <sup>35</sup> doubt, fear <sup>36</sup> terror <sup>37</sup> show, feel <sup>38</sup> regard <sup>39</sup> of <sup>40</sup> to <sup>41</sup> both <sup>42</sup> with <sup>43</sup> were <sup>44</sup> country <sup>45</sup> shall <sup>46</sup> together

## THOMAS DE HALES (bef. 1300)

A LUVE RON<sup>1</sup>

A mayde Cristes<sup>2</sup> me bit yorne<sup>3</sup>  
 That ich hire<sup>4</sup> wurchē<sup>5</sup> a luv ron;  
 For hwan heo<sup>6</sup> myhte best ileorne<sup>7</sup>  
 To taken on<sup>8</sup> other soth<sup>9</sup> lefmon<sup>10</sup>  
 That treowest were of alle berne,<sup>11</sup>  
 And best wyte cuthe<sup>12</sup> a freo wymmon.  
 Ich hire nule<sup>13</sup> nowiht<sup>14</sup> werne,<sup>15</sup>  
 Ich hire wule<sup>16</sup> teche as ic con. 8

Mayde, her<sup>17</sup> thu myht<sup>18</sup> biholde  
 This worldes luvē nys<sup>19</sup> bute o res,<sup>20</sup>  
 And is byset so fele-volde,<sup>21</sup>  
 Vikel,<sup>22</sup> and frakel,<sup>23</sup> and wok,<sup>24</sup> and les<sup>25</sup>  
 Theos theines<sup>26</sup> that her weren bolde  
 Beoth aglyden<sup>27</sup> so<sup>28</sup> wyndes bles;<sup>29</sup>  
 Under molde<sup>30</sup> hi liggeth<sup>31</sup> colde  
 And fawleth<sup>32</sup> so<sup>28</sup> doth medewe gres. 16

\* \* \* \* \*

Nis non<sup>33</sup> so riche, ne non so freo,<sup>34</sup>  
 That he ne schal heonne<sup>35</sup> sone away.  
 Ne may hit never his waraunt beo, —  
 Gold ne seolver, vough<sup>36</sup> ne gray;<sup>37</sup>  
 Ne beo he no the swift,<sup>38</sup> ne may he fleo,  
 Ne weren<sup>39</sup> his lif enne<sup>40</sup> day.  
 Thus is thes world, as thu mayht<sup>18</sup> seo,  
 Al so<sup>41</sup> the schadewe that glyt<sup>42</sup> away. 32

This world fareth hwilynde.<sup>43</sup>  
 Hwenne<sup>44</sup> on cumeth, an other goth;  
 That<sup>45</sup> wes bi-fore nu is bihynde,  
 That<sup>46</sup> er<sup>46</sup> was leof<sup>47</sup> nu hit is loth;<sup>48</sup>  
 For-thi<sup>49</sup> he doth as the blynde  
 That in this world his luvē doth.<sup>50</sup>  
 Ye mowen iseo<sup>51</sup> the world aswynde;<sup>52</sup>  
 That wouh<sup>53</sup> goth forth, abak that soth<sup>54</sup> 39

Theo<sup>55</sup> luvē that ne may her abyde,  
 Thu treowest<sup>56</sup> hire<sup>57</sup> myd muchel wouh,<sup>58</sup>  
 Al so<sup>59</sup> hwenne hit schal to-glide,<sup>60</sup>  
 Hit is fals, and mereuh,<sup>61</sup> and frouh,<sup>62</sup>  
 And fromward<sup>63</sup> in uychon tide<sup>64</sup>  
 Hwile hit lesteth, is seorewe<sup>65</sup> inouh;<sup>66</sup>

<sup>1</sup> a love rune (or letter) <sup>2</sup> of Christ's <sup>3</sup> begs  
 me eagerly <sup>4</sup> her <sup>5</sup> make <sup>6</sup> whereby she <sup>7</sup> learn  
<sup>8</sup> an <sup>9</sup> true <sup>10</sup> lover <sup>11</sup> men <sup>12</sup> could protect <sup>13</sup> will  
 not <sup>14</sup> not at all <sup>15</sup> refuse <sup>16</sup> will <sup>17</sup> here <sup>18</sup> mayst  
<sup>19</sup> is not <sup>20</sup> a race <sup>21</sup> in so many ways <sup>22</sup> fickle  
<sup>23</sup> ugly <sup>24</sup> weak <sup>25</sup> false <sup>26</sup> these nobles <sup>27</sup> are passed  
 away <sup>28</sup> as <sup>29</sup> breath <sup>30</sup> the earth <sup>31</sup> they lie  
<sup>32</sup> wither <sup>33</sup> there is none <sup>34</sup> free, generous <sup>35</sup> hence

## A LOVE LETTER

A maid of Christ doth plead with me  
 To write her a letter of love to-day,  
 From which she can learn most readily  
 To take another true love, i'fay,  
 Who faithfulest of all shall be,  
 And best can guard a lady gay.  
 No wise will I deny her plea,  
 But I will teach her as I may. 8

O maiden, here thou mayst behold  
 This earthly love is but a race,  
 And is beset so many fold,  
 Fickle and false and weak and base.  
 Those knights that here were once so bold,  
 Like wind have glided from their place;  
 Under mould they are lying cold,  
 And wither as doth the meadow grass. 16

\* \* \* \* \*

There's none so rich and none so free  
 That hence he shall not soon away.  
 Nothing may ever his warrant be, —  
 Gold, nor silver, nor ermine gay;  
 Be he ever so swift, he may not flee,  
 Nor guard his life a single day.  
 Thus is this world, as thou mayst see,  
 Like as the shadow that glides away. 32

This world fareth like the wind,  
 One thing gone, another here;  
 What was before is now behind,  
 What now is loath before was dear;  
 Therefore he doth as doth the blind,  
 Who sets his love on this world's gear.  
 The world is vanishing, ye shall find;  
 Evil goes forward, truth to the rear. 39

The love that may not here abide,  
 Thou art wrong to trust it now;  
 Away from thee that love will glide,  
 Capricious and frail and false of vow,  
 And hasting away at every tide.  
 The while it lasts, 'tis sorrow enow;

<sup>36</sup> ermine <sup>37</sup> vair <sup>38</sup> be he never so swift <sup>39</sup> protect  
<sup>40</sup> a single <sup>41</sup> just as <sup>42</sup> glides <sup>43</sup> swiftly <sup>44</sup> when  
<sup>45</sup> what <sup>46</sup> formerly <sup>47</sup> dear <sup>48</sup> hated <sup>49</sup> therefore  
<sup>50</sup> places <sup>51</sup> may see <sup>52</sup> vanish <sup>53</sup> the wrong <sup>54</sup> the  
 true <sup>55</sup> the <sup>56</sup> trustest <sup>57</sup> it <sup>58</sup> very wrongly <sup>59</sup> even  
 so <sup>60</sup> pass away <sup>61</sup> delicate <sup>62</sup> capricious <sup>63</sup> hasting  
 away <sup>64</sup> at every time <sup>65</sup> sorrow <sup>66</sup> enough



An ende,<sup>1</sup> ne werie<sup>2</sup> mon [robe] so syde,<sup>3</sup>  
He schal to-dreosen<sup>4</sup> so lef on bough<sup>5</sup> 48

\* \* \* \* \*

Hwer is Paris and Heleyne,  
That weren so bryht and feyre on bleo;<sup>6</sup>  
Amadas and Dideyne,<sup>7</sup>  
Tristram, Yseude and alle theo;<sup>8</sup>  
Ector, with his scharpe meyne,<sup>9</sup>  
And Cesar, riche of worldes feo;<sup>10</sup>  
Heo beoth iglyden<sup>11</sup> ut of the reyne<sup>12</sup>  
So<sup>13</sup> the schef<sup>14</sup> is of the cleo.<sup>15</sup> 72

Hit is of heom<sup>16</sup> al so hit nere;<sup>17</sup>  
Of heom<sup>16</sup> me haveth<sup>18</sup> wunder itold,  
Nere hit reuthe<sup>19</sup> for to here  
Hw hi<sup>20</sup> were with pyne aquold.<sup>21</sup>  
And what hi tholeden<sup>22</sup> alyve here.  
Al is heore<sup>23</sup> hot iturnd to cold.  
Thus is thes world of false fere;<sup>24</sup>  
Fol<sup>25</sup> he is the<sup>26</sup> on hire is bold. 80

Theyh<sup>27</sup> he were so riche mon<sup>28</sup>  
As Henry ure<sup>29</sup> kyng,  
And al so veyr<sup>30</sup> as Absalon  
That nevede<sup>31</sup> on eorthe non evenyng,<sup>32</sup>  
Al were sone his prute<sup>33</sup> agon,  
Hit nere<sup>34</sup> on ende<sup>35</sup> wurth on heryng.<sup>36</sup>  
Mayde, if thu wilnest<sup>37</sup> after leofmon,<sup>37</sup>  
Ich tecbe the enne<sup>38</sup> treowe king. 88

A! swete, if thu iknowe<sup>39</sup>  
The gode thewes<sup>40</sup> of thisse childe!  
He is feyr and bryht on heowe,<sup>41</sup>  
Of glede chere,<sup>42</sup> of mode<sup>43</sup> mylde,  
Of lufsum lost,<sup>44</sup> of truste treowe,  
Freo of heorte, of wisdom wilde;<sup>45</sup>  
Ne thurhte the never rewe,<sup>46</sup>  
Myhtestu do the<sup>47</sup> in his hylde<sup>48</sup> 96

He is ricchest mon of londe;  
So<sup>49</sup> wide so<sup>50</sup> mon spekeþ with muth,  
Alle heo<sup>49</sup> beoth<sup>50</sup> to his honde  
Est and west, north and suth  
Henri, king of Engelonde.  
Of hym he halt<sup>51</sup> and to hym bunth.<sup>52</sup>  
Mayde, to the he send<sup>53</sup> his sonde,<sup>54</sup>  
And wilneth<sup>55</sup> for to beo the cuth.<sup>56</sup> 104

\* \* \* \* \*

<sup>1</sup> at last <sup>2</sup> wear <sup>3</sup> wide <sup>4</sup> fall <sup>5</sup> bough <sup>6</sup> of face  
<sup>7</sup> Idoyne <sup>8</sup> those <sup>9</sup> strength <sup>10</sup> wealth <sup>11</sup> they  
have slipped away <sup>12</sup> land <sup>13</sup> as <sup>14</sup> sheaf <sup>15</sup> from  
the hillside <sup>16</sup> them <sup>17</sup> as if they had not existed  
<sup>18</sup> people have <sup>19</sup> were it not pity <sup>20</sup> how they  
<sup>21</sup> killed with torture <sup>22</sup> suffered <sup>23</sup> their <sup>24</sup> validity  
<sup>25</sup> foolish <sup>26</sup> who <sup>27</sup> though <sup>28</sup> man <sup>29</sup> our <sup>30</sup> beauti-

In the end, none wears a robe so wide,  
But he shall fall as leaf from bough. 48

\* \* \* \* \*

Paris and Helen — where are they,  
That were so bright and fair of face?  
Amadas and Ydoine gay,  
Tristram, Yseult, and all that race?  
Hector, strong in battle array,  
And Cæsar, great in worldly place?  
They all have glided from earth away  
As sheaf from the hill, that leaves no trace. 72

They're now as though they never were here;  
Of them are many wonders told,  
Were it not pity for one to hear  
How they were tortured and died of old,  
And what they suffered in life while here.  
All their heat is turned to cold.  
Thus all this world doth false appear,  
Foolish is he who in it is bold. 80

Although he were a man as strong  
As Henry is, our gracious King,  
And fair as Absalom the young,  
Whose match no man on earth could bring,  
His pride were soon not worth a song,  
In value less than a red herring.  
O maid, if thou wilt love full long,  
I will show thee a loyal king. 88

Ah, my sweet, if thou but knew  
The blessed virtues of this Lord!  
He is fair and bright of hue,  
Both glad of cheer and mild of word,  
Of lovesome grace, of trust most true,  
Free-hearted, rich in wisdom's hoard;  
Never shouldst thou have need to rue,  
If thou but trust thee in his ward. 96

He is the strongest man in land,  
As far as men can speak with mouth,  
And all are legemen in his hand.  
East and west, north and south.  
Henry, King of English land.  
Doth hold of him and to him boweth.  
O maid, he sends thee his command,  
His will to be thy friend avoweth. 104

\* \* \* \* \*

ful, fair <sup>31</sup> had not <sup>32</sup> equal <sup>33</sup> pride <sup>34</sup> were not <sup>35</sup> a  
herring <sup>36</sup> longest <sup>37</sup> a lover <sup>38</sup> I will teach thee a  
<sup>39</sup> didst know <sup>40</sup> qualities <sup>41</sup> hue, appearance <sup>42</sup> coun-  
tenance <sup>43</sup> mood <sup>44</sup> of lovable desire <sup>45</sup> able <sup>46</sup> thou  
wouldst never need to repent <sup>47</sup> might'st thou  
put thyself <sup>48</sup> grace <sup>49</sup> they <sup>50</sup> are <sup>51</sup> holds <sup>52</sup> bows  
<sup>53</sup> sends <sup>54</sup> messenger <sup>55</sup> desires <sup>56</sup> known to thee.

## MIDDLE ENGLISH LYRICS

(Unknown Authors)

ALYSOUN (c. 1300)

Bytuene Mersh <sup>1</sup> and Averil,  
 When spray biginneth to springe,  
 The lutel foul <sup>2</sup> hath hire wyl  
 On hyre lud <sup>3</sup> to synge.  
 Ich libbe <sup>4</sup> in love longinge  
 For semlokest <sup>5</sup> of alle thinge.  
 He <sup>6</sup> may me blisse bringe;  
 Icham <sup>7</sup> in hire baundoun.<sup>8</sup>  
 An hendy hap ichabbe yhent,<sup>9</sup>  
 Ichot,<sup>10</sup> from hevene it is me sent,  
 From alle wymmen mi love is lent <sup>11</sup>  
 And lyht <sup>12</sup> on Alysoun.

On heu <sup>13</sup> hire her is fayr ynoch,  
 Hire browe broune, hire eye blake, —  
 With lossum chere <sup>14</sup> he on me loh! <sup>15</sup> —  
 With middel <sup>16</sup> smal, and wel ymake.<sup>17</sup>  
 Bote <sup>18</sup> he me wolle <sup>19</sup> to hire take,  
 Forte buen <sup>20</sup> hire owen make,<sup>21</sup>  
 Longe to lyuen ichulle <sup>22</sup> forsake,  
 And feye <sup>23</sup> fallen adoun.  
 An hendy hap, etc

Nihtes-when y wende <sup>24</sup> and wake;  
 Forthi <sup>25</sup> myn wonges <sup>26</sup> waxeth wbn.  
 Levedi,<sup>27</sup> al for thine sake  
 Longinge is ylent <sup>28</sup> me on.  
 In world nis non so wytermon,<sup>29</sup>  
 That al hire bounte <sup>30</sup> telle con.<sup>31</sup>  
 Hire swyre <sup>32</sup> is whittore then the swon,  
 And feyrest may <sup>33</sup> in toune.  
 An hendi, etc.

Icham for wowyng al forwake,<sup>34</sup>  
 Wery so water in wore,<sup>35</sup>  
 Lest eny reve <sup>36</sup> me my make.<sup>37</sup>  
 Ychabbe y-yir yore,<sup>38</sup>  
 Betere is tholien whyle sore <sup>39</sup>  
 Then <sup>40</sup> mournen evermore.  
 Geynest under gore,<sup>41</sup>  
 Herkne to my roun! <sup>42</sup>  
 An hendi, etc.

<sup>1</sup> March <sup>2</sup> little bird <sup>3</sup> in her language <sup>4</sup> I live  
<sup>5</sup> most beautiful <sup>6</sup> she <sup>7</sup> I am <sup>8</sup> power <sup>9</sup> a pleasant  
 fortune I have got <sup>10</sup> I know <sup>11</sup> departed  
<sup>12</sup> alighted <sup>13</sup> in color <sup>14</sup> with loving look <sup>15</sup> laughed  
<sup>16</sup> waist <sup>17</sup> made <sup>18</sup> unless <sup>19</sup> will <sup>20</sup> (for) to be  
<sup>21</sup> mate <sup>22</sup> I will <sup>23</sup> ready to die <sup>24</sup> at night-time I  
 turn <sup>25</sup> therefore <sup>26</sup> cheeks <sup>27</sup> lady <sup>28</sup> descended

AE

Betwixt old March and April gay,  
 When sprays begin to spring,  
 The little bird in her own way  
 Follows her will to sing.  
 But I must live in love longing  
 For one who is the fairest thing.  
 'Tis she who may to bliss me bring,  
 For she my love hath won.  
 A blessed fortune is my lot,  
 'Tis sent to me from Heaven, I wot,  
 To other women my love turns not  
 But lights on Alison.

Fair enough in hue her hair,  
 Her brows are brown, and black her eyne.  
 She smiled on me with lovesome air;  
 Trim is her waist and neat and fine.  
 Unless thou'lt take me to be thine,  
 Thy own dear love, O lady mine,  
 Of longer living shall I pine,  
 By death shall be undone.  
 A blessed fortune is my lot, etc.

Often at night I toss and wake;  
 For this my cheeks are pale and wan.  
 Lady, 'tis all for thy dear sake  
 Longing has fallen me upon.  
 In world is none so wise a man  
 That all her goodness tell he can.  
 Her neck is whiter than the swan;  
 My heart she has undone.  
 A blessed fortune is my lot, etc.

Weary as water in weir I wake,  
 And woo thee more and more,  
 Lest some one rob me of my make.<sup>21</sup>  
 For I have heard of yore,  
 Better to suffer a while full sore,  
 Than go a-mourning evermore.  
 Gayest under gore,  
 Hear my orison!  
 A blessed fortune is my lot, etc.

<sup>29</sup> there is no so wise man <sup>30</sup> goodness <sup>31</sup> can <sup>32</sup> neck  
<sup>33</sup> maid <sup>34</sup> I am for wooing all worn with watch-  
 ing <sup>35</sup> weary as water in weir <sup>36</sup> take away from  
<sup>37</sup> I have heard long ago <sup>38</sup> it is better to endure  
 hurt for a while <sup>39</sup> than <sup>40</sup> most gracious one alive  
 (in clothing) <sup>41</sup> secret

## SPRINGTIME (c. 1300)

- Lenten<sup>1</sup> ys come with love to toune,  
 With blosmen and with briddes rounne,<sup>2</sup>  
 That al this blisse bryngeth  
 Dayes-eyes in this<sup>3</sup> dales,  
 Notes suete<sup>4</sup> of nyhtegales,  
 Uch foul song singeth<sup>5</sup>  
 The threstercoc him threteth oo;<sup>6</sup>  
 Away is huere<sup>7</sup> wynter woo  
 When woderoue<sup>8</sup> springeth.  
 This<sup>9</sup> foules<sup>9</sup> singeth ferly fele,<sup>10</sup>  
 And wlyteth<sup>11</sup> on huere wynter wele,<sup>12</sup>  
 That al the wode ryngeth
- The rose rayleth<sup>13</sup> hire rode,<sup>14</sup>  
 The leves on the lyhte wode  
 Waxen al with wille<sup>15</sup>  
 The mone mandeth<sup>16</sup> hire bleo,<sup>17</sup>  
 The lile is lossom<sup>18</sup> to seo,  
 The fenyl and the fille,<sup>19</sup>  
 Woves this wilde drakes,<sup>20</sup>  
 Miles murgeth huere makes,<sup>21</sup>  
 Ase strem that striketh<sup>22</sup> stille,  
 Mody meneth, so doht mo;<sup>23</sup>  
 Ichot ycham on of tho,<sup>24</sup>  
 For love that likes ille.<sup>25</sup>
- The mone mandeth<sup>26</sup> hire lyht,  
 So doth the semly sonne bryht,  
 When briddes singeth breme;<sup>27</sup>  
 Deawes donketh<sup>28</sup> the dounes;<sup>29</sup>  
 Deores with huere derne rounes,<sup>30</sup>  
 Domes forte deme;<sup>31</sup>  
 Wormes woweth under cloude;<sup>32</sup>  
 Wymmen waxeth wounder proude,  
 So wel hit wol hem seme.  
 Yef<sup>33</sup> me shal wonte<sup>34</sup> wille of on,<sup>35</sup>  
 This wunne weole<sup>36</sup> y wole<sup>37</sup> forgon,  
 Ant wyht in wode be fleme.<sup>38</sup>
- 1 With love is come to town the spring,  
 With blossoms and birds' whispering;  
 That all this bliss now bringeth.  
 There are daisies in the dales,  
 5 Pippings sweet of nightingales,  
 His song each warbler singeth.  
 The throstilecock doth strutting go;  
 Away is all their winter woe  
 When up the woodruff springeth.  
 10 A thousand birds are singing gay  
 Of winter's sadness passed away,  
 Till all the woodland ringeth.
- 15 The rose puts on her ruddy hood,  
 The leaves within the greening wood  
 With a will are growing.  
 The moon is brightening her face;  
 Here is the lily in her grace,  
 With thyme and fennel blowing;  
 A-wooing go the wilding drakes,  
 20 Beasts are courting now their mates;  
 The stream is softly flowing;  
 Many a wretch bemoans his lot;  
 I am one of them, I wot,  
 My love for naught bestowing.
- 25 The moon now mendeth fast her light,  
 So doth the seemly sun shine bright,  
 When birds are bravely chaunting;  
 The dews are falling on the hill;  
 For pleas of love in whispers still  
 30 Sweethearts are not wanting;  
 The worm is wooing in the clod;  
 Women wax now wondrous proud,  
 Their joy in life a-vaunting.  
 If love of one I may not know,  
 35 This blissful boon I will forego,  
 Lonely the wild wood haunting.

<sup>1</sup> spring <sup>2</sup> whisper <sup>3</sup> these <sup>4</sup> sweet <sup>5</sup> each bird  
 sings a song <sup>6</sup> the throstile cock threatens ever  
<sup>7</sup> their <sup>8</sup> woodruff <sup>9</sup> birds <sup>10</sup> wonderfully many  
<sup>11</sup> cry <sup>12</sup> weal <sup>13</sup> puts on <sup>14</sup> redness <sup>15</sup> vigorously  
<sup>16</sup> mends <sup>17</sup> complexion <sup>18</sup> beautiful <sup>19</sup> thyme  
<sup>20</sup> these wild drakes woo <sup>21</sup> beasts gladden their  
 mates <sup>22</sup> runs <sup>23</sup> the moody man laments, — so do

others <sup>24</sup> I know I am one of those <sup>25</sup> pleases ill  
<sup>26</sup> mends, increases <sup>27</sup> loud <sup>28</sup> dews wet <sup>29</sup> hills  
<sup>30</sup> lovers with their secret whispers [come] <sup>31</sup> cases  
 [of love] to judge <sup>32</sup> worms woo under clod <sup>33</sup> if  
<sup>34</sup> lack <sup>35</sup> one <sup>36</sup> boon of joy <sup>37</sup> will <sup>38</sup> and be a  
 banished wight in the forest

## UBI SUNT QUI ANTE NOS FUERUNT? (c. 1350)

Were beth <sup>1</sup> they that biforen us weren,  
Houndes ladden <sup>2</sup> and havekes beren,<sup>3</sup>

And hadden feld and wode?<sup>4</sup>  
The riche levedies <sup>4</sup> in here <sup>5</sup> bour,  
That wereden gold in here <sup>6</sup> tressour,<sup>6</sup>  
With here <sup>5</sup> brighte rode; <sup>7</sup>

6

Eten and drounken, and maden hem glad;  
Here lif was al with gamen <sup>8</sup> y-lad,

Men kneleden hem <sup>9</sup> biforen;  
They beren hem wel swithe hey; <sup>10</sup>  
And in a twinkling of an eye  
Here soules weren forloren.<sup>11</sup>

12

Were is that lawhing <sup>12</sup> and that song,  
That trayling and that proude gong,<sup>13</sup>

Tho havekes <sup>14</sup> and tho houndes <sup>7</sup>  
Al that joye is went away,  
That wele <sup>15</sup> is comen to weylaway <sup>16</sup>  
To manye harde stoundes.<sup>17</sup>

18

Here <sup>5</sup> paradis they nomen <sup>18</sup> here,<sup>19</sup>  
And nou they lyen in helle y-fere; <sup>20</sup>

The fyr hit brennes <sup>21</sup> evere:

Long is ay, and long is o,  
Long is wy, and long is wo;

Thennes ne cometh they nevere.

24

Where are they that lived of yore?<sup>2</sup>  
Hounds they led and hawks they bore,  
And held both park and chase.

The ladies in their bowers fair,  
Who bound with gold their lovely hair,  
And winsome were of face;

6

They ate and drank and made them glad;  
Their life was all with pleasure led,

Men knelt unto their sway;  
They bore themselves full haughty and high;  
And in the twinkling of an eye  
Their souls were lost for aye.

12

Where is that laughing and that song,  
That swaggering step that strode along,

The hawks and all the hounds?

All that joy is passed away,  
That weal is turned to woe for aye,  
To woe that hath no bounds.

18

Their heaven they had ere they did die,  
And now together in hell they lie;

The fire it burneth ever.

Long is ay! and long is oh!

Long is wy! and long is wo!

Thence escape they never.

24

<sup>1</sup> where are <sup>2</sup> led <sup>3</sup> hawks bore <sup>4</sup> ladies  
<sup>5</sup> their <sup>6</sup> head-dress <sup>7</sup> complexion <sup>8</sup> pleasure  
<sup>9</sup> them <sup>10</sup> bore themselves very high <sup>11</sup> lost

<sup>12</sup> laughing <sup>13</sup> gait <sup>14</sup> those hawks <sup>15</sup> weal <sup>16</sup> alas  
<sup>17</sup> hours <sup>18</sup> took <sup>19</sup> here <sup>20</sup> together <sup>21</sup> burns

# THE AGE OF CHAUCER

WILLIAM LANGLAND? (1332?-1400?)

## PIERS THE PLOWMAN

### FROM THE PROLOGUE (A — TEXT)

In a somer sesun, whon softe was the sonne,  
I schop<sup>1</sup> me into a shroud,<sup>2</sup> as<sup>3</sup> I a scheep<sup>4</sup>  
were;

In habite as an hermite unholy of werkes,  
Wente I wyde in this world wondres to here,<sup>5</sup>  
Bote<sup>6</sup> in a Mayes morwnynge, on Malverne  
hulles,<sup>7</sup>

Me bifel a ferly,<sup>8</sup> of fairie,<sup>9</sup> me-thoughte.  
I was very, forwandred,<sup>10</sup> and wente me  
to reste

Undur a brod banke bi a bourne<sup>11</sup> side;  
And as I lay and leonede and lokede on the  
watres,

I slumbrede in a slepynge, hit<sup>12</sup> swyed<sup>13</sup> so  
murie.<sup>14</sup>

Thenne gon I meeten<sup>15</sup> a marvelous  
sweven,<sup>16</sup>

That I was in a wilderness, wuste<sup>17</sup> I never  
where;

And as I beheold into the est an heigh<sup>18</sup> to  
the sonne,

I sauh<sup>19</sup> a tour on a toft,<sup>20</sup> tryelyche<sup>21</sup>  
i-maket;

A deop dale bineothe, a dungun ther-inne, <sup>15</sup>  
With deop dich and derk and dredful of  
sighte.

A feir feld full of folk fond<sup>22</sup> I ther bitwene,  
Of alle maner of men, the mene and the  
riche,

Worching<sup>23</sup> and wandringe as the world  
asketh.

Summe putten hem<sup>24</sup> to the plough, plei-  
den<sup>25</sup> ful seldene,<sup>26</sup>

In settynge and in sowynge swonken<sup>27</sup> ful  
harde,

And wonnen that<sup>28</sup> theos wasturs<sup>29</sup> with  
glotonye distruen.<sup>30</sup>

In a summer season when soft was the sun-  
shine,

I got me into a garment that grew on a  
sheep's back;

In habit like a hermit unholy in living,  
I went wide in this world wonders to seek  
out

But on a May morning, on Malvern hill-  
side,

I met with a marvel, of magic I thought it  
I was weary, forwandred, and went to  
refresh me

Under a broad bank by the side of a brooklet.  
And as I lay and leaned there and looked on  
the watres,

I slumbered in a sleeping, the sound was so  
soothing.

Then came to my mind's eye a marvellous  
vision,

That I was in a wilderness, where wist I  
never;

And as I looked into the east and up where  
the sun was,

I saw a tower on a toft trimly constructed;  
A deep dale beneath a dungeon within it, <sup>15</sup>  
With deep ditch and dark and dreadful to  
look on.

A fair field full of folk found I between them,  
Of all manner of men, the mean and the  
mighty,

Working and wandering as the world  
asketh.

Some put hand to the plow, played very  
seldom,

In setting and sowing sweated they hardly,  
And won what these wasters with gluttony  
devour.

Some put hand to the plow, played very  
seldom,

In setting and sowing sweated they hardly,  
And won what these wasters with gluttony  
devour.

<sup>1</sup> shaped, arrayed <sup>2</sup> garment <sup>3</sup> as if <sup>4</sup> sheep  
<sup>5</sup> hear <sup>6</sup> but <sup>7</sup> hills <sup>8</sup> strange thing <sup>9</sup> enchant-  
ment <sup>10</sup> worn out with wandering <sup>11</sup> burn, brook  
<sup>12</sup> it <sup>13</sup> whispered, made a low sound <sup>14</sup> merry

<sup>15</sup> did I dream <sup>16</sup> dream <sup>17</sup> knew <sup>18</sup> on high <sup>19</sup> saw  
<sup>20</sup> field, building-site <sup>21</sup> choicely, skilfully <sup>22</sup> found  
<sup>23</sup> working <sup>24</sup> them <sup>25</sup> played <sup>26</sup> seldom <sup>27</sup> laboured  
<sup>28</sup> what <sup>29</sup> these wasters <sup>30</sup> destroy

And summe putten hem to pruide,<sup>1</sup> ap-  
paraylden hem ther-after,<sup>2</sup>  
In cuntenaunce<sup>3</sup> of clothinge comen dis-  
gisid.<sup>4</sup>

To preyeres and to penaunce putten hem  
monye,<sup>5</sup> 25  
For love of ur<sup>6</sup> Lord liveden ful streite,  
In hope for to have hevene-riche blisse;<sup>7</sup>  
As ances<sup>8</sup> and hermytes that holdeth hem  
in heore<sup>9</sup> celles,  
Coveyte<sup>10</sup> not in cuntre to cairen<sup>11</sup> aboute,  
For non likerous lyfode<sup>12</sup> heore licam<sup>13</sup> to  
plese.

And summe chosen chaffare,<sup>14</sup> to cheeven<sup>15</sup>  
the bettere, 31  
As hit semeth to ure sighte that suche men  
thryveth.

And summe, murthhes<sup>16</sup> to maken, as mun-  
strals cunne,<sup>17</sup>  
And gete gold with here<sup>9</sup> gle, giltles, I  
trowe;

Bote japers<sup>18</sup> and jangelers,<sup>19</sup> Judas chil-  
dren,  
Founden hem fantasyes and fooles hem  
maaden,

And habbeth wit at heore<sup>9</sup> wille to worchen  
yf hem luste.<sup>20</sup> 37  
That<sup>21</sup> Poul precheth of hem, I dar not  
preoven<sup>22</sup> heere:

*Qui loquitur turpiloquium* he is Luciferes  
hyne.<sup>23</sup>  
Bidders<sup>24</sup> and beggers faste aboute  
eoden,<sup>25</sup>

Til heor bagges and heore balies<sup>26</sup> weren  
bretful i-crommet;<sup>27</sup> 41  
Feyneden hem<sup>28</sup> for heore foode, foughten  
atte<sup>29</sup> ale;

In glotonye, God wot, gon heo<sup>30</sup> to bedde  
And ryseth up with ribaudye<sup>31</sup> this roberdes  
knaves;<sup>32</sup>

Sleep and sleughthe<sup>33</sup> suweth<sup>34</sup> hem evere.  
Pilgrimes and palmers plihthen<sup>35</sup> hem  
togederes 46  
For to seche<sup>36</sup> Seint Jame and seintes at  
Roome;

Wenten forth in heore wey with mony wyse  
tales,  
And hedden<sup>37</sup> leve to lyen al heore lyf aftir.

And some pranked them in pride, ap-  
pareled them accordingly,  
In quaint guise of clothing came they dis-  
figured.

To prayers and to penance put themselves  
many, 25  
All for love of our Lord lived they most  
strictly,

In hope of having heaven's bliss after;  
As nuns and as hermits that in their cells  
hold them,  
Covet not careering about through the coun-  
try,

With no lustful luxuries their living to pam-  
per. 30  
And some took to trade, to thrive by the  
better,

As to our sight it seemeth that such men  
prosper.  
And some, merriments to make, with min-  
strels' cunning,

And get gold with their glee, guiltless, me-  
thinketh;  
But jesters and jugglers, Judas' children,  
Forged them wild fantasies as fools pre-  
tended, 36

Yet have wit at their will to work, were they  
willing.  
What Paul preacheth of them prove here  
I dare not:

*Qui loquitur turpiloquium* he is Lucifer's  
henchman.  
Bidders and beggars fast about bustled,  
Till their bags and their bellies were brimful  
and bulging; 41

Faking for their food, and fighting at the  
alehouse,  
In gluttony, God wot, go they to slumber,  
And rise up with ribaldry, these robber  
rascals;

Sleep and sloth too pursue them forever. 45  
Pilgrims and palmers pledged them to-  
gether  
To seek St. James' and saints' shrines at  
Rome too;

Went they forth on their way with many  
wise stories,  
And had leave to be liars all their lives after.

Went they forth on their way with many  
wise stories,  
And had leave to be liars all their lives after.

<sup>1</sup> pride <sup>2</sup> accordingly <sup>3</sup> fashion <sup>4</sup> came disguised  
<sup>5</sup> many <sup>6</sup> our <sup>7</sup> the joy of the kingdom of heaven  
<sup>8</sup> nuns <sup>9</sup> their <sup>10</sup> desire <sup>11</sup> roam <sup>12</sup> luxurious food  
<sup>13</sup> body <sup>14</sup> trade <sup>15</sup> thrive <sup>16</sup> amusements <sup>17</sup> know  
how <sup>18</sup> jesters <sup>19</sup> buffoons <sup>20</sup> to work if they pleased

<sup>21</sup> what <sup>22</sup> prove, declare <sup>23</sup> servant <sup>24</sup> beggars  
<sup>25</sup> went <sup>26</sup> bellies <sup>27</sup> brimful <sup>28</sup> crammed <sup>29</sup> shammed  
<sup>30</sup> at the <sup>31</sup> go they <sup>32</sup> ribaldry <sup>33</sup> these robber  
rascals <sup>34</sup> sloth <sup>35</sup> follow <sup>36</sup> plighted <sup>37</sup> had

<sup>1</sup> Grete lobres <sup>2</sup> and longe, that loth weore to  
swynke,<sup>3</sup> 50  
Clotheden hem in copes, to beo knowen for  
bretheren,  
And summe schopen hem to <sup>4</sup> hermytes  
heore ese to have.

I fond there freres,<sup>5</sup> all the foure ordres, 55  
Preching the peple for profyt of heore  
wombes,<sup>6</sup>

Glosynge <sup>7</sup> the Gospel as hem good liketh,<sup>8</sup>  
For covetyse of copes construeth hit ille;  
For monye <sup>9</sup> of this maistres mowen 10  
clothen hem at lyking,  
For moneye <sup>11</sup> and heore marchaundie  
meeten togedere; 60

Seththe <sup>12</sup> Charite hath be <sup>13</sup> chapmon,<sup>14</sup> and  
cheef to schripen <sup>15</sup> lordes,  
Mony ferlyes han <sup>16</sup> bifalle in a fewe yeres.  
But <sup>17</sup> Holychirche and heo <sup>18</sup> holde bet 19  
togedere,

The moste mischeef on molde <sup>20</sup> is mountyng  
up faste.

Ther prechede a pardoner, as <sup>21</sup> he a prest  
were, 65  
And brought forth a bulle with bisschopes  
seles,

And seide that himself mighte asoylen <sup>22</sup>  
hem alle  
Of falsnesse and fastinge and of vouwes  
i-broken.<sup>23</sup>

The lewede <sup>24</sup> men levide <sup>25</sup> him wel and  
liked his speche,  
And comen up knelynge to kissen his bulle;  
He bonchede <sup>26</sup> hem with his brevet and  
blered <sup>27</sup> heore eiyen,<sup>28</sup> 71  
And raughte <sup>29</sup> with his ragemon <sup>30</sup> ringes  
and broches.

Thus ye giveth oure <sup>31</sup> gold glotonis <sup>32</sup> to  
helpen;  
And leverth hit to losels <sup>33</sup> that lecherie  
haunten.<sup>34</sup>

Weore the bisschop i-blesset and worth  
bothe his eres,<sup>35</sup> 75  
His sel shulde not be sent to deceyve the  
peple.

Hit is not al bi <sup>36</sup> the bisschop that the boye  
precheth,  
Bote the parisch prest and the pardoner  
parte the selver

Great lubbers and long, that loth were to  
labour, 50  
Clothed themselves in copes, to be counted  
for "brethren",

And some entered as anchorites their ease  
for to purchase

I found there the friars, all the four orders,  
Preaching to the people for profit of their  
bellies, 56

Glossing the gospel as good to them seemed,  
For coveting of copes construe it wrongly;  
For many of these masters may dress at  
their fancy,

For money and their merchandise meet oft  
together; 60

Since Charity hath been a chapman, and  
chiefly to shrive nobles,

Many freaks have befallen in a few seasons.  
Save Holy-Church and they hold better to-  
gether,

The worst mischief in the world is mounting  
up swiftly.

There too preached a pardoner, as if he a  
priest were, 65

And brought forth a bull — a bishop had  
signed it —

And said that himself could absolve them  
all fully

Of falseness in fasting and of vows they had  
broken

The unlettered believed him well and liked  
what he told them,

And came up kneeling to kiss his sealed  
paper;

He banged them with his brevet and  
blinded their vision,

And raked in with his rigmarole rings and  
brooches.

Thus ye give up your gold gluttons to  
pamper;

And rain it on rascals that revel in lewdness.  
Were the bishop blessed and worth both  
his ears, 75

His seal should not be sent to deceive thus  
the people.

But the blame is not all on the bishop that  
the boy preaches,

But the parish priest and the pardoner part  
the silver

<sup>1</sup> I have omitted two lines, which probably were not  
in the earliest version <sup>2</sup> lubbers <sup>3</sup> labour <sup>4</sup> shaped  
them to, became <sup>5</sup> friars <sup>6</sup> bellies <sup>7</sup> interpreting  
<sup>8</sup> according to their own desire <sup>9</sup> many <sup>10</sup> many  
<sup>11</sup> money <sup>12</sup> since <sup>13</sup> been <sup>14</sup> trader <sup>15</sup> shrive, confess

<sup>16</sup> many wonders have <sup>17</sup> unless <sup>18</sup> they = the friars  
<sup>19</sup> better <sup>20</sup> earth <sup>21</sup> as if <sup>22</sup> absolve <sup>23</sup> broken vows  
<sup>24</sup> ignorant <sup>25</sup> believed <sup>26</sup> banged <sup>27</sup> blinded <sup>28</sup> eyes  
<sup>29</sup> reached, got <sup>30</sup> license <sup>31</sup> your <sup>32</sup> gluttons <sup>33</sup> ras-  
cals <sup>34</sup> practice <sup>35</sup> ears <sup>36</sup> it is not all the fault of

That the pore peple of the parisch schulde  
have yif that heo ne weore.<sup>1</sup>

Persones and parisch prestes playneth<sup>2</sup> to  
heore bisschops 80

That heore parisch hath ben pore seththe<sup>3</sup>  
the pestilence tyme,

To have a lycence and leve at Londun to  
dwelle,

To singe ther for simonye, for selver is  
swete.

Ther hovide<sup>4</sup> an hundret in houves<sup>5</sup> of  
selke,

Serjauns hit semide to serven atte barre; 85  
Pleden for pens<sup>6</sup> and poundes the lawe,

Not for love of ur Lord unloseth heore lippes  
ones.<sup>7</sup>

Thou mightest beter meten<sup>8</sup> the myst on  
Malverne hulles

Then geten a mom<sup>9</sup> of heore mouth til  
moneye weore schewed!

I saugh ther bisschops bolde and bachilers  
of divyne<sup>10</sup> 90

Bicoomer clerkes of accounte the king for to  
serven.

Erchedekenys and denys,<sup>11</sup> that dignite  
haven

To preche the peple and pore men to  
feede,

Beon lopen<sup>12</sup> to Londun, bi leve of heore  
bisschopes,

To ben clerkes of the Kynges Benche, the  
cuntre to schende<sup>13</sup>

Barouns and burgeis<sup>14</sup> and bondages<sup>15</sup>  
alse<sup>16</sup> 96

I saugh in that semble,<sup>17</sup> as ye schul heren  
aftur;

Bakers, bochers, and breusters<sup>18</sup> monye;  
Wollene-websteris<sup>19</sup> and weveris of lynen; 99

Taillours, tanneris, and tokkeris<sup>20</sup> bothe;  
Masons, minours, and mony other craftes;

Dykers, and delvers, that don heore dedes  
ille,<sup>21</sup>

And driveth forth the longe day with "*Deu  
save Dam Emme!*"<sup>22</sup>

Cookes and heore knaves<sup>23</sup> cryen "*Hote  
pies, hote!*"

"Goode gees and grys!<sup>24</sup> Go we dyne, go  
we!"

Taverners to hem tolde the same tale, 106

That the poor people of the parish should  
have but for these two.

Parsons and parish priests complain to their  
bishops 80

That their parish hath been poor since the  
pestilence season,

To have a license and leave in London to  
linger,

To sing there for simony, for sweet is silver.  
There hovered a hundred in hoods of silk  
stuff;

It seemed they were sergeants to serve in  
the law courts, 85

To plead for pennies and pounds for ver-  
dicts,

Not for love of our Lord unloose their lips  
ever.

Thou couldst better measure the mist on  
Malvern hill sides

Than get a mum of their mouths till money  
were showed them.

I saw there bishops bold and bachelors  
of divinity 90

Become clerks of account and king's own  
servants

Archdeacons and deans, whose duty binds  
them

To preach to the people and poor men to  
care for,

Have lighted out to London, by leave of their  
bishops,

To be clerks of the King's Bench, the country  
to injure.

Barons and burgesses and bondmen also  
I saw in that assembly, as I shall show  
later; 97

Bakers, butchers, and brewers many;  
Woolen-weavers and weavers of linen;

Tailors, tanners, and tuckers likewise; 100  
Masons, miners, and many other craftsmen;

Dikers and diggers that do their deeds  
badly,

And drive forth the long day with "*Dieu  
save Dame Emme!*"<sup>22</sup>

Cooks and their cookboys crying, "*Hote  
pies! hot!*"

Good geese and piglets! Go we dine, go  
we!" 105

Tavern-keepers told them a tale of traffic,

<sup>1</sup> if it were not for them <sup>2</sup> complain <sup>3</sup> since <sup>4</sup> lin-  
gered <sup>5</sup> hoods <sup>6</sup> pence, money <sup>7</sup> once <sup>8</sup> thou  
mightst more easily measure <sup>9</sup> syllable <sup>10</sup> divinity  
<sup>11</sup> deans <sup>12</sup> have run <sup>13</sup> injure <sup>14</sup> burgesses <sup>15</sup> bond-

men <sup>16</sup> also <sup>17</sup> assembly <sup>18</sup> brewers <sup>19</sup> woolen-  
weavers <sup>20</sup> tuckers, finishers of cloth <sup>21</sup> that do  
their work badly <sup>22</sup> *A popular song of the time.*  
<sup>23</sup> boys <sup>24</sup> pigs



With wyn of Oseye<sup>1</sup> and win of Gaskoyne,  
Of the Ryn<sup>2</sup> and of the Rochel, the rost to  
defye,<sup>3</sup>  
Al this I saugh slepynge, and seve sithes  
more.

With wine of Alsace and wine of Gascon,  
Of the Rhine and the Rochelle, the roast to  
digest well.  
All this saw I sleeping, and seven times  
more.

## THE FABLE OF BELLING THE CAT

## FROM THE PROLOGUE (B — TEXT)

With that ran there a route<sup>5</sup> of ratones<sup>6</sup>  
at ones,<sup>7</sup>  
And smale mys<sup>8</sup> with hem,<sup>9</sup> mo then a  
thousande,  
And comen<sup>10</sup> to a conseille for here<sup>11</sup> com-  
une profit;  
For a cat of a courte cam whan hym lyked,  
And overlepe hem lyghtlich and laughte<sup>12</sup>  
hem at his wille,<sup>150</sup>  
And pleyde with hem perilouslych and  
possed<sup>13</sup> hem aboute.  
“For doute<sup>14</sup> of dyverse dredes<sup>15</sup> we dar  
noughte wel loke;  
And yif<sup>16</sup> we grucche<sup>17</sup> of his gamen,<sup>18</sup> he wil  
greve us alle,  
Cracche<sup>19</sup> us, or clawe us and in his clothes<sup>20</sup>  
holde,  
That us lotheth the lyf or<sup>21</sup> he lete us passe.  
Myghte we with any witte his wille with-  
stonde,<sup>156</sup>  
We myghte be lordes aloft and lyven at  
owre ese.”  
A raton<sup>22</sup> of renon,<sup>23</sup> most renable<sup>24</sup> of  
tonge,  
Seide for a sovereygne help to hymselfe:<sup>25</sup>—  
“I have y-sein<sup>26</sup> segges,”<sup>27</sup> quod he, “in the  
cite of London  
Beren beighes<sup>28</sup> ful brighte abouten here  
nekkes,  
And some colers of crafty werk; uncoupled  
thei wenden<sup>29</sup> <sup>162</sup>  
Both in wareine<sup>30</sup> and in waste, where hem  
leve lyketh;<sup>31</sup>  
And otherwhile thei aren elleswhere, as I  
here telle.  
Were there a belle on here beighe,<sup>32</sup> bi Jesu,  
as me thynketh,  
Men myghte wite<sup>33</sup> where thei went, and  
aweil renne!<sup>34</sup> <sup>166</sup>

With that ran there a rabble of rats all  
together,  
And small mice with them, more than a  
thousand,  
And came to a counsel for their common  
profit;  
For a cat of a court came when it pleased him,  
And overleaped them lightly and levied on  
them freely,<sup>150</sup>  
And played with them perilously and pushed  
them about there.  
“For drede of divers deeds we dare not once  
look up;  
And if his game we grudge him, he will grieve  
us also,  
Claw us or clinch us and in his clutches  
hold us,  
Making life to us loathsome ere he let us  
scamper.  
Might we with any wisdom his wilfulness  
hinder,<sup>156</sup>  
We might be lords aloft and live at our liking.”  
A rat of high renown, most reasonable of  
discourse,  
Said for a sovereign help for their sorrow:—  
“I have seen swains,” said he, “in the city  
of London  
Wear circlets most splendid about their  
necks swinging,  
And some collars of crafty work; uncoupled  
they ramble <sup>162</sup>  
Both in warren and in waste land, e’en  
where’er it pleases;  
And other times are they elsewhere, as I am  
advised.  
Were a bell borne on the collar, by Jesu, as  
me thinketh,  
One might wit where they went, and away  
scamper! <sup>166</sup>

<sup>1</sup> Alsatia. <sup>2</sup> Rhine. <sup>3</sup> digest. <sup>4</sup> seven times. <sup>5</sup> crowd  
<sup>6</sup> rats. <sup>7</sup> once. <sup>8</sup> mice. <sup>9</sup> them. <sup>10</sup> came. <sup>11</sup> their. <sup>12</sup> seized  
<sup>13</sup> pushed. <sup>14</sup> fear. <sup>15</sup> dreads. <sup>16</sup> if. <sup>17</sup> grudge. <sup>18</sup> sport  
<sup>19</sup> scratch. <sup>20</sup> clutches. <sup>21</sup> before. <sup>22</sup> rat. <sup>23</sup> renown

<sup>24</sup> eloquent. <sup>25</sup> themselves. <sup>26</sup> seen. <sup>27</sup> people (here  
dogs are meant). <sup>28</sup> rings. <sup>29</sup> go. <sup>30</sup> warren. <sup>31</sup> wher-  
ever they please. <sup>32</sup> collar. <sup>33</sup> know. <sup>34</sup> run.

And right so," quod this rato "reson me  
sheweth  
To bugge<sup>1</sup> a belle of brasse of brighte  
sylver  
And knitten on a colere forre comune  
profit,  
And hangen it upon the cattals;<sup>2</sup> than  
here<sup>3</sup> we mowen<sup>4</sup>  
Where<sup>5</sup> he ritt<sup>6</sup> or rest kenneth<sup>7</sup> to  
playe.  
And yif him list for to laik, thenne loke  
we mowen,<sup>172</sup>  
And peren<sup>9</sup> in his presence er-while hym  
plaie liketh;<sup>10</sup>  
And yif him wrattheth,<sup>11</sup> bewar and his  
weye shonye."<sup>12</sup>  
Alle this route of ratones this reson thei  
assented.<sup>175</sup>  
Ac tho<sup>13</sup> the belle was y-bott and on the  
beighe hanged,  
Ther ne was ratoun in alle troute, for alle  
the rewme<sup>14</sup> of Frau,  
That dorst have y-bounden<sup>15</sup> belle aboute  
the cattis nekke,  
Ne hangen it aboute the cat hals, al Enge-  
lond to wyne;  
And helden hem unhardy<sup>16</sup> and here conseil-  
feble,<sup>180</sup>  
And leten<sup>17</sup> here laboure it and alle here  
longe studye.  
A mous that moche goo couthe,<sup>17</sup> as me  
thoughte,  
Stroke forth sternly and tode biforn hem  
alle,  
And to the route of ratos reherced these  
wordes:  
"Though we culled<sup>18</sup> the itte yut<sup>19</sup> sholde  
ther come another<sup>185</sup>  
To cracchy us and al owre ynde, though we  
croupe<sup>20</sup> under berthes.  
For-thi<sup>21</sup> I conseilte alle he comune to lat  
the catte worthe,<sup>22</sup>  
And be we never so bold the belle hym to  
shewe;  
For I herde my sire sen,<sup>23</sup> is sevene yere  
y-passed,  
'There<sup>24</sup> the catte is a fitoun the courte is  
ful elyng';<sup>25</sup><sup>190</sup>  
That witnesseth Holy-writ, who-so wil it  
rede: *Ve terre ubi puer rex est*,<sup>26</sup> &c.

And right so," said this rat then, "reason  
doth counsel  
To buy a bell of brass or of bright silver  
And clasp on a collar for our common  
profit,  
And knit it round the cat's neck; then may  
we know clearly  
Whether he rides or rests or runs to disport  
him.  
And if he pleases to play then may we press  
forward,<sup>172</sup>  
And appear in his presence while playing  
him pleases;  
And if wrathful he be, then beware and his  
way shun well."  
All this rabble of rats to this reasoning  
assented.<sup>175</sup>  
But when the bell had been bought and  
bound on the collar,  
There was no rat in all the rout that, for all  
the realm of France,  
Durst have bound that same bell about the  
cat's neck there,  
Nor have hung it about his head, to have  
all England;  
And found themselves fearful, and of feeble  
counsel,<sup>180</sup>  
And allowed their labour lost and their long  
study.  
A mouse that much good marked, as me-  
thinketh,  
Strode forth sternly and stood out before  
them,  
And to that rabble of rats rehearsed this  
wisdom:  
"Though we killed the cat, yet would there  
come another<sup>185</sup>  
To catch us and our kin, though we crept  
under benches.  
Therefore I counsel all the commons to let  
the cat flourish,  
And be we never so bold the bell for to show  
him;  
For I heard my sire say — 'tis seven years  
since then —  
'Where the cat is a kitten the court will be  
ailing';<sup>190</sup>  
That witnesseth Holy-writ, whoso will read  
it: *Vae terrae ubi puer rex est*, etc.

<sup>1</sup> buy <sup>2</sup> neck <sup>3</sup> hear <sup>4</sup> may <sup>5</sup> whether <sup>6</sup> rides  
<sup>7</sup> runs <sup>8</sup> if he wishes to play <sup>9</sup> appear <sup>10</sup> when he  
pleases to play <sup>11</sup> he is angry <sup>12</sup> shun <sup>13</sup> but when

<sup>14</sup> realm <sup>15</sup> timid <sup>16</sup> counted <sup>17</sup> knew <sup>18</sup> killed <sup>19</sup> yet  
<sup>20</sup> should creep <sup>21</sup> therefore <sup>22</sup> be <sup>23</sup> say <sup>24</sup> where  
<sup>25</sup> ailing <sup>26</sup> woe to the land where the king is a boy

For may no renke <sup>1</sup> there rest have for ratones bi nyghte	For rest there may no man reap for rats in the night-time
The while he caccheth conynges <sup>2</sup> he coveiteth nought owre caroyne. <sup>3</sup>	While that he catcheth conies he coveteth not our carcasses,
But fet <sup>4</sup> hym al with venesoun, <sup>5</sup> defame we hym nevere	But feeds him all with venison. defame we him never
For better is a litel losse than a longe sorwe, The mase <sup>6</sup> amonge us alle though we mysse <sup>7</sup> a shrew <sup>8</sup> 196	For better is a little loss than a long sorrow, The maze among us all though we miss one rascal. 196
For many mannes malt we mys wolde destruye,	For many a man's malt we mice would destroy,
And also ye route <sup>9</sup> of ratones rende mennes clothes,	And also ye rabble of rats would rend men's clothing
Nere <sup>10</sup> that cat of that courte that can yow overlepe;	But for that cat of that court that can over- leap you,
For had ye rattes yowre wille, ye couthe <sup>11</sup> nought reule <sup>12</sup> yowre-selve 200	For had ye rats your will, ye could not rule your own selves. 200
I sey for me," quod the mous, "I se so mykel <sup>13</sup> after,	I say for me," said that mouse, "I see so much after,
Shal never the cat ne the kitoun bi my conseille be greved,	Shall never the cat nor the kitten by my counsel be grieved,
Ne carpyng <sup>14</sup> of this coler that costed <sup>15</sup> me nevre.	Nor chatter of this collar that cost me noth- ing.
And though it had cost me catel, <sup>16</sup> biknowen <sup>17</sup> it I nolde, <sup>18</sup>	And though it had cost me cash, confess it I would not,
But suffre as hym-self wolde to do as hym liketh, 205	But suffer him as himself would to do as doth please him, 205
Coupled and uncoupled to cacche what thei mowe. <sup>19</sup>	Coupled and uncoupled to catch all they are able.
For-thi uche <sup>20</sup> a wise wighte I warne wite <sup>21</sup> wel his owne." —	Therefore every wise wight I warn to watch well his havings." —
What this meteles <sup>22</sup> bemeneth, <sup>23</sup> ye men that be merye,	What the mystery means now, ye men that are marry,
Devine ye, for I ne dar, <sup>24</sup> bi dere God in hevene!	Divine ye, for I dare not, by dear God of heaven!

## SIR JOHN MANDEVILLE? (D. 1371)

## THE VOIAGE AND TRAVAILLE OF SIR JOHN MAUNDEVILE, KT.

## FROM CHAP IV

And from Ephesim Men gon<sup>25</sup> throughe many  
Iles in the See, unto the Cytee of Paterane,  
where Seynt Nicholas was born, and so to  
Martha, where he was chosen to ben<sup>26</sup> Bis-  
schoppe; and there growethe right gode Wyn  
and strong; and that Men callen Wyn of  
Martha. And from thens<sup>27</sup> gon Men to the  
Ile of Crete, that the Emperour yaf<sup>28</sup> som-

And from Ephesus men go through many  
isles in the sea unto the city of Pateran, where  
St. Nicholas was born, and so to Martha,  
where he was chosen to be bishop, and there  
groweth right good wine and strong; and  
men call it Wine of Martha. And from  
thence go men to the isle of Crete, which the  
Emperor gave formerly to the Genoese. And

<sup>1</sup> man, person <sup>2</sup> rabbits <sup>3</sup> flesh <sup>4</sup> feeds <sup>5</sup> game  
<sup>6</sup> confusion <sup>7</sup> get rid of <sup>8</sup> tyrant <sup>9</sup> crowd <sup>10</sup> were  
it not for <sup>11</sup> could <sup>12</sup> rule <sup>13</sup> much <sup>14</sup> talking <sup>15</sup> cost

<sup>16</sup> property <sup>17</sup> confess <sup>18</sup> would not <sup>19</sup> may <sup>20</sup> each  
<sup>21</sup> keep <sup>22</sup> dream <sup>23</sup> means <sup>24</sup> dare not <sup>25</sup> go <sup>26</sup> be  
<sup>27</sup> thence <sup>28</sup> gave

tyme<sup>1</sup> to Janeweys.<sup>2</sup> And thanne passen Men thorghe the Isles of Colos and of Lango; of the whiche Iles Ypocras was Lord offe And some Men seyn,<sup>3</sup> that in the Ile of Lango is yit<sup>4</sup> the Doughtre of Ypocras, in forme and lykeness of a gret Dragoun, that is a hundred Fadme<sup>5</sup> of lengthe, as Men seyn For I have not seen hire. And thei of the Isles callen hire, Lady of the Lond.<sup>6</sup> And sche lyethe in an olde castelle, in a Cave, and schewethe<sup>7</sup> twyes or thryes in the Yeer. And sche dothe none harm to no Man, but-yif<sup>8</sup> Men don hire harm And sche was thus chaunged and transformed, from a fair Damysele, in-to lyknesse of a Dragoun, be<sup>9</sup> a Goddesse, that was clept<sup>10</sup> Deane<sup>11</sup> And Men seyn, that sche schalle so endure in that forme of a Dragoun, unto the tyme that a Knyghte come, that is so hardy, that dar come to hire and kiss hire on the Mouthe: And then schalle sche turne ayen<sup>12</sup> to hire owne Kynde,<sup>13</sup> and ben a Woman ayen: But afre that sche schalle not live longe. And it is not long siththen,<sup>14</sup> that a Knyghte of the Rodes, that was hardy and doughty in Armes, seyde that he wolde kyssen hire. And whan he was upon his Course, and wente to the Castelle, and entred into the Cave, the Dragoun lifte up hire Hed ayenst<sup>15</sup> him. And whan the Knyghte saw hire in that Forme so hidous and so horrible, he fleyghe<sup>16</sup> away. And the Dragoun bare<sup>17</sup> the Knyghte upon a Roche,<sup>18</sup> mawgre his Hede;<sup>19</sup> and from that Roche, sche caste him in-to the See: and so was lost bothe Hors and Man. And also a yonge<sup>20</sup> Man, that wiste<sup>21</sup> not of the Dragoun, wente out of a Schipp, and wente thorghe the Ile, til that he come to the Castelle, and cam in to the Cave; and wente so longe, til that he fond a Chambre, and there he saughe<sup>22</sup> a Damysele, that kembed<sup>23</sup> hire Hede, and lokede in a Myroure; and sche hadde meche<sup>24</sup> Tresoure abouten hire: and he trowed,<sup>25</sup> that sche hadde ben a comoun Woman, that dwelled there to receyve Men to Folye. And he abode, tille the Damysele saughe the Schadewe of him in the Myroure. And sche turned hire toward him, and asked hym, what he wolde. And he seyde, he wolde ben hire Limman<sup>26</sup> or Paramour. And sche asked him, yif<sup>27</sup> that he were a Knyghte. And he

then men pass through the isles of Colos and Lango, of the which isles Hippocrates was lord. And some men say that in the isle of Lango is yet the daughter of Hippocrates, in form and likeness of a great dragon that is a hundred fathoms in length, as men say; for I have not seen her. And they of the isles call her Lady of the Land. And she lieth in an old castle, in a cave, and appeareth twice or thrice in the year. And she doeth no harm to any man, unless men do harm to her. And she was thus changed and transformed from a fair damsel into likeness of a dragon by a goddess that was called Diana. And men say that she shall so continue in that form of a dragon until the time that a knight shall come who is so hardy that he dares come to her and kiss her on the mouth: and then shall she return to her own nature and be a woman again: but after that she shall not live long. And it is not long since that a knight of the Rhodes that was hardy and doughty in arms said that he would kiss her. And when he was upon his courser, and went to the castle, and entered into the cave, the dragon lifted up her head against him. And when the knight saw her in that form, so hideous and so horrible, he fled away. And the dragon bore the knight upon a rock despite his efforts; and from the rock she cast him into the sea: and so was lost both horse and man. And also a young man, that did not know about the dragon, went out of a ship, and went through the isle till he came to the castle, and came into the cave; and went on till he found a chamber, and there he saw a damsel that was combing her hair and looking in a mirror; and she had much treasure about her: and he supposed that she was a common woman, who dwelt there to receive men to folly. And he waited till the damsel saw his shadow in the mirror. And she turned herself toward him, and asked him what he wished. And he said he would be her lover or paramour. And she asked him if he were a knight. And he said, "Nay." And then she said that he could not be her lover: but she bade him go back to his fellows and make himself a knight, and come again upon the morrow, and she would come out of the cave before him; and then he should come and kiss her on the

<sup>1</sup> formerly, once upon a time <sup>2</sup> the Genoese <sup>3</sup> say  
<sup>4</sup> yet <sup>5</sup> fathom <sup>6</sup> land <sup>7</sup> appears <sup>8</sup> unless <sup>9</sup> by  
<sup>10</sup> called <sup>11</sup> Diana <sup>12</sup> again, back <sup>13</sup> nature <sup>14</sup> since

<sup>15</sup> against <sup>16</sup> fled <sup>17</sup> bore <sup>18</sup> rock <sup>19</sup> despite his head  
(= despite all he could do) <sup>20</sup> young <sup>21</sup> knew <sup>22</sup> saw  
<sup>23</sup> combed <sup>24</sup> much <sup>25</sup> believed, thought <sup>26</sup> lover <sup>27</sup> if

seyde, nay. And than sche seyde, that he myghte not ben hire Lemman.<sup>1</sup> But sche bad him gon ayen<sup>2</sup> unto his Felowes, and make him Knyghte, and come ayen upon the Morwe, and sche scholde come out of the Cave before him; and thanne come and kysse hire on the mowthe, and have no Drede; "for I schalle do the no maner harm, alle be it that thou see me in Lyknesse of a Dragoun. For thoughe thou see me hidouse and horrible to loken onne, I do<sup>3</sup> the to wytene,<sup>4</sup> that it is made be Enchaument. For withouten doute, I am non other than thou seest now, a Woman, and therefore drede the noughte. And yif thou kysse me, thou schalt have alle this Tresoure, and be my Lord, and Lord also of alle that Ile." And he departed fro hire and wente to his Felowes to Schippe, and leet<sup>5</sup> make him Knyghte, and cam ayen upon the Morwe, for to kysse this Damysele. And whan he saughe hire comen<sup>6</sup> out of the Cave, in forme of a Dragoun, so hidouse and so horrible, he hadde so grete drede, that he fleyghe<sup>7</sup> ayen to the Schippe; and sche folowed him. And whan sche saughe, that he turned not ayen, sche began to crye, as a thing that hadde meche<sup>8</sup> Sorwe: and thanne sche turned ayen, in-to hire Cave; and anon the Knighte dyede. And siththen<sup>9</sup> hidrewards,<sup>10</sup> myghte no Knighte se hire, but that he dyede anon. But whan a Knyghte comethe, that is so hardy to kisse hire, he schalle not dye; but he schalle turne the Damysele in-to hire righte Forme and kyndely<sup>11</sup> Schapp, and he schal be Lord of alle the Contreyes and Iles aboveseyd.

## FROM CHAP. XXVII

In the Lond of Prestre John ben many diverse thinges and many precious Stones, so grete and so large that men maken of hem<sup>12</sup> Vesselle,<sup>13</sup> as Plateres, Dissches, and Cuppes And many other marveylls ben there; that it were to<sup>14</sup> combrous and to<sup>14</sup> long to putten it in scripture<sup>15</sup> of Bokes.

But of the princypalle Yles and of his Estate and of his Lawe I schalle telle you som partye.<sup>16</sup> This Emperour Prestre John is Cristene; and a gret partie of his Contree also: but yit thei have not alle the Articles of oure Feythe,<sup>17</sup> as wee have. Thei beleven wel in the Fadre, in the Sone, and in the Holy Gost:

mouth, and have no dread; "for I shall do thee no manner of harm, albeit that thou see me in likeness of a dragon. For though thou see me hideous and horrible to look upon, I give thee to know that it is caused by enchantment. For without doubt I am none other than thou seest now, a woman, and therefore dread thee naught. And if thou kiss me, thou shalt have all this treasure, and be my lord and lord also of all the isle." And he departed from her and went to his fellows on the ship, and had himself made a knight, and came back upon the morrow to kiss the damsel. And when he saw her come out of the cave, in the form of a dragon, so hideous and so horrible, he had so great dread that he fled back to the ship; and she followed him. And when she saw that he turned not back, she began to cry, as a thing that had great sorrow: and then she turned back into her cave; and at once the knight died. And from then until now no knight has been able to see her but that he died very soon. But when a knight comes that is so bold as to kiss her, he shall not die; but he shall turn the damsel into her right form and natural shape, and he shall be lord of all the countries and isles abovesaid.

In the land of Prester John are many diverse things, and many precious stones so great and so large that men make of them vessels; as platters, dishes and cups. And many other marvels are there; that it were too cumbersome and too long to put it in the writing of books.

But of the principal isles and of his estate and of his law I shall tell you some part. This emperor Prester John is Christian, and a great part of his country also: but yet they have not all the articles of our faith, as we have. They believe well in the Father, in the Son, and in the Holy Ghost: and they are very

<sup>1</sup> lover <sup>2</sup> back <sup>3</sup> cause <sup>4</sup> know <sup>5</sup> let <sup>6</sup> come  
<sup>7</sup> fled <sup>8</sup> much <sup>9</sup> since <sup>10</sup> till now <sup>11</sup> natural <sup>12</sup> them

<sup>13</sup> vessels <sup>14</sup> too <sup>15</sup> writing <sup>16</sup> part <sup>17</sup> religion

and thei ben fulle devoute and righte trewe on<sup>1</sup> to another. And thei sette not be<sup>2</sup> no Barettes,<sup>3</sup> ne be Cawteles,<sup>4</sup> ne of no Disceytes<sup>5</sup> And he hathe undre him 72 Provynces; and in every Provynce is a Kyng. And theise Kynges han<sup>6</sup> Kynges undre hem; and alle ben tributaries to Prestre John. And he hathe in his Lordschipes many grete marveyles. For in his Contree is the See that men clepen<sup>7</sup> the Gravelly<sup>8</sup> See, that is alle Gravelle and Sond<sup>9</sup> with-outen any drope of Watre; and it ebbe the and flowethe in grete Waves,<sup>10</sup> as other Sees don; and it is never stille ne in pes<sup>11</sup> in no manner<sup>12</sup> cesoun<sup>13</sup> And no man may passe that See be Navye<sup>14</sup> ne be no maner of craft; <sup>15</sup> and therefore may no man knowe what Lond is beyond that See And alle-be-it that it have no Watre, yit men fynden<sup>16</sup> there-in and on the Bankes fulle gode Fische of other maner of kynde and schappe thanne men fynden in any other See; and thei ben of right goode tast and delycious to mannes mete.

And a 3 journeyes long fro that See, ben gret Mountaynes; out of the whiche gothe<sup>17</sup> out a gret Flood,<sup>18</sup> that comethe out of Paradys; and it is fulle of precious Stones, withouten any drope of Water; and it renne the<sup>19</sup> thorghe the Desert, on that<sup>20</sup> o<sup>1</sup> syde, so that it makethe the See gravelly; and it berethe<sup>17</sup> in-to that See, and there it endethe. And that Flome<sup>18</sup> renne the also 3 dayes in the Woke,<sup>21</sup> and bryngethe with him grete Stones and the Roches<sup>22</sup> also therewith, and that gret plentee. And anon as thei ben entred in-to the gravelly See, thei ben seyn<sup>23</sup> no more, but lost for evere more. And in tho 3 dayes that that Ryvere renne the no man dar<sup>24</sup> entren in-to it: but in the other dayes men dar entren wel ynow.<sup>25</sup> Also beyonde that Flome,<sup>18</sup> more upward to the Desertes, is a gret Pleyn alle gravelly betwene the Mountaynes; and in that Playn every day at the Sonne risynge begynnen to growe smale Trees; and thei growen til mydday, berynge Frute; but no man dar taken of that Frute, for it is a thing of Fayrye.<sup>26</sup> And afre mydday thei discrecen<sup>27</sup> and entren ayen<sup>28</sup> in-to the Erthe; so that at the goynge doun of the Sonne thei apperen no more; and so thei don every day: and that is a gret marvaylle.

devout and very true one to another. And they do not practice any tricks, or frauds, or deceits. And he hath under him seventy-two provinces; and in every province is a king. And these kings have kings under them; and all are tributaries to Prester John. And he hath in his lordships many great marvels. For in his country is the sea that men call the Gravelly Sea, that is all gravel and sand, without any drop of water; and it ebbe the and floweth in great waves, as other seas do; and it is never still nor in peace in any season. And no man may pass that sea by ship or by any kind of craft: and therefore may no man know what land is beyond that sea. And albeit that it have no water, yet men find therein and on the banks very good fish of different kinds and shapes from those that men find in any other sea; and they are all very good to eat and delicious for man's food.

And three days' distance from that sea are great mountains; out of which flows a great river, that comes from Paradise; and it is full of precious stones, without any drop of water; and it runs through the desert, on the one side, so that it makes the sea gravelly; and it flows into the sea and ends there. And this river runs three days in the week, and brings with it great stones and rocks also, and that in great abundance. And as soon as they have entered into the Gravelly Sea, they are seen no more but are lost forever. And during the three days that the river runs, no man dares enter into it: but during the other days one may enter well enough. Also beyond that river, further upward towards the deserts, is a great plain of gravel between the mountains; and in that plain, every day at the rising of the sun, there begin to grow small trees; and they grow till midday, bearing fruit; but no man dares take any of that fruit, for it is a thing of faerie. And after midday they decrease and enter again into the earth; so that at the setting of the sun they appear no more; and so they do every day: and that is a great marvel.

<sup>1</sup> one <sup>2</sup> set not by (= do not practice) <sup>3</sup> frauds  
<sup>4</sup> tricks <sup>5</sup> deceits <sup>6</sup> have <sup>7</sup> call <sup>8</sup> gravelly <sup>9</sup> sand  
<sup>10</sup> waves <sup>11</sup> peace <sup>12</sup> kind of <sup>13</sup> season <sup>14</sup> ship

<sup>15</sup> device <sup>16</sup> find <sup>17</sup> goes, flows <sup>18</sup> river <sup>19</sup> runs  
<sup>20</sup> the <sup>21</sup> week <sup>22</sup> rocks <sup>23</sup> seen <sup>24</sup> dare <sup>25</sup> enough  
<sup>26</sup> magic <sup>27</sup> decrease <sup>28</sup> again

## JOHN WICLIF (D. 1384)

THE GOSPEL OF MATHEW  
(FIRST VERSION)

## CHAP V

Jhesus forsothe,<sup>1</sup> seyng<sup>2</sup> cumpanyes, wente up in-to an hill; and when he hadde sete,<sup>3</sup> his disciplis camen nighe to hym. And he, openynge his mouthe, taughte to hem, saynge, "Blessid be the pore in spirit, for the kingdam in hevenes is heren.<sup>4</sup> Blessid be mylde men, for thei shuln<sup>5</sup> welde<sup>6</sup> the eerthe. Blessid be thei that mournen, for thei shuln<sup>5</sup> be comfortid. Blessid be thei that hungren and thristen rightwisnesse,<sup>7</sup> for thei shuln ben fulfillid. Blessid be merciful men, for thei shuln gete mercye. Blessid be thei that ben<sup>8</sup> of clene herte, for thei shuln see God. Blessid be pesible men, for thei shuln be clepid<sup>9</sup> the sons of God. Blessid be thei that suffren persecucioun for rightwisnesse,<sup>7</sup> for the kyngdam of hevenes is herun.<sup>4</sup> Yee schulen<sup>5</sup> be blessid, when men schulen curse you, and schulen pursue you, and schulen say al yvel<sup>10</sup> ayeins<sup>11</sup> you leezing,<sup>12</sup> for me. Joye<sup>13</sup> yee with-yn-forth,<sup>14</sup> and glade yee with-out-forth, for youre meede<sup>15</sup> is plentevouise<sup>16</sup> in hevenes; forsothe so thei han<sup>17</sup> pursued and<sup>18</sup> prophetis that weren before you. Yee ben<sup>8</sup> salt of the erthe; that yif<sup>19</sup> the salt shal vanyshe away, wherynne shal it be saltid? To no thing it is worth over,<sup>20</sup> no<sup>21</sup> bot<sup>22</sup> that it be sent out, and defoulid of men. Ye ben<sup>8</sup> light of the world; a citee putt on an hill may nat be hid; nether men tendyn<sup>23</sup> a lanterne, and putten it undir a busschel, but on a candilstike, that it yeve<sup>24</sup> light to alle that ben in the hous. So shyyne<sup>25</sup> youre light before men, that thei see youre good werkis, and glorifie youre Fadir that is in hevens. Nyle<sup>26</sup> ye gesse, or deme,<sup>27</sup> that Y came to undo, or distruye, the lawe, or the prophetis; I came not to undo the lawe, but to fulfill. Forsothe<sup>28</sup> I say to you trewthe, til heven and erthe passe, oon<sup>29</sup> i, that is leste<sup>30</sup> lettre, or titil, shal nat passe fro the lawe, til alle thingis be don. Therefore he that undoth, or breketh, oon of these leste<sup>30</sup> maundementis<sup>31</sup> and techith thus men, shal be clepid<sup>32</sup> the leste in the rewme<sup>33</sup> of hevenes,

THE GOSPEL OF MATHEU  
(SECOND VERSION)

## CAP. V

And Jhesus, seyng<sup>2</sup> the puple, wente up in-to an hil, and whanne he was set, hise disciplis camen to hym. And he openyde his mouth, and taughte hem, and seide, "Blessed ben pore men in spirit, for the kyngdom of hevenes is herne.<sup>4</sup> Blessid ben mylde men, for thei schulen<sup>5</sup> welde<sup>6</sup> the erthe. Blessid ben thei that mornen, for thei schulen be coumfortid. Blessid ben thei that hungren and thristen rightwisnesse, for thei schulen be fulfillid. Blessid ben merciful men, for thei schulen gete merci. Blessid ben thei that ben of clene herte, for thei schulen se God. Blessid ben pesible men, for thei schulen be clepid<sup>9</sup> Goddis children. Blessid ben thei that suffren persecusioun for rightfulness, for the kingdam of hevenes is herne.<sup>4</sup> Ye schulen be blessid, whanne men schulen curse you, and schulen pursue you, and schulen seie al yvel<sup>10</sup> ayens<sup>11</sup> you liynge, for me. Joie<sup>13</sup> ye, and be ye glad, for youre meede<sup>15</sup> is plentevouise<sup>16</sup> in hevenes; for so thei han<sup>17</sup> pursued also profetis that weren bifor you. Ye ben salt of the erthe; that if the salt vanysche away, whereynne schal it be saltid? To no thing it is worth overe,<sup>20</sup> no<sup>21</sup> but<sup>22</sup> that it be cast out, and be defoulid of men. Ye ben light of the world; a citee set on an hil may not be hid; ne me teendith<sup>23</sup> not a lanterne, and puttith it undir a busschel, but on a candilstike, that it yyve light to alle that ben in the hous. So schyne youre light befor men, that thei se youre goode werkis, and glorifie youre Fadir that is in hevenes. Nil<sup>26</sup> ye deme,<sup>27</sup> that Y cam to undo the lawe, or the profetis; Y cam not to undo the lawe, but to fulfill. Forsothe Y seie to you, til hevene and erthe passe, o<sup>29</sup> lettir or o<sup>29</sup> titel shal not passe fro the lawe, til alle thingis be doon. Therfor he that brekith oon of these leeste<sup>30</sup> maundementis<sup>31</sup> and techith thus men, schal be clepid<sup>32</sup> the leste in the rewme<sup>33</sup> of hevenes; but he that doith, and techith, schal be clepid greet in the kyngdom of hevenes. And Y seie

<sup>1</sup> indeed <sup>2</sup> seeing <sup>3</sup> sat <sup>4</sup> theirs <sup>5</sup> shall <sup>6</sup> rule  
<sup>7</sup> righteousness <sup>8</sup> are <sup>9</sup> called <sup>10</sup> evil <sup>11</sup> against  
<sup>12</sup> lying <sup>13</sup> rejoice <sup>14</sup> with-yn-forth = inwardly  
<sup>15</sup> reward <sup>16</sup> plenteous <sup>17</sup> have <sup>18</sup> also <sup>19</sup> if <sup>20</sup> besides

<sup>21</sup> not <sup>22</sup> but <sup>23</sup> light <sup>24</sup> give <sup>25</sup> Subj. of command  
<sup>26</sup> do not, literally, wish not (Lat. *nolite*) <sup>27</sup> think  
<sup>28</sup> verily <sup>29</sup> one <sup>30</sup> least <sup>31</sup> commandments <sup>32</sup> called  
<sup>33</sup> kingdom

forsothe, this<sup>1</sup> that doth, and techith, shal be clepid grete in the kyngdame of hevenes. Forsothe Y say to you, no-but-yif<sup>2</sup> youre rightwisenesse shal be more plentevoue than of scribis and Pharisees, yee shulen not entre in-to kyngdam of hevenes. Yee han<sup>3</sup> herde that it is said to olde men, Thou shal nat slea; forsothe he that sleeth, shal be gylty of dome.<sup>4</sup> But I say to you, that evereche<sup>5</sup> that is wrothe to his brother, shal be gylty of dome; forsothe he that shal say to his brother, Racha, that is, a word of scorn, shal be gylty of counseile; <sup>6</sup> sothly he that shal say, Fool, that is, a word of dispisyng, shal be gylty of the fijr<sup>7</sup> of helle. Therefore yif thou offrist thi yift<sup>8</sup> at the auter,<sup>9</sup> and there shalt bythenke,<sup>10</sup> that thi brother hath sum-what ayeins thee, leewe there thi yift before the auter, and go first for to be reconcellid, or accordid, to thi brother, and thanne thou cummyng shalt offre thi yifte. Be thou consentynge to thin adversarie soon, the while thou art in the way with hym, lest peraventure thin adversarie take<sup>11</sup> thee to the domesman,<sup>12</sup> and the domesman take thee to the mynystre,<sup>13</sup> and thou be sente in-to prisoun. Trewely I say to thee, Thou shalt not go thennes, til thou yelde<sup>14</sup> the last ferthing. Ye han herd, that it was said to olde men, Thou shalt nat do lecherye. Forsothe Y say to yqu, forwhy<sup>15</sup> every man that seeth a womman for to coveite hire, now he hath do lecherie by hire in his herte. That yif thi right eye sclaunder<sup>16</sup> thee, pulle it out, and cast it fro thee; for it speedith<sup>17</sup> to thee, that oon<sup>18</sup> of thi membris perishe, than al thi body go in-to helle. And yif thi right hond sclaunder thee, kitt<sup>19</sup> it away, and cast it fro thee; for it speedith to thee, that oon of thi membris perishe, than that al thi body go in-to helle. Forsothe it is said, Who-ever shal leewe his wyf, yve<sup>20</sup> he to hir a libel, that is, a litil boke, of forsakyng. Sothely Y say to you, that every man that shal leewe his wyf, outaken<sup>21</sup> cause of fornicacioun, he makith hire do lecherie and he that weddith the forsaken wiif, doth avourie.<sup>22</sup> Efte-soonys<sup>23</sup> yee han herd, that it was said to olde men, Thou shalt not forswere, sothely<sup>24</sup> to the Lord thou shalt yeeld<sup>25</sup> thin oethis.<sup>26</sup> Forsothe Y say to you, to nat

to you, that but your rightfulness be more plentevoue than of scribis and of Farisees, ye schulen not entre into the kyngdom of hevenes. Ye han<sup>3</sup> herd that it was seid to elde men, Thou schalt not slee; and he that sleeth, schal be gilty to doom.<sup>4</sup> But Y seie to you, that ech man that is wrooth to his brothir, schal be gilty to doom, and he that seith to his brother, Fy! schal be gilty to the counsell;<sup>6</sup> but he that seith, Fool, schal be gilty to the fier of helle. Therfor if thou offrist thi yifte<sup>8</sup> at the auter,<sup>9</sup> and ther thou bithenkist, that thi brothir hath sum-what ayens thee, leewe there thi yifte bifor the auter, and go first to be reconcellid to thi brothir, and thanne thou schalt come, and schalt offre thi yifte. Be thou consentynge to thin adversarie soone, while thou art in the weie with hym, lest peraventure thin adversarie take<sup>11</sup> thee to the domesman,<sup>12</sup> and the domesman take thee to the mynystre,<sup>13</sup> and thou be sent in-to prisoun. Trewely Y seie to thee, thou shalt not go out fro thennus, til thou yelde<sup>14</sup> the last ferthing. Ye han herd that it was seid to elde men, Thou schalt do no letcherie. But Y seie to you, that every man that seeth a womman for to coveite hir, hath now do letcherie bi hir in his herte. That if thi right iye sclaunder<sup>16</sup> thee, pulle hym out, and caste fro thee; for it speedith<sup>17</sup> to thee, that oon<sup>18</sup> of thi membris perishe, than that al thi body go in-to helle. And if thi right hond sclaunder thee, kitte<sup>19</sup> hym aweye, and caste fro thee; for it speedith to thee that oon<sup>18</sup> of thi membris perishe, than that al thi body go in-to helle. And it hath be seyde, Who-ever leeveth his wiif, yvve he to hir a libel of forsakyng. But Y seie to you, that every man that leeveth his wiif, outtakun cause of fornicacioun, makith hir to do letcherie, and he that weddith the forsakun wiif, doith avowtrye. Eftsoone ye han herd, that it was seid to elde men, Thou schalt not forswere, but thou schalt yelde thin othis to the Lord. But Y seie to you, that ye swere not for ony thing; nethir bi hevене, for it is the trone of God; nether bi the erthe, for it is the stole of his feet; nether bi Jerusalem, for it is the citee of a greet kyng; nether thou shalt not swere bi thin heed, for thou maist not make oon heere white ne blacke;

<sup>1</sup> he <sup>2</sup> unless <sup>3</sup> have <sup>4</sup> judgement <sup>5</sup> every one  
<sup>6</sup> the council <sup>7</sup> fire <sup>8</sup> gift <sup>9</sup> altar <sup>10</sup> remember  
<sup>11</sup> deliver <sup>12</sup> judge <sup>13</sup> officer <sup>14</sup> pay <sup>15</sup> that <sup>16</sup> slander

<sup>17</sup> profiteth <sup>18</sup> one <sup>19</sup> cut <sup>20</sup> give (*subj. of command*) <sup>21</sup> except <sup>22</sup> adultery <sup>23</sup> again <sup>24</sup> truly  
<sup>25</sup> oaths



swere on al manere; neither by hevene, for it is the trone of God, nether by the erthe, for it is the stole of his feet, neither by Jerusaleme, for it is the citee of a greet kyng; neither thou shalt swere by thin heved,<sup>1</sup> for thou maist not make oon heer whyt or blak; but be youre word yea, yea; Nay, nay; forsothe that that is more than this, is of yvel. Yee han herde that it is said, Eiye<sup>2</sup> for eyye,<sup>2</sup> toth for toth. But Y say to you, to nat ayein-sonde<sup>3</sup> yvel, but yif any shal smyte thee in the right cheeke, yeve to hym and<sup>4</sup> the tother; and to hym that wole stryve with thee in dome,<sup>5</sup> and take away thi coote, leewe thou to hym and<sup>4</sup> thin over-clothe, and whomever constrayneth thee a thousand pacis, go thou with hym other tweyne. Forsothe yif<sup>6</sup> to hym that axith of thee, and turne thou nat away fro hym that wol borwe<sup>7</sup> of thee. Yee han herd that it is said, Thou shalt love thin neigbore, and hate thin enmy. But Y say to you, love yee youre enmyes, do yee wel to hem<sup>8</sup> that haten<sup>9</sup> you, and preye yee for men pursuyng, and falsly chalengynge<sup>10</sup> you; that yee be the sonys of youre Fadir that is in hevenes, that makith his sune to springe up upon good and yvel men, and rayneth upon juste men and unjuste men. For yif ye loven hem that loven you, what meed<sup>11</sup> shul<sup>12</sup> yee have? whether and<sup>4</sup> puplicans don nat this thing? And yif yee greten, or saluten, youre bretheren oonly, what more over<sup>13</sup> shul yee don? whether and<sup>4</sup> paynymmys<sup>14</sup> don nat this thing? Therefore be yee parfit,<sup>15</sup> as and<sup>4</sup> youre hevenli Fadir is parfit. Take yee hede, lest ye don your rightwisnesse before men, that yee be seen of hem, ellis<sup>16</sup> ye shule nat han meed at youre Fadir that is in hevenes. Therefore when thou dost almesse,<sup>17</sup> nyle<sup>18</sup> thou synge byfore thee in a trumpe, as ypocritis don in synagogis and streetis, that thei ben maad worshipful of men; forsothe Y saye to you, thei han resceyved her<sup>19</sup> meede. But thee doynge almesse,<sup>17</sup> knowe nat the left hond what thi right hond doth, that thi almes be in hidlis,<sup>20</sup> and thi Fadir that seeth in hidlis, shal yelde<sup>21</sup> to thee."

but be youre word, yhe, yhe; Nay, nay; and that that is more than these, is of yvel. Ye han herd that it hath be seid, Iye for iye, and tothe for tothe. But Y seie to you, that ye ayein-sonde<sup>3</sup> not an yvel man; but if any smyte thee in the right cheke, schewe to him also the tothir; and to hym that wole stryve with thee in doom,<sup>5</sup> and take away thi coote, leewe thou to him also thi mantil, and whomever constreyneth thee a thousynde pacis, go thou with hym othir tweyne. Yyve<sup>6</sup> thou to hym that axith of thee, and turne not away fro hym that wole borewe<sup>7</sup> of thee. Ye han herd that it was seid, Thou shalt love thi neigbore, and hate thin enemye. But Y seie to you, love ye youre enemyes, do ye wel to hem that hatiden you, and preye ye for hem<sup>8</sup> that pursuen, and sclaudren you; that ye be the sones of your Fadir that is in hevenes, that makith his sunne to rise upon goode and yvele men, and reyneth on just men and unjuste. For if ye loven hem<sup>8</sup> that loven you, what mede<sup>11</sup> schulen ye han? whether pupplicants doon not this? And if ye greten youre britheren oonly, what schulen ye do more? ne doon not hethene men this? Therefore be ye parfit, as youre hevenli Fadir is parfit."

*[It will be observed that the Second Version agrees with the Authorized Version in the division into chapters, while the First Version contains a few verses usually assigned to Chapter VI.]*

<sup>1</sup> head <sup>2</sup> eye <sup>3</sup> resist <sup>4</sup> also <sup>5</sup> a lawsuit <sup>6</sup> give  
<sup>7</sup> borrow <sup>8</sup> them <sup>9</sup> hate <sup>10</sup> accusing <sup>11</sup> reward.

<sup>12</sup> shali' <sup>13</sup> besides <sup>14</sup> heathen <sup>15</sup> perfect <sup>16</sup> else  
<sup>17</sup> alms <sup>18</sup> do not <sup>19</sup> their <sup>20</sup> secret <sup>21</sup> pay

## SYR GAWAYN AND THE GRENE KNYGHT

(Unknown Author)

## FYTTE THE FIRST

## XI

Ther wacz<sup>1</sup> loking on lenthe,<sup>2</sup> the lude<sup>3</sup> to  
 beholde,  
 For uch<sup>4</sup> mon had mervayle quat<sup>5</sup> hit mene  
 myght,  
 That a hathel<sup>6</sup> and a horse myght such a hwe  
 lach.<sup>7</sup>  
 As growe grene as the gres<sup>8</sup> and grener hit  
 semed,  
 Then<sup>9</sup> grene aumayl<sup>10</sup> on golde lowande<sup>11</sup>  
 bryghter.  
 Al studied that ther stod, and stalked hym  
 nerre,<sup>12</sup>  
 Wyth al the wonder of the worlde, what he  
 worch<sup>13</sup> schulde;  
 For fele sellyez<sup>14</sup> had thay sen, bot such never  
 are,<sup>15</sup>  
 For-thi for fantoum and fayryye<sup>16</sup> the folk  
 there hit demed.<sup>240</sup>  
 Ther-fore to answere wacz arghe<sup>17</sup> mony athel  
 freke,<sup>18</sup>  
 And al stouned<sup>19</sup> at his steven,<sup>20</sup> and ston-stil  
 seten,  
 In a swoghe sylence<sup>21</sup> thurgh the sale<sup>22</sup> riche;  
 As<sup>23</sup> al were slypped upon slepe, so slaked  
 hor lotez<sup>24</sup>  
     In hye;<sup>25</sup>  
     I deme hit not al for doute,<sup>26</sup>  
     Bot sum for cortaysye,  
     Let hym that al schulde loute<sup>27</sup>  
     Cast<sup>28</sup> unto that wywe.<sup>3</sup>

## XII

Thenn Arthour bfore the high dece<sup>29</sup> that  
 aventure<sup>30</sup> byholdez,<sup>31</sup><sup>250</sup>  
 And rekenly hym reverenced,<sup>32</sup> for rad<sup>33</sup> was  
 he never,  
 And sayde, "Wywe, welcum iwys<sup>34</sup> to this  
 place;  
 The hede of this ostel<sup>35</sup> Arthour I hat.<sup>36</sup>

<sup>1</sup> was <sup>2</sup> for a long time <sup>3</sup> man <sup>4</sup> each <sup>5</sup> what  
<sup>6</sup> knight <sup>7</sup> catch such a colour <sup>8</sup> grass <sup>9</sup> than  
<sup>10</sup> enamel <sup>11</sup> gleaming <sup>12</sup> nearer <sup>13</sup> do <sup>14</sup> many  
 strange things <sup>15</sup> before <sup>16</sup> therefore as illusion  
 and magic <sup>17</sup> timid <sup>18</sup> many a noble knight <sup>19</sup> were  
 amazed <sup>20</sup> voice <sup>21</sup> in a swoon-like silence <sup>22</sup> hall

## XI

Long was there looking, that lord to behold,  
 For each man had marvel what might be the  
 meaning  
 That a horseman and a horse might such a hue  
 catch.  
 As grow-green as the grass and greener yet  
 seemed they,  
 Than green enamel on gold glowing brighter.  
 All studied that stood there, and stalked to  
 him nearer,  
 With all the wonder in the world what wiles  
 he was planning;  
 For many sights had they seen, but such a  
 sight never;  
 So for phantom and faerie the folk there did  
 deem it.  
 Therefore to answer was fearful many a fine  
 fellow,<sup>240</sup>  
 And all were stunned by his speech and stone-  
 still sat they,  
 In a sheer silence through the hall splendid;  
 As if they had slipped into sleep, so slacked  
 they their talking,  
     That day;  
     Not all for fear, I trow,  
     But some in courteous way,  
     Let him to whom all bow  
     The stranger first assay.

## XII

Then Arthur before the high dais that inci-  
 dent beholdeth,  
 And courteously accosted him, for cowed was  
 he never,  
 And said, "Warrior, welcome i-wis to this  
 place;  
 The head of this hostel Arthur I hight.<sup>253</sup>

<sup>23</sup> as if <sup>24</sup> so slackened their noises <sup>25</sup> suddenly  
<sup>26</sup> fear <sup>27</sup> but let him to whom all should bow  
 (= Arthur) <sup>28</sup> speak <sup>29</sup> dais <sup>30</sup> happening <sup>31</sup> ob-  
 serves <sup>32</sup> courteously greeted him <sup>33</sup> afraid <sup>34</sup> in-  
 deed <sup>35</sup> house <sup>36</sup> I am called

Light luflych<sup>1</sup> adoun, and lenge.<sup>2</sup> I the  
 praye,  
 And quat-so thy wylle is, we schal wyt<sup>3</sup>  
 after."  
 "Nay, as help me," quoth the hathel, "He  
 that on hyghe syttes.  
 To wone<sup>4</sup> any quyle<sup>5</sup> in this won,<sup>6</sup> hit wacz  
 not myn ernde,<sup>7</sup>  
 Bot for<sup>8</sup> the los<sup>9</sup> of the lede<sup>10</sup> is lyft up so  
 hyghe,  
 And thy burgh and thy burnes<sup>11</sup> best ar  
 holden,  
 Stifest under stel-gere<sup>12</sup> on stedes to ryde, 260  
 The wyghtest<sup>13</sup> and the worthyest of the  
 worldes kynde,  
 Preve<sup>14</sup> for to play wyth in other pure laykez;<sup>15</sup>  
 And here is kydde<sup>16</sup> cortaysye, as I haf herd  
 carp<sup>17</sup> —  
 And that hacz wayned<sup>18</sup> me hider, iwyis, at  
 this tyme.  
 Ye may be seker<sup>19</sup> bi this braunch that I bere  
 here  
 That I passe as in pes, and no plyght seche<sup>20</sup>  
 For, had I founded<sup>21</sup> in fere, in fehtyng wyse,  
 I have a hauberge<sup>22</sup> at home and a helme<sup>23</sup>  
 bothe,  
 A schelde, and a scharp spere, schinande  
 bryght,  
 Ande other weppenes to welde,<sup>24</sup> I wene wel  
 als.<sup>25</sup>  
 Bot for<sup>8</sup> I wolde no were,<sup>26</sup> my wedez<sup>27</sup> ar  
 softer.  
 Bot if thou be so bold as alle burnez<sup>11</sup> tellen,  
 Thou wyl grant me godly<sup>28</sup> the gomen<sup>29</sup> that  
 I ask, 273

Bi ryght "

Arthur con onsware<sup>30</sup>  
 And sayd, "Syr cortays knyght,  
 If thou crave batayl bare,  
 Here faylez thou not to fyght."

### XIII

"Nay, frayst<sup>31</sup> I no fyght, in fayth I the telle;  
 Hit arm<sup>32</sup> aboute on this bench bot berdlez  
 chylder.  
 If I were hasped<sup>33</sup> in armes on a heghe<sup>34</sup>  
 stede,  
 Here is no mon me to mach,<sup>35</sup> for myghtez so  
 wayke.<sup>36</sup>

<sup>1</sup> alight graciously <sup>2</sup> remain <sup>3</sup> know <sup>4</sup> dwell  
<sup>5</sup> while <sup>6</sup> place <sup>7</sup> errand <sup>8</sup> because <sup>9</sup> fame <sup>10</sup> people  
<sup>11</sup> knights <sup>12</sup> steel-gear, armour <sup>13</sup> stoutest <sup>14</sup> proven  
<sup>15</sup> fine sports <sup>16</sup> shown <sup>17</sup> declare <sup>18</sup> has drawn

Alight lovesomely down and linger here, so  
 please thee,  
 And whatso thy will is we shall wit later."  
 "Nay, so help me," quoth the horseman, "He  
 that on high sits,  
 To dwell any while in this dwelling is not my  
 due errand;  
 But that the praise of thy people is published  
 so widely,  
 And thy castle and thy comrades choicest  
 are counted,  
 Stifest under steel-gear on steeds to en-  
 counter, 260  
 The wightest and the worthiest of this world's  
 kindred,  
 Proven to play with in other pleasant contests;  
 And here is kept courtesy, as I have heard  
 recounted —  
 'Tis this has drawn me hither, indeed, at this  
 season.  
 You may be certain by this bough that I bear  
 with me  
 That I pass as in peace, and press for no  
 quarrel.  
 For had I faced you in fear or in fighting hu-  
 mour,  
 I have a hauberk at home and a helmet also,  
 A shield and a sharp spear, shining brightly,  
 And other weapons to wield, I ween  
 well like-wise.  
 But as I coveted no combat, my clothing is  
 softer.  
 But if thou be as bold as all barons call thee,  
 Thou wilt grant me graciously the game I shall  
 ask thee, 273

By right."

Arthur gave answer there  
 And said, "Sir courteous knight,  
 If thou crave battle bare,  
 Here fail'st thou not to fight."

### XIII

"Nay, to fight am I not fain, in faith as I  
 tell thee;  
 There are about on this bench but beardless  
 children  
 If I were clasped in armour on a high charger,  
 Here is no man to match me, for in might are  
 they weaklings.

<sup>19</sup> sure <sup>20</sup> seek no danger <sup>21</sup> come <sup>22</sup> hauberk  
<sup>23</sup> helmet <sup>24</sup> wield <sup>25</sup> also <sup>26</sup> war <sup>27</sup> garments  
<sup>28</sup> graciously <sup>29</sup> game <sup>30</sup> answered <sup>31</sup> ask <sup>32</sup> there  
 are <sup>33</sup> clasped <sup>34</sup> high, tall <sup>35</sup> match <sup>36</sup> weak

For-thy<sup>1</sup> I crave in this court a Crystemas  
gomen;<sup>2</sup>  
For hit is Yol and Nwe Yer, and here are yep<sup>3</sup>  
mony,<sup>284</sup>  
If any so hardy in this hous holdez hym-selven,  
Be so bolde in his blod. brayn<sup>4</sup> in hys hede,  
That dar stifly strike a strok for an other,  
I schal gif hym of my gyft thys giserne<sup>5</sup>  
ryche, —  
This ax, that is hevé innogh, — to hondele<sup>6</sup>  
as hym lykes,<sup>289</sup>  
And I schal bide<sup>7</sup> the fyrst bur,<sup>8</sup> as bare as I  
sitte  
If any freke<sup>9</sup> be so felle<sup>10</sup> to fonde<sup>11</sup> that<sup>12</sup>  
I telle,  
Lepe<sup>13</sup> lyghtly me to, and lach<sup>14</sup> this weppen—  
I quit-clayme hit for ever, kepe hit as his  
auen<sup>15</sup> —  
And I schal stonde hym a strok, stif on this  
flet,<sup>16</sup>  
Ellez thou wyl dight me the dom<sup>17</sup> to dele  
hym an other;  
Barlay;<sup>18</sup>  
And yet gif hym respite  
A twelmonyth and a day;  
Now hyghe,<sup>19</sup> and let se tite<sup>20</sup>  
Dar any her-inne oght say.” 300

## XIV

If he hem stowned<sup>21</sup> upon fyrst,<sup>22</sup> stiller were  
thanne  
Alle the hered-men<sup>23</sup> in halle, the hygh and  
the lowe.  
The renk<sup>24</sup> on his rounce<sup>25</sup> hym ruced<sup>26</sup> in  
his sadel  
And runischly<sup>26</sup> his rede yyen<sup>27</sup> he reled  
aboute;  
Bende his bresed<sup>28</sup> browez, blycande<sup>29</sup> grene:  
Wayved his berde for to wayte<sup>30</sup> quo-so<sup>31</sup>  
wolde ryse.  
When non wolde kepe hym with carp,<sup>32</sup> he  
coghed ful hyghe<sup>33</sup>  
Ande rimed hym ful richley<sup>34</sup> and ryght hym<sup>35</sup>  
to speke:  
“What, is this Arthures hous,” quoth the  
hathel<sup>36</sup> thenne,  
“That al the rous rennes of<sup>37</sup> thurgh ryalmes  
so mony?” 310

<sup>1</sup> therefore <sup>2</sup> game, amusement <sup>3</sup> bold, ready  
<sup>4</sup> mad <sup>5</sup> pole-axe <sup>6</sup> handle <sup>7</sup> abide, endure <sup>8</sup> blow  
<sup>9</sup> man <sup>10</sup> fierce <sup>11</sup> try <sup>12</sup> what <sup>13</sup> let him leap <sup>14</sup> seize  
<sup>15</sup> own <sup>16</sup> floor <sup>17</sup> provided thou wilt give me the  
right <sup>18</sup> I claim this <sup>19</sup> hasten <sup>20</sup> quickly <sup>21</sup> amazed

Therefore I crave in this court a Christmas  
gambol,  
For it is Yule and New Year, and here are  
many young braggarts;  
If any in this house holds him so hardy,  
If he be so bold in his blood, hot-brained of  
temper  
That he dare stiffly strike one stroke for an-  
other,  
I shall give him of my gift this gisarme  
splendid —  
This axe, that is heavy enough — to handle  
as he pleases;  
And I shall bide the first blow, as bare as I  
sit here.  
If any man be so mad as to make such a trial  
Let him leap to me lightly and lay hold of  
this weapon —<sup>292</sup>  
I quit-claim it for ever, keep it as his own —  
And I shall stand him a stroke, stiff on this floor,  
If thou wilt but grant me the grace to give  
him another,  
In fay;  
Yet respite shall there be  
A twelvemonth and a day;  
Now hasten and let us see  
If any here dare aught say.” 300

## XIV

If they were astounded at first, now were  
they stiller,  
All the henchmen in hall, the high and  
the lowly.  
The stranger on his steed then settled him in  
his saddle  
And ragingly his red eyes he rolled upon  
them;  
Bent his bushy brows, green and bristling;  
Waved his beard as he watched whether any  
would offer.  
When none would come at his challenge, he  
coughed full loudly  
And stretched himself starkly and stayed not  
in speaking:  
“What? is this Arthur’s house,” quoth then  
the horseman,  
“Whereof all the renown runs through realms  
unnumbered?” 310

<sup>22</sup> at first <sup>23</sup> retainers <sup>24</sup> horse <sup>25</sup> settled <sup>26</sup> furi-  
ously <sup>27</sup> eyes <sup>28</sup> bristly <sup>29</sup> glittering <sup>30</sup> observe  
<sup>31</sup> who-so <sup>32</sup> when none would reply <sup>33</sup> coughed  
aloud <sup>34</sup> and made full preparation <sup>35</sup> got ready  
<sup>36</sup> knight <sup>37</sup> of which all the fame goes

Where is now your sourquydrye<sup>1</sup> and your conquestes,  
 Your gryndel-layk,<sup>2</sup> and your greme,<sup>3</sup> and your grete wordes<sup>2</sup>  
 Now is the revel and the renoun of the Rounde Table  
 Over-walt<sup>4</sup> wyth a worde of on wyyes<sup>5</sup> speche;  
 For al dares<sup>6</sup> for drede, withoute dynt<sup>7</sup> schewed!<sup>7</sup>  
 Wyth this he laghes<sup>8</sup> so loude, that the lorde greved;  
 The blod schot for scham in-to his schyre<sup>9</sup> face

And lere.<sup>10</sup>

He wex as wroth as wynde;  
 So did alle that ther were. 320  
 The kyng, as kene bi kynde,<sup>11</sup>  
 Then stod that stif mon nere<sup>12</sup>

## XV

Ande sayde, "Hathel, by heven thyn askyng is nys,<sup>13</sup>  
 And as thou folly hacz frayst,<sup>14</sup> fynde the behoves.<sup>15</sup>  
 I know no gome<sup>16</sup> that is gast<sup>17</sup> of thy grete wordes  
 Gif me now thy geserne,<sup>18</sup> upon Godez halve,<sup>19</sup>  
 And I schal baythen thy bone,<sup>20</sup> that thou boden<sup>14</sup> habbes."  
 Lyghtly lepez he hym to, and laght<sup>21</sup> at his honde;  
 Then feersly that other freke<sup>16</sup> upon fote lyghtis  
 Now hacz Arthure his axe, and the halme<sup>22</sup> grypez,  
 And sturnely sturez<sup>23</sup> hit aboute, that stryke wyth hit thoght. 331  
 The stif mon hym bfore stod upon hyght<sup>24</sup> —  
 Herre<sup>25</sup> then ani in the hous by the hede and more;  
 Wyth sturne chere<sup>26</sup> ther he stod, he stroked his berde,  
 And wyth a countenance dryye<sup>27</sup> he drow doun his cote,  
 No more mate<sup>28</sup> ne dismayd for hys mayn dinte<sup>29</sup>

<sup>1</sup> haughtiness <sup>2</sup> fierceness <sup>3</sup> grimness <sup>4</sup> overturned  
<sup>5</sup> one man's <sup>6</sup> all are frightened <sup>7</sup> stroke <sup>8</sup> laughs  
<sup>9</sup> bright <sup>10</sup> cheek <sup>11</sup> as one bold by nature <sup>12</sup> nearer  
<sup>13</sup> foolish <sup>14</sup> asked <sup>15</sup> it behooves thee to find

Where is now your arrogance and all your conquests,  
 Your fierceness and your fellness and your fine boasting?  
 Now is the revel and the renown of the Round Table  
 Overthrown by a word of one man's speech;  
 For all quail for cowardice, tho' no combat threatens!  
 With this he laughed so loud that the lord was grieved;  
 The blood shot for shame into his fair cheek  
 And face.  
 As wrathful then as wind  
 Grew all men in that place. 320  
 The king, as bold by kind,  
 Neared that stout man apace

## XV

And said, "Horseman, by heaven thy asking is foolish,  
 And as thou folly hast craved; it behooves that thou find it.  
 I know no man that is aghast at thy great boasting.  
 Give me now thy gisarme, in God's name be it,  
 And I will bestow the boon that thou hast bidden."  
 Lightly he leaps to him and lays hand on the weapon;  
 Then fiercely the other man on foot alights there.  
 Now has Arthur his axe, and by the handle holds it,  
 And sternly stirs it about, to strike with it thinks he. 331  
 The stalwart man before him stood at his full height —  
 Higher than any in the house by a head and more;  
 With stern look there he stood, stroking his beard,  
 And with countenance calm he drew down his collar, 335  
 No more moved nor dismayed for the king's mighty blows

<sup>16</sup> man <sup>17</sup> frightened <sup>18</sup> axe <sup>19</sup> in God's name <sup>20</sup> grant  
 thy boon <sup>21</sup> grasped <sup>22</sup> shaft <sup>23</sup> fiercely moves <sup>24</sup> stood  
 tall <sup>25</sup> taller <sup>26</sup> fierce look <sup>27</sup> dry, without emotion  
<sup>28</sup> dispirited <sup>29</sup> strong blows

Then any burne<sup>1</sup> upon bench hade broght  
hym to drynk

Of wyne.

Gawan, that sate bi the quene,  
To the kyng he can<sup>2</sup> enclyne,  
"I be-seche now with sawez sene,"<sup>3</sup> 340  
This melly mot<sup>4</sup> be myne.

## XVI

"Wolde ye, worthilych<sup>5</sup> lorde," quoth Gawan  
to the kyng,  
"Bid me bowe<sup>6</sup> fro this benche, and stonde by  
yow there,

That I wyth-oute vylanye myght voyde<sup>7</sup> this  
table,

And that my legge<sup>8</sup> lady lyked not ille,  
I wolde com to your counseyl, before your cort  
ryche;<sup>9</sup>

For me think hit not semly,<sup>10</sup> as hit is soth  
knawen,<sup>11</sup>

Ther<sup>12</sup> such an askyng is hevened<sup>13</sup> so hyghe  
in your sale,<sup>14</sup>

Thagh ye your-self be talenttyf<sup>15</sup> to take hit  
to your-selven, 350

Whil mony so bolde yow aboute upon bench  
sythen,

That under heaven, I hope,<sup>16</sup> non hagher<sup>17</sup> er<sup>18</sup>  
of wylle,

Ne better bodyes on bent,<sup>19</sup> ther<sup>12</sup> baret<sup>20</sup> is  
rered.

I am the wakkest,<sup>21</sup> I wot, and of wyt feblest,  
And lest lur<sup>22</sup> of my lyf, quo laytes the sothe;<sup>23</sup>

Bot for as much as ye ar myn em,<sup>24</sup> I am  
only to prayse —

No bounte<sup>25</sup> bot your blod I in my bodé  
knowe —

And sythen this note<sup>26</sup> is so nys<sup>27</sup> that noght  
hit yow falles,<sup>28</sup>

And I have frayned<sup>29</sup> hit at yow fyrst, foldez<sup>30</sup>  
hit to me!

And if I carp<sup>31</sup> not comlyly, let alle this cort  
rych<sup>32</sup>

Bout<sup>33</sup> blame" 361

Ryche<sup>34</sup> to-geder con roun,<sup>35</sup>

And sythen thay reddden alle same,<sup>36</sup>

To ryd the kyng wyth croun,<sup>37</sup>

And gif Gawan the game.

Than if any baron on the bench had brought  
him to drink

Of wine.

Gawain, who sat by the queen,  
To the king he did encline, 340  
"Let bounty now be seen,  
And let this game be mine!

## XVI

"Would you, most gracious lord," quoth  
Gawain to the king,

"But bid me leave this bench and bide by  
you there,

So that I without rudeness might rise from  
this table,

And that to my liege lady there were lacking  
no courtesy,

I would come to your counsel, before your  
court splendid;

For methinks it is unseemly, as sage men  
weigh things,

When such an asking is honoured so high in  
your hall —

Though you yourself be eager for all under-  
takings — 350

While about you on bench sit so many bold ones,  
Than whom under heaven, I think none hard-  
ier are of temper,

Nor better bodies in battle when banners are  
lifted.

I am the weakest, I wot, and of wit feeblest,  
And least the loss of my life, if no lie shall be  
spoken;

But forasmuch as you are my uncle I am only  
of merit —

No desert but your blood I in my body  
reckon —

And since this affair is so foolish that you it  
befits not,

And I have sued for it first, let my suit be  
granted!

And if my conduct is not comely, let all this  
court judge me

To blame." 361

Nobles 'gan whispering;

Their verdict was the same,

To exempt the crownéd king

And give Gawain the game.

<sup>1</sup> than if any man <sup>2</sup> did <sup>3</sup> courteous words

<sup>4</sup> this encounter may <sup>5</sup> worthy <sup>6</sup> move <sup>7</sup> leave

<sup>8</sup> liege <sup>9</sup> rich (splendid) court <sup>10</sup> fitting <sup>11</sup> is known

for truth <sup>12</sup> where <sup>13</sup> raised <sup>14</sup> hall <sup>15</sup> desirous <sup>16</sup> think

<sup>17</sup> apter, fitter <sup>18</sup> are <sup>19</sup> in field <sup>20</sup> strife <sup>21</sup> weakest

<sup>22</sup> least loss <sup>23</sup> if any one seeks the truth <sup>24</sup> uncle

<sup>25</sup> goodness <sup>26</sup> affair <sup>27</sup> foolish <sup>28</sup> becomes <sup>29</sup> re-

quested <sup>30</sup> grant <sup>31</sup> if I speak <sup>32</sup> judge <sup>33</sup> without

<sup>34</sup> the great ones <sup>35</sup> did whisper <sup>36</sup> and afterwards

they decided unanimously <sup>37</sup> to set aside the

crowned king

## XVII

Then comaunded the kyng the knyght for to  
 ryse,  
 And he ful radly<sup>1</sup> up ros, and ruchched hym  
 fayre;<sup>2</sup>  
 Kneled down bifore the kyng, and cachez<sup>3</sup>  
 that weppen;  
 And he luffly hit hym laft,<sup>4</sup> and lyfte up his  
 honde,  
 And gef hym Goddez blessyng, and gladly  
 hym biddes  
 That his hert and his honde schulde hardi be<sup>370</sup>  
 bothe  
 "Kepe the, cosyn," quoth the kyng, "that  
 thou on kyrf sette,<sup>5</sup>  
 And if thou redez<sup>6</sup> hym ryght, redly I trowe  
 That thou schal byden the bur<sup>7</sup> that he schal  
 bede<sup>8</sup> after."  
 Gawan gocz<sup>9</sup> to the gome,<sup>10</sup> with giserne<sup>11</sup> in  
 honde,  
 And he baldly hym bydez,<sup>12</sup> he bayst never the  
 helder.<sup>13</sup>  
 Then carpez to Syr Gawan the knyght in the  
 grene:  
 "Refourme we oure forwardes,<sup>14</sup> er we fyrr<sup>15</sup>  
 passe.  
 Fyrst I ethe<sup>16</sup> the, hathel, how that thou  
 hattes,<sup>17</sup>  
 That thou me telle truly, as I tryst<sup>18</sup> may"  
 "In god fayth," quoth the goode knyght,  
 "Gawan I hatte,<sup>19</sup>  
 That bede<sup>8</sup> the this buffet, quat-so bi-fallez<sup>381</sup>  
 after,  
 And at this tyme twelmonyth take at the<sup>20</sup>  
 another,  
 Wyth what weppen so thou wylt, and wyth  
 no wy ellez<sup>21</sup>

On lyve."<sup>22</sup>  
 That other onswarez<sup>23</sup> agayn,  
 "Sir Gawan, so mot<sup>24</sup> I thryve,  
 As I am ferly fayn.<sup>25</sup>  
 This dint that thou schal dryve.<sup>26</sup>

## XVIII

"Bi Gog," quoth the grene knyght, "Syr  
 Gawan, me lykes,<sup>27</sup>  
 That I schal fange at thy fust<sup>28</sup> that<sup>29</sup> I haf  
 frayst<sup>30</sup> here;

<sup>1</sup> quickly <sup>2</sup> stooped courteously <sup>3</sup> seizes <sup>4</sup> left,  
 gave <sup>5</sup> take care, cousin, that thou give one stroke  
<sup>6</sup> treatest <sup>7</sup> blow <sup>8</sup> offer <sup>9</sup> goes <sup>10</sup> man <sup>11</sup> axe  
<sup>12</sup> awaits <sup>13</sup> he quailed never the more <sup>14</sup> agree-  
 ments <sup>15</sup> further <sup>16</sup> ask <sup>17</sup> what is thy name <sup>18</sup> be-

## XVII

Then kindly the king commanded him to  
 rise,  
 And he came forward quickly and curtsied  
 duly,  
 Kneels down before the king and catches the  
 weapon;  
 And he releases it lovingly and lifts up his  
 hand  
 And gives him God's blessing and gladly bids  
 him  
 That his heart and his hand should both be<sup>370</sup>  
 hardy  
 "Take care, cousin," said the king, "that  
 thou carve him once,  
 And if thou touchest him tidily, truly I trow  
 That thou canst endure any dint that he will  
 deal thee."  
 Gawain goes to the green man, with gisarme  
 in hand;  
 And he boldly abides him, abashed was he  
 never.  
 Then calls to Sir Gawain the champion in  
 green:  
 "Let us canvass our compact ere we carry  
 this further.  
 First, knight, I must know what thy name is;  
 That tell thou me truly that I may trust to it"  
 "In good faith," quoth the good knight,  
 "Gawain men call me,  
 Who shall bid thee this buffet, whate'er be-<sup>381</sup>  
 falls after,  
 And at this time twelve month take from thee  
 another,  
 With what weapon so thou wilt, and from no  
 wight else

Alive."  
 That other answers again,  
 "Sir Gawain, so may I thrive  
 As I am wondrous fain  
 'Tis thou this dint shalt drive."

## XVIII

"By God," quoth the Green Knight, "Sir  
 Gawain, I like it  
 That I shall have from thy hand what I here  
 sought for;

lieve <sup>19</sup> Gawain is my name <sup>20</sup> from thee <sup>21</sup> no man  
 else <sup>22</sup> alive <sup>23</sup> answers <sup>24</sup> may <sup>25</sup> wonderfully glad  
<sup>26</sup> that thou shalt deliver this blow <sup>27</sup> it pleases  
 me <sup>28</sup> take from thy fist <sup>29</sup> what <sup>30</sup> asked for

And thou hacz redily rehersed, bi resoun ful  
 trwe,  
 Clanly<sup>1</sup> al the covaunant that I the kynge  
 asked,  
 Saf that thou schal siker<sup>2</sup> me, segge,<sup>3</sup> by thi  
 trawthe,  
 That thou schal seche<sup>4</sup> me thi-self, where-so  
 thou hopes<sup>5</sup>  
 I may be funde upon folde,<sup>6</sup> and foch<sup>7</sup> the  
 such wages  
 As thou deles me to day, bfore this douthe<sup>8</sup>  
 ryche  
 "Where schulde I wale<sup>4</sup> the?" quoth Gauan,  
 "Where is thy place?"  
 I wot never where thou wonyes,<sup>9</sup> bi Hym that  
 me wrought,  
 Ne I know not the, kynght, thy cort, ne thi  
 name.  
 Bot teche me truly ther-to, and telle me howe  
 thou hattes,<sup>10</sup> 401  
 And I schal ware<sup>11</sup> alle my wyt to wynne me  
 theder,<sup>12</sup>  
 And that I swere the for sothe, and by my  
 seker<sup>13</sup> traweth."  
 "That is innogh in Nwe Yer, hit nedes no  
 more,"  
 Quoth the gome in the grene to Gawan the  
 hende,<sup>14</sup>  
 "Gif<sup>15</sup> I the telle trwly, quen I the tape<sup>16</sup> have,  
 And thou me smothely hacz<sup>17</sup> smyten, smartly  
 I the teche  
 Of my hous, and my home, and myn owen  
 nome,<sup>18</sup>  
 Then may thou frayst my fare,<sup>19</sup> and for-  
 wardez<sup>20</sup> holde.  
 And if I spende no speche, thenne spedez  
 thou the better, 410  
 For thou may leng<sup>21</sup> in thy londe, and layt no  
 fyrr,<sup>22</sup>

Bot slokes.<sup>23</sup>  
 Ta<sup>24</sup> now thy grymme tole<sup>25</sup> to the,  
 And let se how thou cnokez."<sup>26</sup>  
 "Gladly, syr, for sothe,"  
 Quoth Gawan; his ax he strokes.

## XIX

The grene knyght upon grounde graythely  
 hym dresses,<sup>27</sup>  
 A littel lut<sup>28</sup> with the hede, the lere<sup>29</sup> he  
 diskoverez,

<sup>1</sup> entirely <sup>2</sup> promise <sup>3</sup> man <sup>4</sup> seek <sup>5</sup> believest  
<sup>6</sup> earth <sup>7</sup> fetch <sup>8</sup> nobility <sup>9</sup> dwellest <sup>10</sup> what is thy  
 name <sup>11</sup> use <sup>12</sup> to get there <sup>13</sup> sure <sup>14</sup> courteous <sup>15</sup> if

And thou hast rightly rehearsed, as reason  
 was truly,  
 Clearly all the covenant that of the king I  
 asked,  
 Save that thou must assure me, sir, by thy  
 honour,  
 That thou wilt seek me thyself in what spot  
 soever  
 Thou thinkst to find me, in faith, and fetch  
 thee such wages  
 As thou dealest me to-day before these  
 doughty nobles."  
 "In what climes shall I seek thee? In what  
 country is thy dwelling?"  
 Of thy habitation have I ne'er heard, by Him  
 that wrought me;  
 Nor know I thee, knight, thy court, nor thy  
 name;  
 But direct me to thy dwelling and disclose<sup>400</sup>  
 how men call thee,  
 And I shall strive with my strength to steer  
 my steps thither;  
 And that I swear thee surely and by my sacred  
 honour."  
 "That is enough at New Year; no more is  
 needful,"  
 Quoth the grim man in green to Gawan the  
 courteous;  
 "If I tell thee truly, when I the tap have taken  
 And thou hast smoothly smitten me, if  
 smartly I teach thee  
 Of my house and my home and how men call  
 me,  
 Then mayst thou enquire my country and  
 hold our covenant.  
 And if I spend then no speech, thou shalt speed  
 the better, 410  
 For thou mayst stop in this stead and step no  
 further,

But stay.  
 Take now thy grim tool duly;  
 Let's see thee hack away!"  
 "Yea, sir," quoth Gawain, "truly;"  
 His axe he strokes in play.

## XIX

The Green Knight on the ground goodly pre-  
 pares him;  
 Lightly lowers his head and loosens his collar,

<sup>16</sup> tap, stroke <sup>17</sup> hast <sup>18</sup> name <sup>19</sup> ask my state,  
 condition <sup>20</sup> the agreements <sup>21</sup> remain <sup>22</sup> seek no  
 further <sup>23</sup> but cease <sup>24</sup> take <sup>25</sup> instrument <sup>26</sup> knock-  
 est <sup>27</sup> readily prepares himself <sup>28</sup> bowed <sup>29</sup> cheek



His longe lovelych lokkez he layd over his  
 croun,  
 Let the naked nec to the note <sup>1</sup> schewe. 420  
 Gauan gripped to his ax, and gederes hit on  
 hyght,<sup>2</sup>  
 The kay <sup>3</sup> fot on the folde <sup>4</sup> he be-fore sette,  
 Let hit down lyghtly lyght on the naked,  
 That the scharp of the schalk <sup>5</sup> schyndered <sup>6</sup>  
 the bones  
 And schrank <sup>7</sup> thurgh the schyre grece,<sup>8</sup> and  
 scade <sup>9</sup> hit in twynne,<sup>10</sup>  
 That the bit of the broun stel bot <sup>11</sup> on the  
 grounde.  
 The fayre hede fro the halce <sup>12</sup> hit <sup>13</sup> to the  
 erthe,  
 That fele <sup>14</sup> hit foyned <sup>15</sup> wyth her fete, there <sup>16</sup>  
 hit forth roled  
 The blod brayd <sup>17</sup> fro the body, that blykked <sup>18</sup>  
 on the grene;  
 And nawther <sup>19</sup> faltered ne fel the freke <sup>20</sup>  
 never-the-holder,<sup>21</sup> 430  
 Bot stythly <sup>22</sup> he start forth upon styf schonkes,<sup>23</sup>  
 And runyschly <sup>24</sup> he raght <sup>25</sup> out, there-as <sup>26</sup>  
 renkkez <sup>27</sup> stoden,  
 Laght <sup>28</sup> to his lufly <sup>29</sup> hed, and lyft hit up sone,<sup>30</sup>  
 And sythen bowez <sup>31</sup> to his blonk,<sup>32</sup> the brydel  
 he cachchez,  
 Steppez in to stel-bawe <sup>33</sup> and strydez alofte,  
 And his hede by the here in his honde haldez,  
 And as sadly <sup>34</sup> the segge <sup>35</sup> hym in his sadel  
 sette,  
 As <sup>36</sup> non unhap had hym ayled, thagh <sup>37</sup>  
 hedlez nowe,  
     In stedde.<sup>38</sup>  
 He brayde <sup>39</sup> his blunk <sup>40</sup> aboute, 440  
 That ugly bodi that bledde,  
 Moni on of hym had doute,<sup>41</sup>  
 Bi that his resounz were redde.<sup>42</sup>

## XX

For the hede in his honde he haldez up even,  
 To-ward the derrest <sup>43</sup> on the dece <sup>44</sup> he dres-  
 sez <sup>45</sup> the face,  
 And hit lyfte up the yye-lyddez,<sup>46</sup> and loked  
 ful brode,  
 And meled <sup>47</sup> thus much with his muthe, as ye  
 may now here.

<sup>1</sup> head <sup>2</sup> high <sup>3</sup> left <sup>4</sup> ground <sup>5</sup> edge <sup>6</sup> sun-  
 dered <sup>7</sup> cut <sup>8</sup> pure gristle <sup>9</sup> divided <sup>10</sup> two <sup>11</sup> bit,  
 cut <sup>12</sup> neck <sup>13</sup> fell <sup>14</sup> many <sup>15</sup> thrust <sup>16</sup> where  
<sup>17</sup> spouted <sup>18</sup> shone <sup>19</sup> neither <sup>20</sup> man <sup>21</sup> never the  
 more <sup>22</sup> sturdily <sup>23</sup> shanks <sup>24</sup> roughly <sup>25</sup> reached

His long lovely locks he lays over backward,  
 Let the naked neck to the nape glisten 420  
 Gawain gripped to his axe and gathered it on  
 high,  
 His left foot on the floor he thrusts before  
 him,  
 Let the axe lightly light on the bare neck,  
 So that the bright blade all the bones severs  
 And slices the sinews and slits them asunder,  
 So that the edge of the axe entered the earth.  
 The bright head from the body bounded to  
 the floor,  
 And many filiped it with their feet as it  
 rolled forward.  
 The blood gushed from the body and glistened  
 on the green;  
 But neither faltered nor fell the fearsome  
 stranger, 430  
 But sturdily strode forth on his stiff shanks,  
 And roughly he reached forth among the  
 ranked courtiers,  
 Laid hold of his lovely head, and lifted it up  
 quickly,  
 And then strides to his steed, the bridle he  
 seizes,  
 Steps into the stirrup and straddles aloft,  
 His head by the hair in his hand holding;  
 And as steadily the stranger settled him in his  
 saddle  
 As if now harm had happened, though he was  
 headless

I' the stead.

He turned his steed about, 440  
 That ugly body that bled;  
 Many had dread and doubt  
 Ere all his words were said.

## XX

For the head in his hand he holds up even,  
 Toward the most daring on the dais he  
 addresses the face;  
 And it lifted up its eyelids and looked about  
 it,  
 And held discourse high, as you shall now  
 hear.

<sup>26</sup> where <sup>27</sup> men <sup>28</sup> lovely <sup>29</sup> immediately <sup>30</sup> goes  
<sup>31</sup> horse <sup>32</sup> stirrup <sup>33</sup> steadily <sup>34</sup> fellow <sup>35</sup> as if  
<sup>36</sup> though <sup>37</sup> in the place <sup>38</sup> turned <sup>39</sup> fear <sup>40</sup> by  
 the time his remarks were made <sup>41</sup> bravest  
<sup>42</sup> dais <sup>43</sup> directs <sup>44</sup> eye-lids <sup>45</sup> spoke

"Loke, Gawan, thou be graythe<sup>1</sup> to go as  
thou hettez,<sup>2</sup>  
And layte<sup>3</sup> as lelly<sup>4</sup> til thou me, lude,<sup>5</sup>  
fynde,  
As thou hacz hette<sup>6</sup> in this halle, herande<sup>7</sup>  
thise knyghtes. 450  
To the grene chapel thou chose,<sup>8</sup> I charge the,  
to fotte;<sup>9</sup>  
Such a dunt<sup>10</sup> as thou hacz dalt<sup>11</sup> disserved  
thou habbez,<sup>12</sup>  
To be yederly yolden<sup>13</sup> on Nw Yeres morn.  
The Knyght of the Grene Chapel, men knowen  
me mony,<sup>14</sup>  
For-thi<sup>15</sup> me for to fynde, if thou fraystez,<sup>16</sup>  
faylez thou never,  
Ther-fore com, other<sup>17</sup> recreaunt be calde the  
be-hoves."  
With a runisch route<sup>18</sup> the raynez he tornez,  
Halled<sup>19</sup> out at the hal-dor, his hed in his  
hande,  
That the fyr of the flynt flawe<sup>20</sup> from fole  
hoves.<sup>21</sup>  
To quat kyth he be-com,<sup>22</sup> knewe non there,  
Never more then thay wyste from quethen<sup>23</sup>  
he wacz wonnen<sup>24</sup> 461

What thenne?

The kyng and Gawan thare,  
At that Grene thay lage and grenne,  
Yet breved<sup>25</sup> wacz hit ful bare<sup>26</sup>  
A mervayl among tho<sup>27</sup> menne:

## XXI

Thagh<sup>28</sup> Arther the hende<sup>29</sup> kyng at hert hade  
wonder,  
He let no semblaunt be sene, bot sayde ful  
hyghe<sup>30</sup>  
To the comlych Quene, wyth cortays speche,  
"Dere dame, to-day demay<sup>31</sup> yow never; 470  
Wel bycommes<sup>32</sup> such craft upon Crist-  
masse,  
Laykyng<sup>33</sup> of enterludez, to laghe and to  
syng  
Among<sup>34</sup> thise kynde<sup>35</sup> caroles of knyghtez  
and ladyez.  
Never-the-lece<sup>36</sup> to my mete<sup>37</sup> I may me wel  
dres,<sup>38</sup>  
For I haf sen a selly,<sup>39</sup> I may not for-  
sake." 40

<sup>1</sup> ready <sup>2</sup> didst promise <sup>3</sup> seek <sup>4</sup> faithfully <sup>5</sup> man  
<sup>6</sup> promised <sup>7</sup> hearing <sup>8</sup> go <sup>9</sup> on foot <sup>10</sup> blow <sup>11</sup> hast  
dealt <sup>12</sup> hast <sup>13</sup> promptly paid <sup>14</sup> many men know  
me <sup>15</sup> therefore <sup>16</sup> enquirest <sup>17</sup> or <sup>18</sup> sudden noise  
<sup>19</sup> rushed <sup>20</sup> flew <sup>21</sup> from the horse's hoofs <sup>22</sup> to

"See, Gawain, that thou be sedulous to seek  
as thou saidest,  
And search assiduously till thou, sir, dost find  
me,  
As thou has promised in this presence before  
these proven knights.  
To the Green Chapel do thou go, I charge  
thee truly.  
Such a dint as thou hast dealt deserved hast  
thou, 452  
To be yarely yielded on New Year's morning.  
As the Knight of the Green Chapel, I am  
known to many;  
Thou shalt not fail to find me if faithfully  
thou triest;  
Therefore come or coward to be called shall  
behoove thee."  
With reckless roughness the reins he twitches,  
Hurls out of the hall-door, his head in his hand,  
So that fire from the flint flew from his steed's  
hoofs.  
To what region he rode none could say  
rightly, 460  
Any more than they wist by what way he  
had come.

What then?

The king and Gawain there  
Did laugh at the Knight in Green.  
'Twas counted a marvel rare  
Such as men had never seen.

## XXI

Though Arthur the high king in his heart had  
wonder,  
He let no semblance be seen, but spoke full  
gayly  
To the comely Queen with courteous phrases,  
"Dear Lady, to-day dismay you never. 470  
Such crafts are becoming at the Christmas  
season,  
Listening to such interludes and laughing and  
singing.  
While these lords and ladies lead forth their  
carols.  
But now have I license and leave to look on my  
food,  
For strange is the sight that I have seen  
truly."

what land he went <sup>23</sup> whence <sup>24</sup> come <sup>25</sup> accounted  
<sup>26</sup> entirely <sup>27</sup> those <sup>28</sup> though <sup>29</sup> courteous <sup>30</sup> loud  
<sup>31</sup> dismay <sup>32</sup> suits <sup>33</sup> playing <sup>34</sup> now and then  
<sup>35</sup> suitable <sup>36</sup> nevertheless <sup>37</sup> food <sup>38</sup> address <sup>39</sup> mar-  
vel <sup>40</sup> deny

He glent<sup>1</sup> upon Syr Gawen, and gaynly<sup>2</sup> he  
sayde,  
"Now, syr, heng up thyn ax, that hacz innogh  
hewen"  
And hit wacz don<sup>3</sup> abof the dece, on doser<sup>4</sup>  
to henge,  
Ther alle men for mervayl myght on hit loke,  
And bi trwe tytel ther-of<sup>5</sup> to telle the wonder  
Thenne thay bowed<sup>6</sup> to a borde,<sup>7</sup> thise  
burnes<sup>8</sup> to-geder, 481  
The kyng and the gode knyght, and kene<sup>9</sup>  
men hem served  
Of alle dayntyez double, as derrest<sup>10</sup> myght  
falle —  
Wyth alle maner of mete and mynstralcie  
bothe;  
Wyth wele wait thay that day, til worthed an  
ende<sup>11</sup>

In londe.

Now think wel, Syr Gawen,  
For wothe<sup>12</sup> that thou ne wonde<sup>13</sup>  
This aventure forto frayn<sup>14</sup>  
That thou hacz tan<sup>15</sup> on honde 490

He glanced at Sir Gawain and graciously said  
he,  
"Now, sir, hang up thine axe, it has had  
enough hewing."  
And it was hung on high behind the dais,  
Where all men for a marvel might look  
upon it  
And take it as true witness when they told  
of the wonder. 480  
Then they turned to the table, these two lords  
together,  
The king and the good knight; and gentle  
squires served them  
Of all dainties double that were to them  
dearest —  
With all manner of meat and minstrelsy also;  
With all delights did they deal until that day  
ended

In land.

Now think well, Sir Gawain,  
That thou hast taken in hand  
The adventure to maintain,  
Whatever may withstand. 490

## PEARL (c 1350)

(Unknown Author)

### I

Perle plesaunte to prynces paye<sup>16</sup>  
To clanky clos<sup>17</sup> in golde so clere;  
Oute of oryent, I hardyly saye,  
Ne proved I never her precios pere,<sup>18</sup>  
So rounde, so reken in uche araye,<sup>19</sup>  
So smal, so smothe her sydez were;  
Queresoever I jugged gemmez gaye,  
I sette hyr sengeley in synglere.<sup>20</sup>  
Alas! I leste<sup>21</sup> hyr in on erbere;<sup>22</sup>  
Thurgh gresse to grounde hit fro me  
yot,<sup>23</sup>  
I dewyne, for-dolked of luf-daungere<sup>24</sup>  
Of that pryvy perle withouten spot. 12

### II

Sythen<sup>25</sup> in that spote hit fro me sprange,  
Ofte haf I wayted, wyschande<sup>26</sup> that wele,<sup>27</sup>  
That wont wacz whyle<sup>28</sup> devoyde<sup>29</sup> my  
wrange

<sup>1</sup> glanced <sup>2</sup> kindly <sup>3</sup> put <sup>4</sup> tapestry <sup>5</sup> and on the  
evidence of it <sup>6</sup> went <sup>7</sup> table <sup>8</sup> knights <sup>9</sup> brave  
<sup>10</sup> dearest <sup>11</sup> in joy they spent the day, till it came  
to end <sup>12</sup> injury <sup>13</sup> hesitate <sup>14</sup> seek <sup>15</sup> taken <sup>16</sup> de-  
light <sup>17</sup> cleanly to enclose <sup>18</sup> equal <sup>19</sup> fit in every

### I

A radiant pearl for royal array  
Clean to enclose in gold so clear;  
Out of the Orient, I boldly say,  
Found have I never her precious peer,  
So pure, so perfect at each assay,  
So small, so smooth that blissful sphere;  
Wherever I judged of jewels gay,  
I set her apart as the prize most dear.  
Alas! in an arbor I lost her here,  
Slipping through grass to earth, I wot;  
I pine, cut off from the loving cheer  
Of my own pearl without a spot. 12

### II

There where I lost it, since have I long  
Waited and wished for return of the weal  
That whilom made me forget my wrong

respect <sup>20</sup> alone in uniqueness <sup>21</sup> lost <sup>22</sup> an ar-  
bor <sup>23</sup> departed <sup>24</sup> I pine away, deprived of the  
love-dominion <sup>25</sup> since <sup>26</sup> wishing <sup>27</sup> weal <sup>28</sup> was  
formerly <sup>29</sup> to remove

And heven <sup>1</sup> my happe and al my hele; <sup>2</sup>  
 That docz bot thrych my herte thrange, <sup>3</sup>  
 My breste in bale <sup>4</sup> bot bolne and bele <sup>5</sup>  
 Yet thought me never so swete a sange  
 As styлле stounde <sup>6</sup> let to me stele; <sup>20</sup>  
 Forsothe ther fleten <sup>7</sup> to me fele <sup>8</sup> —  
 To thenke hir color so clad in clot! <sup>9</sup>  
 O moul <sup>10</sup> thou marrez a myry juele, <sup>11</sup>  
 My privy perle withouten spotte.

\* \* \* \* \*

## V

Bifore that spot my honde I spennd, <sup>12</sup>  
 For care ful colde that to me caght; <sup>13</sup> 50  
 A denely dele in my herte denned, <sup>14</sup>  
 Thagh resoun sette my selven saght. <sup>15</sup>  
 I playned <sup>16</sup> my perle that ther wacz spenned, <sup>17</sup>  
 Wyth fyrt skyllez <sup>18</sup> that faste faght, <sup>19</sup>  
 Thagh kynde of Kryst me comfort kenned, <sup>20</sup>  
 My wreched wylle in wo ay wraghte. <sup>21</sup>  
 I felle upon that floury flaght; <sup>22</sup>  
 Suche odour to my hernez <sup>23</sup> schot,  
 I slode upon a slepyng-slaghte <sup>24</sup>  
 On that precios perle withouten spot.

\* \* \* \* \*

## XIV

More mervayle con my dom adaunt, <sup>25</sup>  
 I segh <sup>26</sup> by-yonde that myry mere <sup>27</sup>  
 A crystal clyffe ful relusaunt, <sup>28</sup>  
 Mony ryal ray con fro hit rere; <sup>29</sup> 160  
 At the fote thereof ther sete a faunt, <sup>30</sup>  
 A mayden of menske, <sup>31</sup> ful debonere,  
 Blysnande whyte wacz hyr bleaunt; <sup>32</sup>  
 I knew hyr wel, I hade sen hyr ere. <sup>33</sup>  
 As glysnande golde that man con  
 schere <sup>34</sup>  
 So schon that schene anunder schore; <sup>35</sup>  
 On lenghe <sup>36</sup> I looked to hyr there;  
 The lenger, I knew hyr more and more. <sup>37</sup>

## XV

The more I frayste <sup>38</sup> hyr fayre face,  
 Her figure fyn quen I had fonte, <sup>39</sup> 170  
 Suche gladande glory con to me glace <sup>40</sup>  
<sup>1</sup> lift up <sup>2</sup> prosperity <sup>3</sup> does but oppress my  
 heart grievously <sup>4</sup> distress <sup>5</sup> swell and burn <sup>6</sup> the  
 quiet hour <sup>7</sup> float <sup>8</sup> many things <sup>9</sup> clod <sup>10</sup> earth  
<sup>11</sup> jewel <sup>12</sup> stretched out <sup>13</sup> that seized upon me  
<sup>14</sup> a secret sorrow lay in my heart <sup>15</sup> though reason  
 reconciled all difficulties <sup>16</sup> lamented <sup>17</sup> was  
 taken away <sup>18</sup> timid reasons <sup>19</sup> fought hard  
<sup>20</sup> though Christ's nature taught me comfort  
<sup>21</sup> wrought <sup>22</sup> bed of flowers <sup>23</sup> brains <sup>24</sup> I slid

And brought me comfort, my spirit to heal,  
 That now is oppressed with passions strong  
 Till all my senses whirl and reel.  
 Yet me-thought was never so sweet a song  
 As the quiet hour to me let steal; <sup>20</sup>  
 Many strange fancies did it reveal —  
 To think that her fairness earth should  
 clot!  
 O grave, the rarest of gems thou dost seal,  
 My own dear pearl without a spot.

\* \* \* \* \*

## V

Before that spot my hands I spread,  
 For care full cold that me had caught; <sup>50</sup>  
 In my heart dark sorrow made its bed,  
 Though reason reconciled my thought.  
 I prayed for my pearl that thence had sped,  
 With timid pleas, and fast they fought;  
 Though the godhead of Christ me comforted,  
 My wretched will in woe still wrought  
 A bed among the flowers I sought;  
 Such fragrance pierced my brain, I wot,  
 Me into a sleep of dreams it brought  
 Of that precious pearl without a spot.

\* \* \* \* \*

## XIV

More wonder my judgment stole away;  
 I saw beyond that river fair  
 A crystal cliff as clear as day,  
 Its royal rays gleamed through the air; <sup>160</sup>  
 At its foot there sat a child full gay,  
 A mannerly maiden, debonair,  
 All argent white was her array;  
 I knew her well, I had seen her ere.  
 As glistening gold, refined and rare,  
 So sheen she shone upon the shore;  
 Long while I looked upon her there;  
 The longer, I knew her more and more.

## XV

The more I questioned her fair face  
 And came to know her figure bright, <sup>170</sup>  
 Such joy shed over me its grace  
 into a dream <sup>25</sup> a greater wonder daunted my  
 judgment <sup>26</sup> saw <sup>27</sup> pleasant water <sup>28</sup> gleaming  
<sup>29</sup> many a royal gleam arose from it <sup>30</sup> child  
<sup>31</sup> grace <sup>32</sup> gleaming white was her attire <sup>33</sup> before  
<sup>34</sup> that one has refined <sup>35</sup> so shone that beautiful  
 one beneath the cliff <sup>36</sup> a long time <sup>37</sup> the longer  
 I looked the more certainly I knew her <sup>38</sup> ques-  
 tioned <sup>39</sup> when I had examined <sup>40</sup> such delight  
 came to me

As lyttel byfore therto wacz wonte;  
 To calle hyr lyste con me enchace,<sup>1</sup>  
 Bot baysment <sup>2</sup> gef myn hert a brunt; <sup>3</sup>  
 I segh hyr in so strange a place,  
 Such a burre myght make myn herte blunt.<sup>4</sup>  
 Thenne verez ho up her fayre frount.<sup>5</sup>  
 Hyr vysayge whyt as playn yvore,<sup>6</sup> 178  
 That stonge stonge myn hert ful stray  
 atount,<sup>7</sup>  
 And ever the lenger, the more and  
 more

\* \* \* \* \*

## XX

Pyght <sup>8</sup> in perle, that precios pyece  
 On wyther-half water <sup>9</sup> com down the schore; <sup>10</sup>  
 No gladder gome hethen <sup>11</sup> into Grece 231  
 Then I quen ho on brymme wore <sup>12</sup>  
 Ho wacz me nerre <sup>13</sup> then aunte or nece,  
 My joy forthy wacz <sup>14</sup> much the more  
 Ho profered me speche, that special spece,<sup>15</sup>  
 Enclynande lowe in wommon lore,<sup>16</sup>  
 Caghte of her coroun of grete tresore,  
 And haylsed me wyth a lote lyghte.<sup>17</sup>  
 Wel wacz me that ever I wacz bore,  
 To sware <sup>18</sup> that swete in perlez  
 pyghte.

## XXI

"O Perle," quoth I, "in perlez pyght, 241  
 Art thou my perle that I haf playned,<sup>19</sup>  
 Regretted by myn one, on nyghte? <sup>20</sup>  
 Much longeyng haf I for the layned,<sup>21</sup>  
 Sythen in-to gresse thou me aglyghte; <sup>22</sup>  
 Pensyf, payred,<sup>23</sup> I am for-payned,<sup>24</sup>  
 And thou in a lyf of lykyng lyghte <sup>25</sup>  
 In paradys erde,<sup>26</sup> of stryf unstrayned.  
 What wyrde hacz hyder my juel  
 vayned,<sup>27</sup>  
 And don me in thys del <sup>28</sup> and gret  
 daunger?  
 Fro we in twynne wern towen and  
 twayned <sup>29</sup>  
 I haf ben a joylez jueler." <sup>30</sup> 252

<sup>1</sup> desire to speak to her seized me <sup>2</sup> timidity  
<sup>3</sup> attack <sup>4</sup> such a surprise might well astound  
 me <sup>5</sup> then she lifts her fair face <sup>6</sup> ivory <sup>7</sup> that  
 struck me into bewilderment <sup>8</sup> set <sup>9</sup> on the  
 opposite side of the water <sup>10</sup> cliff <sup>11</sup> person from  
 hence <sup>12</sup> than I when she was at the bank <sup>13</sup> she  
 was nearer to me <sup>14</sup> on that account was <sup>15</sup> she  
 spoke to me, that rare one <sup>16</sup> bowing low as women

That scarce before I had known delight;  
 Desire to address her grew apace,  
 But abashment filled my heart with fright;  
 Seeing her in so strange a place  
 Full well my heart' astonish might.  
 Then lifts she up her forehead white,  
 Her visage fairer than e'er before, 178  
 Bewildered my heart was at the sight  
 And ever the longer, the more and  
 more.

\* \* \* \* \*

## XX

All decked with pearls that precious piece  
 Beyond the water came down the shore;  
 None gladder than I hence unto Greece 231  
 When she stood on the bank there me before.  
 She was nearer to me than aunt or niece,  
 And my joy was therefore much the more.  
 That special treasure spoke words of peace,  
 With womanly grace herself she bore,  
 Took off the wondrous crown she wore,  
 And greeted me with look full bright  
 What happy fortune for me in store —  
 To answer that sweet with pearls be-  
 dight.

## XXI

"O Pearl," quoth I, "with pearls bedight, 241  
 Art thou my pearl that I still mourn,  
 Regretted by me alone at night?  
 With longing for thee am I outworn;  
 Since in the grass thou wert lost to sight,  
 Pensive and pining am I forlorn,  
 And thou, in a life of glad delight,  
 Strife-free, dost Paradise adorn.  
 What Weird hath hither my jewel  
 borne,  
 Me here in sorrow and stress to find?  
 I have been, since we apart were  
 torn,  
 A joyless jeweler 'mid my kind." 252

are taught <sup>17</sup> greeted me pleasantly <sup>18</sup> answer  
<sup>19</sup> lamented <sup>20</sup> alone by night <sup>21</sup> suffered secretly  
<sup>22</sup> since thou didst slip away from me into the  
 grass <sup>23</sup> weakened <sup>24</sup> worn with grief <sup>25</sup> and thou  
 in a life of delightful pleasure <sup>26</sup> land <sup>27</sup> what fate  
 has brought my jewel hither <sup>28</sup> put me in this  
 grief <sup>29</sup> since we were drawn apart and separated  
<sup>30</sup> possessor of jewels

## XXII

That juel thenne in gemmez gente<sup>1</sup>  
 Vered up her vyse<sup>2</sup> with yghen<sup>3</sup> graye,  
 Set on hyr coroun of perle orient,  
 And soberly after thenne con ho say:<sup>4</sup>  
 "Syr, ye haf your tale myse-tente,<sup>5</sup>  
 To say your perle is al awaye,  
 That is in cofer, so comly clente,<sup>6</sup>  
 As in this gardyn gracios gaye, 260  
     Here-inne to lenge<sup>7</sup> for-ever and play,  
     Ther mys nee mornyng<sup>8</sup> com never  
     nere;  
     Her were a forser<sup>9</sup> for the, in fay, e,  
     If thou were a gentyl jueler.

## XXIII

"Bot, jueler gente, if thou schal lose  
 Thy joy for a gemme that the wacz lef,<sup>10</sup>  
 Me thynk the put<sup>11</sup> in a mad porpose,  
 And busyze the aboute a raysoun bref;<sup>12</sup>  
 For that thou lestez<sup>13</sup> wacz bot a rose,  
 That flowred and fayled as kynde<sup>14</sup> hit gef;  
 Now thurgh kynde<sup>14</sup> of the kyste<sup>15</sup> that hyt  
     con<sup>16</sup> close, 271  
 To a perle of prys hit is put in pref;<sup>17</sup>  
     And thou hacz called thy wyrd<sup>18</sup> a thef,  
     That oght of noght hacz mad the cler;<sup>19</sup>  
     Thou blamez the bote<sup>20</sup> of thy meschef,  
     Thou art no kynde jueler."

\* \* \* \* \*

## LXIII

"O maskelez<sup>21</sup> perle, in perlez pure,  
 That berez," quod I, "the perle of prys,  
 Quo<sup>22</sup> formed the thy fayre fygure?  
 That wrought thy wede,<sup>23</sup> he wacz ful wys;  
 Thy beaute com never of nature;  
 Pymalyon paynted never thy vys;<sup>24</sup> 750  
 Ne Arystotel nawther by hys lettrure  
 Of carped the kynde these propertez<sup>25</sup>  
     Thy colour passez the flour-de-lys,  
     Thyn angel-havyng so clene cortez;<sup>26</sup>  
     Breve<sup>27</sup> me, bryght, quat-kyn offys<sup>28</sup>  
     Berez the perle so maskellez."

<sup>1</sup> beautiful <sup>2</sup> lifted her face <sup>3</sup> eyes <sup>4</sup> she said  
<sup>5</sup> distorted <sup>6</sup> set <sup>7</sup> remain <sup>8</sup> where lack nor mourning  
<sup>9</sup> jewel-box <sup>10</sup> was dear to thee <sup>11</sup> I regard thee as  
<sup>12</sup> put <sup>13</sup> small affair <sup>14</sup> didst lose <sup>15</sup> nature <sup>16</sup> chest  
<sup>17</sup> did <sup>18</sup> put in proof = turned <sup>19</sup> fate <sup>20</sup> that has

## XXII

That jewel in gems so wondrous wrought  
 Up lifted her face with eyes of grey,  
 Set on her crown of pearls far-sought,  
 And soberly after began to say:  
 "Oh, sir, your mind is all distraught  
 To say that your pearl hath passed away,  
 That into so comely a coffer is brought  
 As in this garden gracious-gay, 260  
     Herein to dwell for ever and play,  
     Where moan or mourning none shall  
     find;  
     Here were a casket for thee, in fay,  
     If thou, my jeweller, wert kind.

## XXIII

"But, jeweller gentle, if thus is crossed  
 Thy joy for a gem that was dear to thee,  
 Methinks thou art by madness tossed,  
 O'er a trifle to fret so busily;  
 It was only a rose that thou hast lost,  
 Which flowered and faded naturally; 270  
 By charm of the chest that it embossed  
 It was changed to a pearl of price, dost see?  
     Thou callest a thief thy destiny,  
     That aught of naught has made thee.  
     Blind,  
     Thou blam'st of thy hurt the remedy;  
     My jeweller, thou art not kind!"

\* \* \* \* \*

## LXIII

"O spotless pearl, in pearls so pure,  
 That the priceless pearl," quoth I, "dost bear,  
 Who formed for thee thy beauty's lure,  
 Or wrought thee the weeds that thou dost wear?  
 Nature was never so cunning, sure;  
 Pygmalion to paint thee would never dare;  
 Aristotle, for all his literature, 751  
 Could never recount thy virtues rare;  
     Than the *fleur de lys* thou art more fair,  
     In gracious bearing the angels' mate.  
     Tell me what troth in heaven there  
     Is pledged to the pearl immaculate?"

clearly made for thee something of nothing  
<sup>20</sup> remedy <sup>21</sup> spotless <sup>22</sup> who <sup>23</sup> garment <sup>24</sup> face  
<sup>25</sup> described thy beauties of nature <sup>26</sup> courteous  
<sup>27</sup> inform <sup>28</sup> what office or position

## LXIV

"My maskelez Lambe that al may bete,"<sup>1</sup>  
 Quod scho,<sup>2</sup> "my dere destyne,  
 Me ches<sup>3</sup> to hys make,<sup>4</sup> al-thagh unmete  
 Sum tyme semed that assemble, 760  
 When I wente fro yor worlde wete;<sup>5</sup>  
 He calde me to hys bonerte.<sup>6</sup>  
 'Cum hyder to me, my lemman<sup>7</sup> swete,  
 For mote ne spot is non in the.'

He yef<sup>8</sup> me myght and als<sup>9</sup> bewte,  
 In hys blod he wesch my wede<sup>10</sup> on  
 dese,<sup>11</sup>

And coronde clene in vergynte,  
 And pyght me in perlez maskellez."

\* \* \* \* \*

## LXXXI

"Motelez<sup>12</sup> may, so meke and mylde,"  
 Then sayde I to that lufly flor,<sup>13</sup> 962  
 "Bryng me to that bygly bylde,<sup>14</sup>  
 And let me se thy blisful bor"<sup>15</sup>  
 That schene<sup>16</sup> sayde, that<sup>17</sup> God wyl  
 schylde,

"Thou may not enter with-inne hys tor,<sup>18</sup>  
 Bot of the Lombe I have the<sup>19</sup> aquylde<sup>20</sup>  
 For a syght ther-of thurgh gret favor

Ut-wyth<sup>21</sup> to se that clene cloystor,  
 Thou may; bot in-wyth<sup>22</sup> not a fote,  
 To strech in the strete thou hacz no  
 vygour, 971  
 Bot thou wer clene with-ouen mote."

\* \* \* \* \*

## XCVI

The Lombe delyt non lyste to wene;<sup>23</sup>  
 Thagh he were hurt and wounde hade,  
 In his semblaunt<sup>24</sup> wacz never sene;  
 So wern his glentez<sup>25</sup> glorious glade.  
 I loked among his meyny schene,<sup>26</sup>  
 How thay wyth lyf wern laste and lade,<sup>27</sup>  
 Then sagh I ther my lyttel quene,  
 That I wende<sup>28</sup> had standen by me in sclade.<sup>29</sup>

Lorde! much of mirthe wacz that ho<sup>30</sup>  
 made,

Among her ferez<sup>31</sup> that wacz so quyt!<sup>32</sup>  
 That syght me gart<sup>33</sup> to think to wade,  
 For luf-longyng in gret delyt. 1152

<sup>1</sup> amend <sup>2</sup> said she <sup>3</sup> chose <sup>4</sup> mate <sup>5</sup> wet <sup>6</sup> good-  
 ness <sup>7</sup> sweetheart <sup>8</sup> gave <sup>9</sup> also <sup>10</sup> garment <sup>11</sup> dais  
<sup>12</sup> spotless <sup>13</sup> flower <sup>14</sup> great building <sup>15</sup> bower  
<sup>16</sup> beautiful one <sup>17</sup> whom <sup>18</sup> tower <sup>19</sup> for thee <sup>20</sup> ob-

## LXIV

"My spotless Lamb, who far and wide  
 Heals all — my Master dear," quoth she,  
 "Me all unworthy chose for his bride;  
 Oh! long that waiting seemed to me, 760  
 When I from your damp world did glide!  
 He called me to his charity.  
 'Come hither, sweetheart, to my side,  
 For mote or spot is none in thee.'

Beauty and strength he gave to me,  
 In his blood he washed me, with sin  
 bespate,  
 He crowned me clean in virginity,  
 And decked me with pearls immacu-  
 late"

\* \* \* \* \*

## LXXXI

"Spotless maid, so mild and meek,"  
 Then said I to that flower bright, 962  
 "Me to thy palace bring, and eke  
 Of thy blissful bower give me sight"  
 Sweetly — God shield her! — did she speak:  
 "That tower may enter no earthly wight,  
 But of the Lamb did I favour seek

That thou from afar shouldst see its light;  
 From without that cloister see aright  
 Thou mayest indeed; but within,  
 step not,  
 To walk in the street thou hast no  
 might,  
 Unless thou wert clean, without a  
 spot" 972

\* \* \* \* \*

## XCVI

The Lamb lacked no delight, I ween; 1141  
 Hurt though he was, by wounds betrayed,  
 In his semblance this was no whit seen;  
 So did his glorious looks persuade.  
 I looked among his comrades clean,  
 How brimming life upon them he laid.  
 Then saw I there my little queen,  
 That I thought stood near me in the glade.

Lord! much of mirth was that she  
 made,

Among her sisters all so white!  
 That vision moved me to think to wade,  
 For love-longing in great delight. 1152

tained<sup>21</sup> from without<sup>22</sup> within<sup>23</sup> wished to doubt  
<sup>24</sup> appearance <sup>25</sup> looks <sup>26</sup> beautiful company <sup>27</sup> sup-  
 plied and laden <sup>28</sup> thought <sup>29</sup> valley <sup>30</sup> she <sup>31</sup> com-  
 panions <sup>32</sup> white <sup>33</sup> caused

XCVII

Delyt me drof in yghe<sup>1</sup> and ere;  
 My manez<sup>2</sup> mynde to maddying malte<sup>3</sup>  
 Quen I segh<sup>4</sup> my frely,<sup>5</sup> I wolde be there,  
 By-yonde the water thagh ho<sup>6</sup> were walte.<sup>7</sup>  
 I thoght that no-thing myght me dere,<sup>8</sup>  
 To fech me bur and take me halte,<sup>9</sup>  
 And to start in the strem schulde non me  
 stere,<sup>10</sup>  
 To swymme the remnaunt, thagh I ther  
 swalte;<sup>11</sup>  
 Bot of that munt<sup>12</sup> I wacz bi-talt,<sup>13</sup> 1161  
 When I schulde start in the strem  
 astraye,  
 Out of that caste<sup>14</sup> I wacz by-calt;<sup>15</sup>  
 Hit wacz not at my pryncz paye.<sup>16</sup>

XCVIII

Hit payed<sup>17</sup> hym not that I so flonc<sup>18</sup>  
 Over mervelous merez,<sup>19</sup> so mad arayde;  
 Of raas<sup>20</sup> thagh I were rasch and ronk,<sup>21</sup>  
 Yet rapely<sup>22</sup> ther-inne I wacz restayed;  
 For ryght as I sparred un-to the bonc,  
 That bratthe<sup>23</sup> out of my drem me brayde;<sup>24</sup>  
 Then wakned I in that erber wlonk,<sup>25</sup> 1171  
 My hede upon that hylle wacz layde  
 Ther as my perle to grounde strayd;  
 I raxled<sup>26</sup> and fel in gret affray,<sup>27</sup>  
 And sykyng<sup>28</sup> to myself I sayd,  
 "Now al be to that pryncz paye."<sup>16</sup>

XCVII

Delight me drove in eye and ear;  
 My earthly mind was maddened nigh.  
 When I saw my darling, I would be near,  
 Beyond the water that she stood by:  
 "Nothing," methought, "can harm me here,  
 Deal me a blow and low make lie;  
 To wade the stream have I no fear,  
 Or to swim the deeps, though I should  
 die." 1160  
 But from that purpose withheld was I;  
 As unto the stream I started still,  
 Clean from that plan I was turned  
 awry;  
 It was not at my Prince's will.

XCVIII

It pleased him not I should pass quite,  
 O'er marvellous meres, so mad arrayed;  
 Though in my rush I had strength and might,  
 Yet hastily therein I was stayed;  
 For as I strove to the bank aright,  
 My haste me of my dream betrayed; 1170  
 Then waked I in that arbor bright,  
 My head upon that mound was laid  
 Where my own pearl to ground had  
 strayed.  
 I roused me, with many a fear a-thrill,  
 And sighing to myself I said:  
 "Now all be at that Prince's will."

JOHN GOWER (1325?-1408)

FROM CONFESSIO AMANTIS Bk. V

Jason, which sih<sup>4</sup> his fader old,  
 Upon Medea made him bold  
 Of art magique, which sche couthe,<sup>29</sup>  
 And preith hire that his fader<sup>30</sup> youthe  
 Sche wolde make ayeinward<sup>31</sup> newe.  
 And sche, that was toward him trewe, 3950  
 Behihte<sup>32</sup> him that sche wolde it do  
 When that sche time sawh<sup>4</sup> therto.  
 Bot<sup>33</sup> what sche dede in that matiere  
 It is a wonder thing to hierie,  
 Bot yit for the novellerie<sup>34</sup>  
 I thenke tellen a partie.<sup>35</sup>

Jason, who saw his father old,  
 Upon Medea made so bold —  
 Of magic art she knew, in sooth —  
 And prays her that his father's youth  
 She would bring back again as new.  
 And she, that was to him full true, 3950  
 Promised him that she would it do  
 When that she saw her time thereto.  
 But how she wrought this for his cheer  
 It is a wondrous thing to hear,  
 Yet for the novelty of it  
 I think to tell you just a bit.

<sup>1</sup> eye <sup>2</sup> man's <sup>3</sup> melted <sup>4</sup> saw <sup>5</sup> gracious one <sup>6</sup> she  
<sup>7</sup> kept <sup>8</sup> injure <sup>9</sup> to fetch me an assault and take  
<sup>10</sup> me lame <sup>11</sup> prevent <sup>12</sup> perished <sup>13</sup> purpose <sup>14</sup> shaken  
<sup>15</sup> intention <sup>16</sup> recalled <sup>17</sup> pleasure <sup>18</sup> pleased

<sup>19</sup> should fling <sup>20</sup> waters <sup>21</sup> onset <sup>22</sup> strong <sup>23</sup> quickly  
<sup>24</sup> haste <sup>25</sup> moved <sup>26</sup> fair <sup>27</sup> roused <sup>28</sup> fear <sup>29</sup> sighing  
<sup>30</sup> knew <sup>31</sup> father's <sup>32</sup> again <sup>33</sup> promised <sup>34</sup> but  
<sup>35</sup> novelty <sup>36</sup> part



Thus it befell upon a nyht  
 Whan ther was noght bot sterreliht,<sup>1</sup>  
 Sche was vanyssht riht as hir liste,<sup>2</sup>  
 That no wyht bot hirself it wiste, 3960  
 And that was ate<sup>3</sup> mydnyht tyde.  
 The world was stille on every side;  
 With open<sup>4</sup> hed and fot al bare,  
 Hir her tosprad,<sup>5</sup> sche gan to fare;  
 Upon hir clothes gert<sup>6</sup> sche was;  
 Al specheles and<sup>7</sup> on the gras  
 Sche glod<sup>8</sup> forth as an addre doth —  
 Non otherwise sche ne goth —  
 Til sche cam to the freisshe fiod,  
 And there a while sche withstod.<sup>9</sup> 3970  
 Thries sche torned hire aboute,  
 And thries ek sche gan doun loute<sup>10</sup>  
 And in the fiod sche wette hir her,  
 And thries on the water ther  
 Sche gaspeth with a drecching<sup>11</sup> onde,<sup>12</sup>  
 And tho<sup>13</sup> sche tok hir speche on honde.  
 Ferst sche began to clepe<sup>14</sup> and calle  
 Upward unto the sterres alle,  
 To Wynd, to Air, to See, to Lond  
 Sche preide, and ek hield up hir hond 3980  
 To Echates<sup>15</sup> and gan to crie,  
 Which is godesse of sorcerie.  
 Sche seide, "Helpeth at this nede,  
 And as ye maden me to spede,<sup>16</sup>  
 Whan Jason cam the Flees<sup>17</sup> to seche,  
 So help me nou, I you beseche."  
 With that sche loketh and was war,<sup>18</sup>  
 Doun fro the sky ther cam a char,<sup>19</sup>  
 The which dragouns aboute drowe.  
 And tho<sup>13</sup> sche gan hir hed doun bowe,  
 And up sche styh,<sup>20</sup> and faire and wel 3990  
 Sche drof forth bothe char and whel  
 Above in thair<sup>21</sup> among the skyes.<sup>22</sup>  
 The lond of Crete and tho parties<sup>23</sup>  
 Sche soughte, and faste gan hire hye,<sup>24</sup>  
 And there upon the hulle<sup>25</sup> hyhe  
 Of Othrin and Olimpe also,  
 And ek of othre hulle mo,  
 Sche fond and gadreth herbes suote.<sup>26</sup>  
 Sche pulleth up som be the rote, 4000  
 And manye with a knyf sche scherth,<sup>27</sup>  
 And alle into hir char sche berth.<sup>28</sup>  
 Thus whan sche hath the hulle sought,  
 The fiodes<sup>29</sup> ther forgat<sup>30</sup> sche nought,  
 Eridian and Amphrisos,

Thus it befell upon a night,  
 When there was nought but starry lght,  
 She stole away right as she list, 3960  
 So that none but herself it wist,  
 And that was at the midnight tide,  
 The world was still on every side  
 With head uncovered, feet all bare,  
 Her hair unbound, she gan to fare;  
 High up her clothes she girded has,  
 And, speechless, forth upon the grass  
 She glided as an adder does —  
 And in no other wise she goes —  
 Till she came to the flowing flood,  
 And there a while full still she stood 3970  
 Three times about she turned her now,  
 And thrice also she low did bow,  
 And in the flood she wet her hair,  
 And thrice upon the water there  
 She with a troubling breath blew fast,  
 And then unto her speech she passed.  
 First she began to cry and call  
 Unto the stars of heaven all;  
 To Wind, to Air, to Sea, to Land  
 She prayed there, holding up her hand, 3980  
 And unto Hecate did she cry,  
 Who goddess is of sorcery.  
 She said: "Oh, help me in this need,  
 And as ye once made me to speed,  
 When Jason came, the Fleece to seek,  
 So now your aid I do bespeak."  
 With that she looked and saw on high  
 A chariot gliding from the sky,  
 Which, dragons drawing, downward sped,  
 And then she bowed adown her head, 3990  
 And up she rose, drove well and fair  
 Both car and wheel on through the air,  
 Above and through the clouds of sky.  
 The land of Crete and parts near by  
 She sought, and fast began her hie;  
 And there upon the mountains high  
 Of Othrim and Olympus too,  
 And other mountains eke thereto,  
 She found and gathers herbs of boot.  
 She pulleth some up by the root, 4000  
 And many with a knife she shears,  
 And all unto her car she bears.  
 Thus when she hath the mountains sought,  
 The rivers there forgot she not;  
 Eridian and Amphrisos,

<sup>1</sup> starlight <sup>2</sup> as it pleased her <sup>3</sup> at the <sup>4</sup> uncovered <sup>5</sup> her hair unbound <sup>6</sup> girded <sup>7</sup> Gower often gives and a strange position in the sentence; we should place it before al. <sup>8</sup> glided <sup>9</sup> stood still

<sup>10</sup> bow <sup>11</sup> troubling <sup>12</sup> breath <sup>13</sup> then <sup>14</sup> cry <sup>15</sup> Hecate <sup>16</sup> succeed <sup>17</sup> fleece <sup>18</sup> aware <sup>19</sup> chariot <sup>20</sup> rose <sup>21</sup> the air <sup>22</sup> clouds <sup>23</sup> those parts <sup>24</sup> hasten <sup>25</sup> hills <sup>26</sup> sweet <sup>27</sup> cuts <sup>28</sup> bears, carries <sup>29</sup> rivers <sup>30</sup> forgot

# CONFESSIO AMANTIS

Peneie and ek Spercheidos.  
 To hem sche wente and ther sche nom <sup>1</sup>  
 Bothe of the water and the fom,  
 The sond and ek the smale stones,  
 Whiche-as sche ches <sup>2</sup> out for the nones; <sup>3</sup>  
 And of the Rede See a part 4011  
 That was behovelich to hire art  
 Sche tok, and after that aboute  
 Sche soughte sondri sedes oute  
 In felde and in many greves,<sup>4</sup>  
 And ek a part sche tok of leves;  
 Bot thing which mihte hire most availle  
 Sche fond in Crete and in Thessaile.  
 In daies and in nyhtes nyne,  
 With gret travaile and with gret pyne, 4020  
 Sche was pourveid of every piece,  
 And torneth homward into Grece.  
 Before the gates of Eson  
 Hir char sche let awai to gon,  
 And tok out first that was thereinne;  
 For tho sche thoghte to beginne  
 Suche thing as semeth impossible,  
 And made herselfen invisible,  
 As sche that was with air enclosed  
 And mihte of noman be desclosed. 4030  
 Sche tok up turves of the lond  
 Withoute helpe of mannes hond,  
 Al heled <sup>5</sup> with the grene gras,  
 Of which an alter mad ther was  
 Unto Echates, the goddesse  
 Of art magique and the maistresse,  
 And eft <sup>6</sup> an other to Juvente,  
 As sche which dede hir hole entente <sup>7</sup>  
 Tho tok sche fieldwode and verveyne —  
 Of herbes ben noght betre tueine; <sup>8</sup> 4040  
 Of which anon withoute let  
 These alters ben aboute set.  
 Tuo sondri puttes <sup>9</sup> faste by  
 Sche made, and with that hastely  
 A wether which was blak sche slouh,<sup>10</sup>  
 And out ther-of the blod sche drouh <sup>11</sup>  
 And dede <sup>12</sup> into the pettes <sup>13</sup> tuo;  
 Warm melk sche putte also therto  
 With hony meynd; <sup>14</sup> and in such wise  
 Sche gan to make hir sacrifice 4050  
 And cride and preide forth withal  
 To Pluto, the god infernal,  
 And to the queene Proserpine  
 And so sche soghte out al the line  
 Of hem that longen to that craft,  
 Behinde was no name laft,<sup>14</sup>

Peneie and eke Spercheidos.  
 To them she went and there took some  
 Both of the water and the foam,  
 The sand and eke the little stones,  
 Whereof she chose out special ones; 4010  
 And of the Red Sea too a part  
 That was behooveful for her art  
 She took, and, after that, about  
 She sought there sundry seeds then out  
 In many a wood and many a field;  
 Their leaves she made the trees to yield;  
 But that which best her need did meet  
 She found in Thessaly and Crete.  
 Nine days and nights had passed before,  
 With labour great and pain full sore, 4020  
 She was purveyed with every piece,  
 And turneth homeward unto Grece.  
 At Eson's gates then did she stay,  
 And let her chariot go away;  
 But took out first what was therein,  
 For then her plan was to begin  
 Such things as seemed impossible,  
 And made herself invisible,  
 As she that was with air enclosed  
 And might to no man be disclosed. 4030  
 She took up turfs from off the land,  
 Without the help of human hand,  
 All covered with the growing grass,  
 Of which an altar made she has  
 To Hecate, who was the goddess  
 Of magic art and the mistress,  
 And still another to Juvente,  
 As one fulfilling her intent.  
 Then took she wormwood and vervain —  
 Of herbs there be no better twain; 4040  
 With which anon, without delay,  
 She set these altars in array.  
 Two sundry pits quite near thereby  
 She made, and with that hastely,  
 A wether which was black she slew,  
 And out thereof the blood she drew,  
 And cast in the pits without ado:  
 And warm milk added she thereto  
 With honey mixed; and in such wise  
 Began to make her sacrifice. 4050  
 And cried and prayed aloud also  
 To Pluto, god of all below,  
 And to the queen's self, Proserpine.  
 And so she sought out all the line  
 Of those that to that craft belong —  
 Forgot she none of all the throng —

<sup>1</sup> took <sup>2</sup> chose <sup>3</sup> for the purpose <sup>4</sup> groves <sup>5</sup> covered  
<sup>6</sup> again <sup>7</sup> entire purpose <sup>8</sup> twain, two <sup>9</sup> pits

<sup>10</sup> slew <sup>11</sup> drew <sup>12</sup> put <sup>13</sup> mixed <sup>14</sup> left

And ~~pre~~<sup>1</sup> hem alle, as sche wel couthe,<sup>1</sup>  
To grante Eson his ferste youthe

This olde Eson broght forth was tho,<sup>2</sup>  
Awei sche bad alle othre go,  
Upon peril that mihte falle,  
And with that word thei wenten alle,  
And leften there hem tuo al-one  
And tho sche gan to gaspe and gone,<sup>3</sup>  
And made signes many-on,  
And seide hir wordes therupon,  
So that with spellinge of hir charmes  
Sche took Eson in both hire armes,  
And made him forto slepe faste,  
And him upon hire herbes caste  
The blake wether tho sche tok,  
And hiewh<sup>4</sup> the fleish, as doth a cok;  
On either alter part sche leide,  
And with the charmes that sche seide  
A fyr down fro the sky alyhte  
And made it forto brenne lyhte.  
Bot whan Medea sawh it brenne,  
Anon sche gan to sterte and renne<sup>5</sup>  
The fyr i aulters al aboute.

Ther was no beste which goth oute  
More wyld than sche semeth ther.  
Aboute hir schuldres hyng<sup>6</sup> hir her,  
As thogh sche were oute of hir mynde  
And torned in an other kynde.<sup>7</sup>  
Tho<sup>2</sup> lay ther certein wode cleft,  
Of which the pieces nou and eft<sup>8</sup>  
Sche made hem in the pettes wete,  
And put hem in the fyr i hete,  
And tok the brond with al the blase;  
And thries sche began to rase  
Aboute Eson, ther-as<sup>9</sup> he slepte,  
And eft with water, which sche kepte,  
Sche made a cercle aboute him thries,  
And eft with fyr of sulphre twyes  
Ful many an other thing sche dede,  
Which is noght writen in this stede<sup>10</sup>  
Bot tho<sup>2</sup> sche ran so up and doun,  
Sche made many a wonder soun,  
Somtime lich<sup>11</sup> unto the cock,  
Somtime unto the laverock,<sup>12</sup>  
Somtime kacleth as a hen,  
Somtime spekth as don the men;  
And riht so as hir jargoun strangeth,<sup>13</sup>  
In sondri wise hir forme changeth,  
Sche semeth faie<sup>14</sup> and no womman;  
For with the craftes that sche can  
Sche was, as who seith, a goddesse.

And prayed them all, as she well could,  
To grant Eson his young manhood

This old Eson was brought forth, lo!

Away she bade all others go,  
On peril of what might befall,  
And with that word then went in all,  
And left out there alone those two.  
Gasping and pacing, with much ado,  
She made her signs full many a one,  
And said her magic words thereon;  
So that with spelling of her charms  
She took Eson in both her arms,  
And caused him to sleep full fast,  
And on the herbs him sleeping cast.  
The wether black then next she took,  
And hewed the flesh as doth a cook;  
On either altar part she laid,  
And with the charms that she hath said  
A fire down from the sky did light  
And made the flesh to burn full bright.  
But when Medea saw it burn,  
Anon she leaped and ran in turn  
The fiery altars all about.

There was no beast which goeth out  
More wild than she herself seemed there;  
About her shoulders hung her hair,  
As though she were out of her mind  
And turned into another kind.  
There certain wood lay cleft in twain,  
Of which the sticks, now and again,  
She made them in the pits full wet,  
And in the fiery heat them set;  
And took the brand with all the blaze,  
And thrice with it, as in a race,  
Ran about Eson as he slept,  
And then with water which she kept  
She made a circle round him thrice,  
And then with fire of sulphur twice.  
And other things she did, I wot,  
Which in this place are written not.  
But, running up and down the ground,  
She made full many a wondrous sound;  
Sometimes like unto the cock,  
Sometimes like the laverock,  
Sometimes cackleth as a hen,  
Sometimes speaketh as do men.  
And as she made her jargon strange,  
Her form in sundry wise did change,  
She seemed no woman but a fay;  
For with the crafts she did assay  
She was, as one might say, goddèss.

<sup>1</sup> could <sup>2</sup> then <sup>3</sup> walk <sup>4</sup> hewed <sup>5</sup> run <sup>6</sup> hung  
<sup>7</sup> nature <sup>8</sup> now and again <sup>9</sup> where <sup>10</sup> place <sup>11</sup> like

<sup>12</sup> lark <sup>13</sup> becomes strange <sup>14</sup> fairy

And what hir liste, more or lesse,  
Sche dede, in bokes as we finde,  
That passeth over manneskinde <sup>1</sup> 4110  
Bot who that wole of wondres hiere,  
What thing sche wrought in this matiere,  
To make an ende of that sche gan,<sup>2</sup>  
Such merveile herde nevere man.

Appointed in the newe mone,  
Whan it was time forto done,  
Sche sette a caldron on the fyr,  
In which was al the hole atir,<sup>3</sup>  
Whereon the medicine stod,  
Of jus, of water, and of blod, 4120  
And let it buile <sup>4</sup> in such a plit,  
Til that sche sawh the spume whyt;  
And tho sche caste in rynde <sup>5</sup> and rote,  
And sed and flour that was for bote,<sup>6</sup>  
With many an herbe and many a ston,  
Whereof sche hath ther many on.  
And ek Cimpheius the serpent  
To hire hath alle his scales lent,  
Chelidre hire yaf his addres skin,  
And sche to builen caste hem in; 4130  
A part ek of the horned oule,  
The which men hiere on nyhtes houles;  
And of a raven, which was told  
Of nyne hundred wynter old,  
Sche tok the hed with al the bile;<sup>7</sup>  
And as the medicine it wile,  
Sche tok therafter the bouele <sup>8</sup> \*  
Of the seewolf, and for the hele <sup>9</sup>  
Of Eson, with a thousand mo  
Of thinges that sche hadde tho, 4140  
In that caldroun togedre as blyve <sup>10</sup>  
Sche putte; and tok thanne of olyve  
A drie branche hem with to stere,<sup>11</sup>  
The which anon gan floure and bere  
And waxe al freish and grene ayein.  
Whan sche this vertu hadde sein,  
Sche let the leste drope of alle  
Upon the bare flor down falle,  
Anon ther sprong up flour and gras,  
Where-as the drope falle was, 4150  
And wox anon al medwe <sup>12</sup> grene,  
So that it mihte wel be sene.  
Medea thanne knew and wiste  
Hir medicine is forto triste,<sup>13</sup>  
And goth to Eson ther <sup>14</sup> he lay,  
And tok a swerd was of assay <sup>15</sup>  
With which a wounde upon his side  
Sche made, that therout mai slyde

And whatso pleased her, more or less,  
She did, as we in books may find,  
Deeds that pass skill of human kind 4110  
But whoso will of wonders hear,  
What things she wrought by magic clear  
To make an end of all her spell,  
Of crafts like hers heard no man tell  
Just as the moon had changed to new,  
When it was time her task to do,  
She laid a cauldron on the fire,  
In which was placed the mass entire  
Wherein the magic virtues stood  
Of juice, of water, and of blood, 4120  
And let it boil therein aright  
Till she could see the bubbles white;  
And then she cast in bark and root,  
And seed and flower both to boot,  
With many a herb and many a stone,  
Whereof she hath there many a one.  
And eke Cimpheius, the serpent,  
To her hath all his scales now lent,  
Chelidre, the adder, gave his skin,  
And she to the boiling cast them in; 4130  
A part too of the horned owl,  
The which men hear at night-time howl;  
And of a raven which had told  
His full nine hundred winters old  
She took the head with all the bill;  
And as the medicine it will,  
Of sea wolf she the bowel took,  
And for the healing did it cook  
Of Eson; — and a thousand more  
Of thinges that she had still in store 4140  
Within that cauldron cast full quick.  
Of olive then a withered stick  
She took, to stir that mixture rare.  
And lo, the stick did flower and bear,  
And waxed again all fresh and green!  
When she this virtue well had seen,  
She let the smallest drop of all  
Upon the barren earth down fall;  
At once there sprang up flower and grass.  
Just where the falling drop did pass, 4150  
And waxed at once all meadow-green,  
So that it clearly might be seen.  
Medea then full surely knew  
Her medicine was strong and true;  
And goes to Eson where he lay,  
And took a sword of good assay,  
With which a wound within his side  
She made, that so thereout may slide

<sup>1</sup> that surpasses human nature <sup>2</sup> began <sup>3</sup> equip-  
ment <sup>4</sup> boil <sup>5</sup> bark <sup>6</sup> remedy <sup>7</sup> bill <sup>8</sup> intestine

<sup>9</sup> healing <sup>10</sup> quickly <sup>11</sup> stir <sup>12</sup> meadow <sup>13</sup> trust  
<sup>14</sup> where <sup>15</sup> proof

The blod withinne, which was old 4159  
 And sek and trouble and fieble and cold.  
 And tho sche tok unto his us<sup>1</sup>  
 Of herbes al the beste jus,  
 And poured it into his wounde,  
 That made his veynes fulle and sounde.  
 And tho sche made his wounde clos,  
 And tok his hand, and up he ros  
 And tho sche yaf<sup>2</sup> him drinke a draughte,  
 Of which his youthe ayein he cauhte,  
 His hed, his herte and his visage  
 Lich<sup>3</sup> unto twenty wynter age; 4170  
 Hise hore heres were away,  
 And lich unto the freisshe Maii,  
 Whan passed ben the colde schoures,  
 Riht so recovereth he his floures.

The blood within him, which was old  
 And sick and troubled and feeble and cold.  
 And then she took unto his use 4161  
 Of all the herbs the potent juice,  
 And poured it all into his wound,  
 That made his veins all full and sound;  
 And then she made his wound to close;  
 And took his hand, and up he rose.  
 A draught to drink she gave him then,  
 From which his youth he caught again,  
 His head, his heart, and his visage,  
 Like unto twenty winters' age; 4170  
 His hoary hairs vanished away;  
 And like unto the lusty May,  
 When passed are all the chilling showers,  
 Right so recovereth he his flowers.

## GEOFFREY CHAUCER (1340?-1400)

## TROIILUS AND CRISEYDE

## FROM BOOK I

And so bifel,<sup>4</sup> whan comen was the tyme  
 Of Aperil, whan clothed is the mede<sup>5</sup>  
 With newe grene, of lusty Ver<sup>6</sup> the pryme,  
 And swote<sup>7</sup> smellen floures whyte and rede,  
 In sondry wyses shewede, as I rede,  
 The folk of Troye hir<sup>8</sup> observaunces olde,  
 Palladiones<sup>9</sup> feste for to holde. 161

And to the temple, in al hir<sup>8</sup> beste wyse,  
 In general, ther wente many a wight,  
 To herkennen of Palladion the servyse;  
 And namely,<sup>10</sup> so many a lusty knight, 165  
 So many a lady fresh and mayden bright,  
 Ful wel arrayed, bothe moste<sup>11</sup> and leste,  
 Ye,<sup>12</sup> bothe for the seson and the feste.

Among thise othere folk was Criseyda,  
 In widewes habite blak; but natheless, 170  
 Right as our firste lettre is now an A,  
 In beautee first so stooed she, makelees;<sup>13</sup>  
 Hir goodly looking gladede al the prees<sup>14</sup>  
 Nas<sup>15</sup> never seyn thing to ben preyed derre,<sup>16</sup>  
 Nor under cloude blak so bright a sterre 175

As was Criseyde, as folk seyde everichoon<sup>17</sup>  
 That hir bihelden in hir blake wede;<sup>18</sup>  
 And yet she stooed ful lowe and stille alloon,  
 Bihinden othere folk, in litel brede,<sup>19</sup>

And neigh the dore, ay under shames drede,  
 Simple of atyr, and debonaire of chere, 181  
 With ful assured loking and manere

This Troilus, as he was wont to gyde  
 His yonge knyghtes, ladde hem up and doun  
 In thilke<sup>1</sup> large temple on every syde, 185  
 Biholding ay the ladyes of the ioun,  
 Now here, now there, for no devocioun  
 Hadde he to noon, to reven<sup>2</sup> him his reste,  
 But gan to preyse and lakken<sup>3</sup> whom him  
 leste.<sup>4</sup>

And in his walk full fast he gan to wayten<sup>5</sup>  
 If knight or squyer of his companye 191  
 Gan for to syke,<sup>6</sup> or lete his eyen bayten<sup>7</sup>  
 On any woman that he coude aspye;  
 He wolde smyle, and holden it folye, 194  
 And seye him thus, "God wot, she slepeth softe  
 For love of thee, whan thou tornest ful ofte

"I have herd told, pardieux, of your livinge,  
 Ye lovers, and your lewede<sup>8</sup> observaunces,  
 And which<sup>9</sup> a labour folk han<sup>10</sup> in winninge  
 Of love, and in the keping which<sup>9</sup> dou-  
 taunces;<sup>11</sup>  
 And whan your preye is lost, wo and pen-  
 aunces,  
 O verrey foles! nyce<sup>12</sup> and blinde be ye; 202  
 Ther nis<sup>13</sup> not oon can war<sup>14</sup> by other be."

<sup>1</sup> use <sup>2</sup> gave <sup>3</sup> like <sup>4</sup> it happened <sup>5</sup> meadow  
<sup>6</sup> spring <sup>7</sup> sweet <sup>8</sup> their <sup>9</sup> of the Palladium <sup>10</sup> espe-  
 cially <sup>11</sup> greatest <sup>12</sup> yea <sup>13</sup> peerless <sup>14</sup> crowd <sup>15</sup> was  
 not <sup>16</sup> more dearly <sup>17</sup> every one <sup>18</sup> garment <sup>19</sup> space

<sup>1</sup> that same <sup>2</sup> take away <sup>3</sup> blame <sup>4</sup> it pleased  
<sup>5</sup> observe <sup>6</sup> sigh <sup>7</sup> feast <sup>8</sup> silly <sup>9</sup> what sort of <sup>10</sup> have  
<sup>11</sup> perplexities <sup>12</sup> foolish <sup>13</sup> is not <sup>14</sup> cautious

And with that word he gan cast up the browe,  
Ascaunces,<sup>1</sup> "Lo! is this nought wysly  
spoken?"

At which the god of love gan loken rowe<sup>2</sup>  
Right for despyt, and shoop<sup>3</sup> for to ben  
wroken,<sup>4</sup>

He kidde<sup>5</sup> anon his bowe nas not broken;  
For sodeynly he hit him at the fulle;—  
And yet as proude a pekok can he pulle!<sup>6</sup>

O blinde world, O blinde entencioun!<sup>7</sup>  
How ofte falleth al theeffect<sup>8</sup> contraire  
Of surquidrye<sup>9</sup> and foul presumpcioun,  
For caught is proud, and caught is debonaire.  
This Troilus is clomben on the staire,<sup>215</sup>  
And litel weneth that he moot descenden.  
But al-day<sup>10</sup> falleth thing that foles ne  
wenden.<sup>11</sup>

As proude Bayard ginneth for to skippe  
Out of the wey, so priketh him his corn,<sup>12</sup>  
Til he a lash have of the longe whippe,<sup>220</sup>  
Than thenketh he, "Though I prauce al  
biforn,

First in the trays, ful fat and newe shorn,  
Yet am I but an hors, and horses lawe  
I moot endure, and with my feres<sup>13</sup> drawe."

\* \* \* \* \*

#### FROM BOOK II

\* \* \* \* \*

With this he<sup>14</sup> took his leve, and hoom he  
wente,

And lord, how he was glad and wel bigoon!<sup>15</sup>  
Criseyde aroos, no lenger she ne stente,<sup>16</sup>  
But straught in-to hir closet wente anon,  
And sette here<sup>17</sup> down as stille as any stoon,  
And every word gan up and down to winde,  
That he hadde seyde, as it com hir to minde;

And wex somdel<sup>18</sup> astonied in hir thought,  
Right for the newe cas; but whan that she  
Was ful avysed,<sup>19</sup> tho<sup>20</sup> fond she right nought  
Of peril, why she oughte afered be.<sup>606</sup>  
For man may love, of possibilitee,  
A woman so his herte may to-breste,<sup>21</sup>  
And she nought love ayein, but-if hir leste<sup>22</sup>

<sup>1</sup> as if to say <sup>2</sup> cruel <sup>3</sup> planned <sup>4</sup> avenged <sup>5</sup> made  
known <sup>6</sup> pluck <sup>7</sup> purpose <sup>8</sup> result <sup>9</sup> overweening  
<sup>10</sup> constantly <sup>11</sup> did not expect <sup>12</sup> food <sup>13</sup> fellows  
<sup>14</sup> i.e. Pandarus <sup>15</sup> happy <sup>16</sup> delayed <sup>17</sup> her <sup>18</sup> some-  
what <sup>19</sup> had considered thoroughly <sup>20</sup> then <sup>21</sup> burst  
<sup>22</sup> unless it please her

But as she sat allone and thoughte thus, 610  
Thascry<sup>1</sup> aroos at skarmish al with-oute,  
And men cryde in the strete, "See, Troilus  
Hath right now put to flight the Grekes  
route!"<sup>2</sup>

With that gan al hir meyn<sup>3</sup> for to shoute.  
"A! go we see, caste up the latis<sup>4</sup> wyde; 615  
For thurgh this strete he moot<sup>5</sup> to palays  
ryde;

"For other wey is fro the yate<sup>6</sup> noon  
Of Dardanus, ther<sup>7</sup> open is the cheyne."<sup>8</sup>  
With that come he and al his folk anon  
An esy pas rydinge, in routes<sup>9</sup> tweyne, 620  
Right as his happy day was, sooth to seyne,  
For which men say, may nought disturbed be  
That shal bityden of necessitee.

This Troilus sat on his baye stede,  
Al armed, save his heed, ful richely, 625  
And wounded was his hors, and gan to blede,  
On whiche he rood a pas, ful softly;  
But swych a knightly sighte, trewely,  
As was on him, was nought, with-outen faile,  
To loke on Mars, that god is of batayle. 630

So lyk a man of armes and a knight  
He was to seen, fulfild of heigh prowesse;  
For bothe he hadde a body and a might  
To doon that thing, as wel as hardinesse;  
And eek to seen him in his gere<sup>10</sup> him dresse,  
So fresh, so yong, so weldy<sup>11</sup> semed he, 636  
It was an heven up-on him for to see.

His helm to-hewen<sup>12</sup> was in twenty places,  
That by a tisew heng, his bak bihinde,  
His sheld to-dasshed was with swerdes and  
maces, 640  
In which men mighte many an arwe finde  
That thirled<sup>13</sup> hadde horn and nerf<sup>14</sup> and  
rinde;<sup>15</sup>  
And ay the peple cryde, "Here cometh our  
joye,  
And, next his brother, holdere up of Troye!"

For which he wex a litel reed for shame, 645  
When he the peple up-on him herde cryen,  
That to biholde it was a noble game,  
How sobrelliche he caste down his yen.  
Cryseyda gan al his chere aspyen,

<sup>1</sup> the shout <sup>2</sup> crowd <sup>3</sup> household <sup>4</sup> lattice <sup>5</sup> must  
<sup>6</sup> gate <sup>7</sup> where <sup>8</sup> chain <sup>9</sup> companies <sup>10</sup> gear, equip-  
ment <sup>11</sup> active <sup>12</sup> cut through <sup>13</sup> pierced <sup>14</sup> sinew  
<sup>15</sup> hide

And leet <sup>1</sup> so softe it in hir herte sinke, 650  
That to hir-self she seyde, "Who yaf <sup>2</sup> me  
drinke?" <sup>3</sup>

For of hir owene thought she wex al reed,  
Remembringe hir right thus, "Lo, this is he  
Which that myn uncle swereth he moot be  
deed," <sup>4</sup>

But <sup>5</sup> I on him have mercy and pitee," 655  
And with that thought, for pure a-shamed, <sup>6</sup>  
she

Gan in hir heed to pulle, and that as faste,  
Why! he and al the peple for-by paste,

And gan to caste and rolen up and doun  
With-inne hir thought his excellent prowesse,  
And his estat, and also his renoun, 661  
His wit, his shap, and eek his gentillesse,  
But most hir favour was for <sup>7</sup> his distresse  
Was al for hir, and thoughte it was a routhe <sup>8</sup>  
To sleen <sup>9</sup> swich oon, if that he mente trouthe

Now mighte some envyous jangle thus, 666  
"This was a sodeyn love, how mighte it be  
That she so lightly lovede Troilus  
Right for the firste sighte, ye, pardee?" <sup>10</sup>  
Now who-so seyeth so, mote <sup>11</sup> he never  
thee! <sup>12</sup> 670

For everything, a ginning <sup>13</sup> hath it nede  
Er al be wrought, with-outen any drede.

For I sey nought that she so sodeynly  
Yaf <sup>14</sup> him her love, but that she gan enclyne  
To lyk him first, and I have told yow why;  
And after that, his manhood and his pyne 676  
Made love with-inne hir herte for to myne,  
For which, by proces and by good servyse,  
He gat hir love, and in no sodeyn wyse.

\* \* \* \* \*

#### FROM BOOK V

\* \* \* \* \*

The morwe <sup>15</sup> com, and goostly <sup>16</sup> for to speke,  
This Diomede is come un-to Criseyde, 1031  
And shortly, lest that ye my tale breke,  
So wel he for him-selve spak and seyde,  
That alle hir sykes <sup>17</sup> sore adoun he leyde.  
And fynally, the sothe for to seyne, 1035  
He refte <sup>18</sup> hir of the grete <sup>19</sup> of al hir payne.

<sup>1</sup> let <sup>2</sup> gave <sup>3</sup> a potion <sup>4</sup> must die <sup>5</sup> unless <sup>6</sup> for  
very shame <sup>7</sup> because <sup>8</sup> pity <sup>9</sup> slay <sup>10</sup> may <sup>11</sup> thrive  
<sup>12</sup> beginning <sup>13</sup> morrow <sup>14</sup> spiritually <sup>15</sup> sighs <sup>16</sup> de-  
prived <sup>17</sup> great (most)

And after thi.. the story telleth us,  
That she him yaf <sup>1</sup> the faire baye stede,  
The which she ones wan of Troilus,  
And eek <sup>2</sup> a broche (and that was litel nede)  
That Troilus was, she yaf <sup>1</sup> this Diomede.  
And eek, the bet <sup>3</sup> from sorwe him to releve,  
She made him were <sup>4</sup> a pencil <sup>5</sup> of hir sleve  
1043

I finde eek in the stories elles-where.  
Whan through the body hurt was Diomede  
Of <sup>6</sup> Troilus, tho weep <sup>7</sup> she many a tere,  
Whan that she saugh his wyde woundes  
blede; 1047  
And that she took to kepen him good hede;  
And for to hele him of his sorwes smerte,  
Men seyn, I not, <sup>8</sup> that she yaf him hir herte.

But trewely, the story telleth us, 1051  
Ther made never womman more wo  
Than she, whan that she falsed Troilus  
She seyde, "Allas! for now is clene a-go <sup>9</sup>  
My name of trouthe in love, for ever-mo!  
For I have falsed oon the gentileste 1056  
That ever was, and oon the worthieste!

"Allas, of me, un-to the worldes ende,  
Shal neither been y-written nor y-songe  
No good word, for thise bokes wol me shende <sup>10</sup>  
O, rolled shal I been on many a tonge; 1061  
Through-out the world my belle shal be ronge;  
And wommen most wol hate me of alle.  
Allas, that swich a cas me sholde falle <sup>11</sup>

"They wol seyn, in as muche as in me is  
I have hem <sup>12</sup> don dishonour, weylaway! 1066  
Al be I not the firste that dide amis,  
What helpeth that to do <sup>13</sup> my blame away?  
But sin <sup>14</sup> I see there is no better way,  
And that to late is now for me to rewe, <sup>15</sup> 1070  
To Diomede algate <sup>16</sup> I wol be trewe.

"But, Troilus, sin <sup>17</sup> I no better may,  
And sin <sup>18</sup> that thus departen ye and I,  
Yet preyre I God, so yeve <sup>19</sup> yow right good  
day  
As for the gentileste, trewely, 1075  
That ever I say, <sup>20</sup> to serven faithfully,  
And best can ay his lady <sup>21</sup> honour kepe:" —  
And with that word she brast <sup>22</sup> anon <sup>23</sup> to  
wepe.

<sup>1</sup> gave <sup>2</sup> also <sup>3</sup> better <sup>4</sup> wear <sup>5</sup> pencil, small flag  
<sup>6</sup> by <sup>7</sup> then wept <sup>8</sup> know not <sup>9</sup> gone <sup>10</sup> shame  
<sup>11</sup> them <sup>12</sup> put <sup>13</sup> since <sup>14</sup> repent <sup>15</sup> at any rate  
<sup>16</sup> give <sup>17</sup> saw <sup>18</sup> lady's <sup>19</sup> burst <sup>20</sup> at once

"And certes, yow ne haten shal I never,  
And freendes love, that shal ye han of me,  
And my good word, al<sup>1</sup> mighte I liven ever.  
And trewely, I wolde sory be 1082  
For to seen yow in adversitee.  
And gilteles, I woot<sup>2</sup> wel, I yow leve;<sup>3</sup>  
But al shal passe; and thus take I my  
leve." 1085

But trewely, how longe it was bitwene,  
That she for-sook him for this Diomedee,  
Ther is non auctor telleth it, I wene.<sup>4</sup>  
Take every man now to his bokes hede;  
He shal no terme finden, out of drede.<sup>5</sup> 1090  
For though that he bigan to wowe hir sone,  
Er he hir wan, yet was ther more to done.<sup>6</sup>

## THE CANTERBURY TALES

## FROM THE PROLOGUE

Whan that Aprille with hise shoures soote<sup>7</sup>  
The droghte of Marche hath perced to the  
roote

And bathed every veyne<sup>8</sup> in swich<sup>9</sup> licour  
Of which vertu engendred is the flour;  
Whan Zephirus eek with his swete breeth 5  
Inspired hath in every holt<sup>10</sup> and heeth  
The tendre croppes,<sup>11</sup> and the yonge sonne  
Hath in the Ram his halfe cours<sup>12</sup> y-ronne,  
And smale foweles<sup>13</sup> maken melodye  
That slepen al the nyght with open eye, —  
So priketh hem Nature in hir corages,<sup>14</sup> — 11  
Thanne longen folk to goon on pilgrimages,  
And palmeres for to seken straunge strondes,<sup>15</sup>  
To ferne halwes,<sup>16</sup> kowthe<sup>17</sup> in sondry londes,  
And specially, from every shires ende 15  
Of Engelond, to Caunterbury they wende,  
The hooly blisful martir for to seke,  
That hem hath holpen whan that they were  
seeke.

Bifil<sup>18</sup> that in that seson on a day,  
In Southwerk at the Tabard as I lay, 20  
Redy to wenden on my pilgrimage  
To Caunterbury with ful devout corage,<sup>19</sup>  
At nyght was come into that hostelrye  
Wel<sup>20</sup> nyne-and-twenty in a compaignye,  
Of sondry folk, by aventure<sup>21</sup> y-falle 25

In felaweshipe, and pilgrimes were they alle,  
That toward Caunterbury wolden ryde.  
The chambres and the stables weren wyde,  
And wel we weren esed atte beste.<sup>1</sup>  
And, shortly, whan the sonne was to reste, 30  
So hadde I spoken with hem everychon,  
That I was of hir felaweshipe anon,  
And made forward<sup>2</sup> erly for to ryse,  
To take oure wey, ther-as I yow devyve.<sup>3</sup>

But natheles, whil I have tyme and space,  
Er that I ferther in this tale pace, 36  
Me thynketh it accordaunt to resoun  
To telle yow al the condicioun<sup>4</sup>  
Of ech of hem, so as it semed me,  
And whiche<sup>5</sup> they weren and of what degree,  
And eek in what array that they were inne;  
And at a knyght than wol I first bigynne 42

A Knyght ther was and that a worthy man,  
That fro the tyme that he first bigan  
To riden out, he lovede chivalrie, 45  
Trouthe and honour, fredom and curteisie.  
Ful worthy was he in his lordes werre,  
And thereto<sup>6</sup> hadde he riden, no man ferre,<sup>7</sup>  
As wel in Cristendom as in hethenesse,  
And ever honoured for his worthynesse 50  
At Alisaundre he was whan it was wonne;  
Ful ofte tyme he hadde the bord bigonne<sup>8</sup>  
Aboven alle nacions in Pruce.<sup>9</sup>  
In Lettow<sup>10</sup> hadde he reysed<sup>11</sup> and in Ruce,<sup>12</sup>  
No Cristen man so ofte of his degree.<sup>13</sup> 55  
In Gernade<sup>14</sup> at the seege eek hadde he be  
Of Algezir, and riden in Belmarye.<sup>15</sup>  
At Lyeys<sup>16</sup> was he, and at Satalye,<sup>16</sup>  
Whan they were wonne; and in the Grete  
See<sup>17</sup>

At many a noble armee<sup>18</sup> hadde he be. 60  
At mortal batailles hadde he been fiftene,  
And foughten for oure feith at Tramysene<sup>16</sup>  
In lystes thries, and ay slayn his foo.  
This ilke<sup>19</sup> worthy knyght hadde been also  
Sontyme with the lord of Palatye<sup>16</sup> 65  
Agayn<sup>20</sup> another hethen in Turkye;  
And evermoore he hadde a sovereyn prys.<sup>21</sup>  
And though that he were worthy, he was wys,  
And of his port<sup>22</sup> as meeke as is a mayde.  
He never yet no vileynye<sup>23</sup> ne sayde 70

<sup>1</sup> made comfortable <sup>2</sup> agreement <sup>3</sup> describe  
<sup>4</sup> character <sup>5</sup> what sort <sup>6</sup> besides <sup>7</sup> farther <sup>8</sup> begun  
the board (sat at the head of the table) <sup>9</sup> Prussia  
<sup>10</sup> Lithuania <sup>11</sup> made expeditions <sup>12</sup> Russia <sup>13</sup> rank  
<sup>14</sup> Granada <sup>15</sup> A district in Africa. <sup>16</sup> Places in  
Asia Minor. <sup>17</sup> Mediterranean <sup>18</sup> armed expedition  
<sup>19</sup> same <sup>20</sup> against <sup>21</sup> high esteem <sup>22</sup> bearing <sup>23</sup> dis-  
courtesy

<sup>1</sup> although <sup>2</sup> know <sup>3</sup> abandon <sup>4</sup> think <sup>5</sup> without  
doubt <sup>6</sup> do <sup>7</sup> showers sweet <sup>8</sup> vein <sup>9</sup> such <sup>10</sup> forest  
<sup>11</sup> twigs <sup>12</sup> In April the sun's course lies partly in the  
zodiacal sign of the Ram and partly in that of the Bull.  
<sup>13</sup> birds <sup>14</sup> in their hearts <sup>15</sup> foreign strands <sup>16</sup> dis-  
tant shrines <sup>17</sup> known <sup>18</sup> it happened <sup>19</sup> heart <sup>20</sup> full  
<sup>21</sup> chance



In al his lyf unto no maner wight.  
He was a verray, parfit, gentil knyght.

But for to tellen yow of his array,  
His hors were goode, but he was nat gay;  
Of fustian<sup>1</sup> he wered a gypon<sup>2</sup> 75  
Al bismotered<sup>3</sup> with his habergeon;<sup>4</sup>  
For he was late y-come from his viage,<sup>5</sup>  
And wente for to doon his pilgrymage.

With hym ther was his sone, a yong Squier,  
A lovyere and a lusty bachelor, 80  
With lokkes crulle,<sup>6</sup> as<sup>7</sup> they were leyd in  
presse.

Of twenty year of age he was, I gesse.  
Of his stature he was of evene lengthe,<sup>8</sup>  
And wonderly delyvere<sup>9</sup> and greet of  
strengthe;

And he hadde been somtyme in chyvachye,<sup>10</sup>  
In Flaundes, in Artoys and Pycardye, 86  
And born hym weel, as of so litel space,  
In hope to stonden in his lady<sup>11</sup> grace.  
Embrouded was he, as it were a meede<sup>12</sup>  
Al ful of fresshe floures whyte and reede; 90  
Syngynge he was or floytynge<sup>13</sup> al the day;  
He was as fressh as is the monthe of May.  
Short was his gowne, with sleeves longe and  
wyde;

Wel coude he sitte on hors, and faire ryde;  
He coude songes make and wel endite,<sup>14</sup> 95  
Juste and eek daunce and weel purtreie and  
write.

So hoot he lovede that by nyghtertale<sup>15</sup>  
He sleep namore than dooth a nyghtyngale.  
Curteis he was, lowely and servysable,  
And carf<sup>16</sup> biforn his fader at the table. 100

A Yeman<sup>17</sup> hadde he,<sup>18</sup> and servants namo<sup>19</sup>  
At that tyme, for hym liste ride soo;  
And he was clad in cote and hood of grene;  
A sheef<sup>20</sup> of pocok<sup>21</sup> arwes bright and kene  
Under his belt he bar ful thirtily — 105  
Wel coude he dresse<sup>22</sup> his takel<sup>23</sup> yemanly;  
His arwes drouped noght with fetheres  
lowe<sup>24</sup> —

And in his hand he bar a myghty bowe.  
A not-beed<sup>25</sup> hadde he with a broun visage.  
Of woodcraft wel koude he al the usage. 110  
Upon his arm he bar a gay bracer,  
And by his syde a swerd and a bokeler,<sup>26</sup>

<sup>1</sup> coarse cloth <sup>2</sup> shirt <sup>3</sup> soiled <sup>4</sup> coat of mail  
<sup>5</sup> voyage <sup>6</sup> curly <sup>7</sup> as if <sup>8</sup> medium height <sup>9</sup> active  
<sup>10</sup> cavalry expeditions <sup>11</sup> lady's <sup>12</sup> meadow <sup>13</sup> whistling  
<sup>14</sup> compose <sup>15</sup> night-time <sup>16</sup> carved <sup>17</sup> yeoman  
<sup>18</sup> the knight <sup>19</sup> no more <sup>20</sup> bundle of twenty-four  
<sup>21</sup> peacock <sup>22</sup> take care of <sup>23</sup> equipment <sup>24</sup> worn and  
clipped short <sup>25</sup> closely cut hair <sup>26</sup> small shield

And on that oother syde a gay daggere  
Harneised wel and sharpe as point of spere;  
A Cristofre<sup>1</sup> on his brest of silver sheene;  
An horn he bar, the bawdryk<sup>2</sup> was of grene.  
A forster was he soothly, as I gesse. 117

Ther was also a Nonne, a Prioeresse,  
That of hir smylyng was ful symple and  
coy;<sup>3</sup>

Hire gretteste ooth was but by Seint Loy,<sup>4</sup>  
And she was cleped<sup>5</sup> madame Eglentyne. 121  
Ful weel she songe the service dyvyne,  
Entuned in hir nose ful semely;  
And Frenssh she spak ful faire and fetisly<sup>6</sup>  
After the scole of Stratford-atte-Bowe,<sup>7</sup> 125  
For Frenssh of Parys was to hire unknowe.  
At mete wel y-taught was she with-alle,  
She leet no morsel from hir lippes falle,  
Ne wette hir fyngres in hir sauce depe;  
Wel coude she carie a morsel and wel kepe  
That no drope ne fille upon hire breste 131  
In curteisie was set ful muchel hir leste.<sup>8</sup>  
Hire over-lippe wyped she so clene,  
That in hir coppe ther was no ferthyng sene  
Of grece, whan she dronken hadde hir  
draughte.

Ful semely after hir mete she raughte,<sup>9</sup> 136  
And sikerly<sup>10</sup> she was of greet desport,<sup>11</sup>  
And ful plesaunt and ameyable of port,<sup>12</sup>  
And peyned hire<sup>13</sup> to countrefete<sup>14</sup> cheere<sup>15</sup>  
Of court, and been estatlich<sup>16</sup> of manere, 140  
And to ben holden digne<sup>17</sup> of reverence.  
But, for to speken of hire conscience,  
She was so charitable and so pitous  
She wolde wepe if that she saugh<sup>18</sup> a mous  
Caught in a trappe, if it were deed or bledde.  
Of smale houndes<sup>19</sup> hadde she, that she fedde  
With rosted flessch, or milk and wastel-breed,<sup>20</sup>  
But sore wepte she, if oon of hem were deed,<sup>21</sup>  
Or if men<sup>22</sup> smoot it with a yerde<sup>23</sup> smerte;<sup>24</sup>  
And al was conscience and tendre herte. 150  
Ful semely<sup>25</sup> hir wympul<sup>26</sup> pynched<sup>27</sup> was;  
Hire nose tretys,<sup>28</sup> hir eyen greye as glas,  
Hir mouth ful smal and ther-to softe and reed;  
But sikerly she hadde a fair forheed;  
It was almoost a spanne brood I trowe, 155  
For, hardily,<sup>29</sup> she was nat undergrowe.

<sup>1</sup> an image of his patron saint <sup>2</sup> cord <sup>3</sup> quiet  
<sup>4</sup> By St. Eligius, a very mild oath <sup>5</sup> named  
<sup>6</sup> skilfully <sup>7</sup> A convent near London. <sup>8</sup> pleasure  
<sup>9</sup> reached <sup>10</sup> certainly <sup>11</sup> good humour <sup>12</sup> bearing  
<sup>13</sup> exerted herself <sup>14</sup> imitate <sup>15</sup> fashions <sup>16</sup> dignified  
<sup>17</sup> worthy <sup>18</sup> saw <sup>19</sup> little dogs <sup>20</sup> cake bread <sup>21</sup> died  
<sup>22</sup> any one <sup>23</sup> stick <sup>24</sup> sharply <sup>25</sup> neatly <sup>26</sup> face-cloth  
<sup>27</sup> pinched, plaited <sup>28</sup> well-formed <sup>29</sup> certainly

Ful fetys <sup>1</sup> was hir cloke, as I was war; <sup>2</sup>  
 Of smal coral aboute hire arm she bar  
 A peire <sup>3</sup> of bedes gauded <sup>4</sup> al with grene,  
 And ther-on heng a brooch of gold ful sheene, <sup>5</sup>  
 On which ther was first write a crowned A,  
 And after *Amor vincit omnia*. 162

Another Nonne with hire hadde she,  
 That was hire chapeleyne; and Preestes thre.

A Monk ther was, a fair for the maistrie, <sup>6</sup>  
 An outridere that lovede venerie, <sup>7</sup> 166  
 A manly man, to been an abbot able.  
 Ful many a deyttee <sup>8</sup> hors hadde he in stable,  
 And whan he rood, men myghte his brydel  
 heere

Gynglen in a whistlyng wynd as cleere 170  
 And eek as loude as dooth the chapel-belle  
 Ther-as this lord was kepere of the celle. <sup>9</sup>  
 The reule of Saint Maure or of Saint Beneit,  
 By-cause that it was old and som-del streit <sup>10</sup>—  
 This ilke monk leet olde thynges pace 175  
 And heeld after the newe world the space.

He yaf nat of that text a pulled <sup>11</sup> hen  
 That seith that hunters beth nat hooly men,  
 Ne that a monk when he is reccheles <sup>12</sup>  
 Is likned til a fissh that is waterlees; 180  
 This is to seyn, a monk out of his cloystre  
 But thilke text heeld he nat worth an oystre;  
 And I seyde his opinioun was good;  
 What sholde he studie and make hym-selven  
 wood, <sup>13</sup>

Upon a book in cloystre alwey to poure, 185  
 Or swynken <sup>14</sup> with his handes and labour  
 As Austyn bit? <sup>15</sup> How shal the world be  
 served?

Lat Austyn have his swynk <sup>14</sup> to him reserved.  
 Therefore he was a pricasour <sup>16</sup> aright;  
 Grehoundes he hadde, as swift as fowel in flight:  
 Of prikyng <sup>17</sup> and of huntyng for the hare 191  
 Was al his lust, <sup>18</sup> for no cost wolde he spare.  
 I seigh <sup>19</sup> his sleeves purfled <sup>20</sup> at the hond  
 With grys, <sup>21</sup> and that the fyneste of a lond;  
 And for to festne his hood under his chyn 195  
 He hadde of gold y-wroght a curious pyn;  
 A love-knotte in the gretter ende ther was.  
 His heed was balled, that shoon as any glas,  
 And eek his face as it hadde been enoynt.  
 He was a lord ful fat and in good poynt; <sup>22</sup>

Hise eyen stepe <sup>1</sup> and rollynge in his heed,  
 That stemed <sup>2</sup> as a forneys of a leed; <sup>3</sup>  
 His bootes souple, his hors in greet estaat.  
 Now certainly he was a fair prelaat  
 He was nat pale, as a forpynd <sup>4</sup> goost; 205  
 A fat swan loved he best of any roost.  
 His palfrey was as broun as is a berye.

A Frere ther was, a wantown and a merye,  
 A lymytour, <sup>5</sup> a ful solempne <sup>6</sup> man.  
 In alle the ordres foure <sup>7</sup> is noon that can <sup>8</sup>  
 So muchel of daliaunce and fair langage; 211  
 He hadde maad ful many a mariage  
 Of yonge women at his owene cost.  
 Unto his ordre he was a noble post;  
 Ful wel biloved and famulier was he 215  
 With frankeleyns <sup>9</sup> over-al in his contree;  
 And eek with worthy women of the toun,  
 For he hadde power of confessioun,  
 As seyde hym-self, moore than a curat,  
 For of his ordre he was licenciat. 220  
 Ful swetely herde he confessioun,  
 And plesaunt was his absolucioun.  
 He was an esy man to yeve penaunce  
 Ther-as <sup>10</sup> he wiste <sup>11</sup> to have a good pit-  
 aunce; <sup>12</sup>

For unto a povre ordre for to yive 225  
 Is signe that a man is wel y-shryve.  
 For, if he <sup>13</sup> yaf, he <sup>14</sup> dorste make avaunt  
 He wiste that a man was repentaunt;  
 For many a man so harde is of his herte  
 He may nat wepe al-thogh hym soore smerte.  
 Therefore instede of wepyng and preyeres  
 Men moote yeve silver to the povre freres.  
 His typet was ay farsed <sup>15</sup> full of knyves 233  
 And pynnes, for to yeven faire wyves.  
 And certainly he hadde a murye <sup>16</sup> note; 235  
 Wel coude he synge and pleyen on a rote; <sup>17</sup>  
 Of yeddynges <sup>18</sup> he bar outrely the pris.  
 His nekke whit was as the flour-de-lys;  
 Ther-to he strong was as a champion.  
 He knew the tavernes well in every toun 240  
 And everich hostiler and tappestere <sup>19</sup>  
 Bet <sup>20</sup> than a lazar <sup>21</sup> or a beggestere; <sup>22</sup>  
 For unto swich a worthy man as he  
 Accorded nat, as by his facultee.  
 To have with sike lazars aqueyntaunce; 245  
 It is nat honeste, <sup>23</sup> it may nat avaunce

<sup>1</sup> well-made <sup>2</sup> as I perceived <sup>3</sup> set <sup>4</sup> Every  
 elevenith bead was a large green one. <sup>5</sup> beautiful  
<sup>6</sup> an extremely fine one <sup>7</sup> hunting <sup>8</sup> fine <sup>9</sup> A  
 cell is a branch monastery. <sup>10</sup> strict <sup>11</sup> plucked  
<sup>12</sup> vagabond <sup>13</sup> crazy <sup>14</sup> work <sup>15</sup> bids <sup>16</sup> hunter  
<sup>17</sup> tracking <sup>18</sup> pleasure <sup>19</sup> saw <sup>20</sup> edged <sup>21</sup> grey fur  
<sup>22</sup> en bon point, fleshy

<sup>1</sup> large <sup>2</sup> gleamed <sup>3</sup> cauldron <sup>4</sup> tortured to death  
<sup>5</sup> licensed to beg in a certain district <sup>6</sup> imposing  
<sup>7</sup> Dominican, Franciscan, Carmelite and Austin  
 friars. <sup>8</sup> knows <sup>9</sup> rich farmers <sup>10</sup> where <sup>11</sup> knew  
<sup>12</sup> pittance, gift <sup>13</sup> the man <sup>14</sup> the friar <sup>15</sup> stuffed  
<sup>16</sup> merry <sup>17</sup> fiddle <sup>18</sup> popular songs <sup>19</sup> bar-maid  
<sup>20</sup> better <sup>21</sup> beggar <sup>22</sup> female beggar <sup>23</sup> becoming

For to deelen with no swiche poraille,<sup>1</sup>  
 But al with riche and selleres of vitaille,  
 And over-al,<sup>2</sup> ther-as<sup>3</sup> profit sholde arise  
 Curteis he was and lowely of servyse. 250  
 Ther nas no man nowher so vertuous;<sup>4</sup>  
 He was the beste beggere in his hous,  
 For thogh a wydwe hadde noght a sho,<sup>5</sup>  
 So plesaunt was his *In principio*,<sup>6</sup>  
 Yet wolde he have a ferthyng<sup>7</sup> er he wente:  
 His purchas<sup>8</sup> was wel bettre than his rente.<sup>9</sup>  
 And rage he koude, as it were right a whelp.<sup>10</sup>  
 In love-dayes<sup>11</sup> ther coude he muchel helpe,  
 For there he was nat lyk a cloysterer  
 With a thredbare cope, as is a povre scoler,  
 But he was lyk a maister, or a pope; 261  
 Of double worstede was his semi-cope,<sup>12</sup>  
 That rounded as a belle, out of the presse.<sup>13</sup>  
 Somwhat he lipped for his wantownesse,<sup>14</sup>  
 To make his Englissh swete upon his tonge,  
 And in his harpyng, whan that he hadde  
 songe, 266

Hise eyen twynkled in his heed aryght  
 As doon the sterres in the frosty nyght.  
 This worthy lymytour was cleped Huberd.

A Marchant was ther with a forked berd,  
 In mottelee,<sup>15</sup> and hye on horse he sat; 271  
 Upon his heed a Flaundrish bever hat,  
 His botes clasped faire and fetisly,<sup>16</sup>  
 His resons<sup>17</sup> spak he ful solempnely,<sup>18</sup>  
 Souning<sup>19</sup> alway thencrees<sup>20</sup> of his winning.  
 He wolde the see were kept for anything<sup>21</sup>  
 Betwixe Middelburgh and Orewelle.  
 Wel coude he in eschaunge<sup>22</sup> sheeldes<sup>23</sup> selle.  
 This worthy man ful well his wit bisette;<sup>24</sup>  
 Ther wiste<sup>25</sup> no wight that he was in dette,  
 So estatly was he of his governaunce 281  
 With his bargaynes and with his chevisaunce.<sup>26</sup>  
 For sothe he was a worthy man withalle,  
 But sooth to seyn,<sup>27</sup> I noot<sup>28</sup> how men him  
 calle.

A Clerk ther was of Oxenford also 285  
 That unto logyk hadde longe y-go.  
 As leene was his hors as is a rake,  
 And he nas nat right fat, I undertake,

But looked holwe<sup>1</sup> and ther-to<sup>2</sup> sobrelly.  
 Ful thredbare was his overeste courtpey,<sup>3</sup> 290  
 For he hadde geten hym yet no benefice,  
 Ne was so worldly for to have office;  
 For hym was levere<sup>4</sup> have at his beddes heed  
 Twenty bookes clad in blak or reed  
 Of Aristotle and his philosophie 295  
 Than robes riche, or fithele,<sup>5</sup> or gay sautrie.<sup>6</sup>  
 But al be that he was a philosophre,  
 Yet hadde he but litel gold in cofre;  
 But al that he myghte of his freendes hente  
 On bookes and his lernynge he it spente, 300  
 And bisily gan for the soules preye  
 Of hem that gaf hym wher-with to scoleye<sup>6</sup>  
 Of studie took he moost cure<sup>7</sup> and moost  
 heede;

Noght o word spak he moore than was neede,  
 And that was seyed in forme and reverence,  
 And short and quyck and ful of hy sentence.<sup>8</sup>  
 Sowynge in<sup>9</sup> moral vertu was his speche,  
 And gladly wolde he lerne and gladly teche.

A Sergeant of the Lawe, war<sup>10</sup> and wys,  
 That often hadde been at the parvys,<sup>11</sup> 310  
 Ther was also, ful riche of excellence.  
 Discreet he was, and of greet reverence —  
 He semed swich, his wordes weren so wyse.  
 Justice he was ful often in assyse,<sup>12</sup>  
 By patente, and by pleyn<sup>13</sup> commissioun; 315  
 For his science, and for his heigh renoun,  
 Of fees and robes hadde he many oon.  
 So greet a purchasour<sup>14</sup> was nowher noon;  
 Al was fee simple to him in effect,  
 His purchasing mighte nat been infect.<sup>15</sup> 320  
 Nowher so bisy a man as he ther nas,<sup>16</sup>  
 And yet he semed bisier than he was.  
 In termes hadde he caas<sup>17</sup> and domes<sup>18</sup> alle  
 That from the tyme of king William were  
 falle.

Therto he coude endyte and make a thing,<sup>19</sup>  
 Ther coude no wight pinche at<sup>20</sup> his wryting;  
 And every statut coude he pleyn<sup>21</sup> by rote.<sup>22</sup>  
 He rood but hoornly in a medlee<sup>23</sup> cote  
 Girt with a ceint<sup>24</sup> of silk, with barres smale;  
 Of his array telle I no lenger tale. 330

A Frankeleyn<sup>25</sup> was in his compaignye;  
 Whit was his berd as is the dayesye;

<sup>1</sup> poor folk <sup>2</sup> everywhere <sup>3</sup> where <sup>4</sup> full of good qualities <sup>5</sup> shoe <sup>6</sup> *St. John* i, 1, used as a greeting <sup>7</sup> bit <sup>8</sup> gettings <sup>9</sup> what he paid for his begging privileges or his regular income <sup>10</sup> puppy <sup>11</sup> arbitration days <sup>12</sup> short cape <sup>13</sup> the press in which the semi-cope was kept. <sup>14</sup> jollity <sup>15</sup> a sober grey <sup>16</sup> neatly <sup>17</sup> remarks, declarations <sup>18</sup> pompously <sup>19</sup> sounding, proclaiming <sup>20</sup> the increase <sup>21</sup> at any cost <sup>22</sup> exchange <sup>23</sup> French coins, sous <sup>24</sup> employed <sup>25</sup> knew <sup>26</sup> borrowing <sup>27</sup> say <sup>28</sup> don't know

<sup>1</sup> hollow <sup>2</sup> besides <sup>3</sup> outer short coat <sup>4</sup> he had rather <sup>5</sup> musical instrument <sup>6</sup> go to school <sup>7</sup> care <sup>8</sup> meaning <sup>9</sup> tending to <sup>10</sup> cautious <sup>11</sup> the porch of St Paul's, where lawyers met clients <sup>12</sup> court of assize <sup>13</sup> full <sup>14</sup> conveyancer <sup>15</sup> invalidated <sup>16</sup> was not <sup>17</sup> cases <sup>18</sup> decisions <sup>19</sup> compose and draw up a document <sup>20</sup> find a defect in <sup>21</sup> fully <sup>22</sup> by heart <sup>23</sup> sober grey <sup>24</sup> girdle <sup>25</sup> rich landowner

Of his complexioun <sup>1</sup> he was sangwyn.  
 Wel loved he by the morwe <sup>2</sup> a sope <sup>3</sup> in  
 wyn;  
 To lyven in delit was evere his wone, <sup>4</sup> 335  
 For he was Epicurus owne sone,  
 That heeld opinioun that pleyen delit  
 Was verrailly felicittee parfit.  
 An housholdere, and that a greet, was he;  
 Seint Julian <sup>5</sup> he was in his contree; 340  
 His breed, his ale, was alwey after oon; <sup>6</sup>  
 A bettre envyned <sup>7</sup> man was no-wher noon.  
 Withoute bake-mete <sup>8</sup> was nevere his hous,  
 Of fissh and flessch, and that so plentevous  
 It snewed <sup>9</sup> in his hous of mete and drynke,  
 Of alle deyntees that men coude thynke. 346  
 After the sondry sesons of the yeer,  
 So chaunged he his mete and his soper.  
 Ful many a fat partrich hadde he in muwe, <sup>10</sup>  
 And many a breem <sup>11</sup> and many a luce <sup>12</sup> in  
 stuwe. <sup>12</sup> 350  
 Wo was his cook but-if <sup>13</sup> his sauce were  
 Poynaunt and sharpe, and redy al his geere.  
 His table dormant <sup>14</sup> in his halle alway  
 Stood redy covered al the longe day.  
 At sessionys ther was he lord and sire; 355  
 Ful ofte tyme he was knyght of the shire.  
 An anlaas, <sup>15</sup> and a gipsy <sup>16</sup> al of silk  
 Heeng at his girdel whit as morne milk.  
 A shirreve hadde he been and a countour; <sup>17</sup>  
 Was no-wher such a worthy vavasour. <sup>18</sup> 360  
 An haberdassher <sup>19</sup> and a carpenter,  
 A webbe, <sup>20</sup> a dyere, and a tapicer, <sup>21</sup>  
 And they were clothed alle in o liverie, <sup>22</sup>  
 Of a solempne and greet fraternitee.  
 Ful fresh and newe hir gere <sup>23</sup> apyked <sup>24</sup> was;  
 Hir knyves were y-chaped <sup>25</sup> noght with bras,  
 But al with silver; wrought ful clene and weel  
 Hir girdles and hir pouches everydeel.  
 Wel semed ech of hem a fair burgeys,  
 To sitten in a yeldhalle <sup>26</sup> on a deys. <sup>27</sup> 370  
 Everich, for the wisdom that he can, <sup>28</sup>  
 Was shaply for to been an alderman;  
 For catel <sup>29</sup> hadde they ynogh and rente, <sup>30</sup>  
 And eek hir wyves wolde it wel assente;

And elles certein were they to blame. 375  
 It is ful fair to been y-clept <sup>1</sup> *ma dame*,  
 And goon to vigilyes <sup>2</sup> al bifore,  
 And have a mantel roialliche y-bore.  
 A Cook they hadde with hem, <sup>3</sup> for the  
 nones <sup>4</sup>  
 To boille chiknes with the mary-bones 380  
 And poudre-marchant tart <sup>5</sup> and galingale. <sup>6</sup>  
 Wel coude he knowe a draughte of London  
 ale.  
 He coude roste, and sethe, <sup>7</sup> and broille, and  
 frye,  
 Maken mortreux, <sup>8</sup> and wel bake a pye.  
 But greet harm was it, as it thoughte me, 385  
 That on his shine <sup>9</sup> a mormal <sup>10</sup> hadde he.  
 For blankmanger, <sup>11</sup> that made he with the  
 beste  
 A Shipman was ther, wonynge <sup>12</sup> fer by  
 weste;  
 For aught I woot <sup>13</sup> he was of Dertemouthe.  
 He rood upon a rouncey <sup>14</sup> as he couthe, <sup>15</sup> 390  
 In a gowne of faldyng <sup>16</sup> to the knee.  
 A daggere hangynge on a laas <sup>17</sup> hadde he  
 Aboute his nekke under his arm adoun.  
 The hoothe somer hadde maad his hewe al  
 broun.  
 And certainly he was a good felawe; <sup>18</sup> 395  
 Ful many a draughte of wyn hadde he i-  
 drawe  
 Fro Burdeauxward, whil that the chapman <sup>19</sup>  
 sleep.  
 Of nyce conscience took he no keep. <sup>20</sup>  
 If that he faught, and hadde the hyer hond,  
 By water he sente hem hoom to every  
 lond. <sup>21</sup> 400  
 But of his craft to rekene wel his tydes,  
 His stremes <sup>22</sup> and his daungers hym bisides,  
 His herberwe and his moone, his lodemenage, <sup>23</sup>  
 Ther nas noon swich from Hulle to Cartage.  
 Hardy he was, and wys to undertake; <sup>24</sup> 405  
 With many a tempest hadde his berd been  
 shake;  
 He knew wel alle the havenes, as they were,  
 From Gootlond <sup>25</sup> to the Cape of Fynystere,

<sup>1</sup> temperament <sup>2</sup> in the morning <sup>3</sup> sop <sup>4</sup> custom  
<sup>5</sup> patron saint of hospitality <sup>6</sup> always of the same  
 quality <sup>7</sup> provided with wines <sup>8</sup> pasties <sup>9</sup> snowed  
<sup>10</sup> coop <sup>11</sup> a kind of fish <sup>12</sup> pond <sup>13</sup> unless <sup>14</sup> a per-  
 manent table <sup>15</sup> knife <sup>16</sup> pouch <sup>17</sup> treasurer <sup>18</sup> land-  
 holder <sup>19</sup> keeper of a shop for hats or furnishings  
<sup>20</sup> weaver <sup>21</sup> upholsterer <sup>22</sup> one uniform <sup>23</sup> apparel  
<sup>24</sup> trimmed <sup>25</sup> sheathed <sup>26</sup> guild-hall <sup>27</sup> dais <sup>28</sup> knows  
<sup>29</sup> property <sup>30</sup> income

<sup>1</sup> called <sup>2</sup> meetings on the eve of saints' days  
<sup>3</sup> them <sup>4</sup> of the right sort, very skilful <sup>5</sup> a tart  
 flavouring powder <sup>6</sup> a root for flavouring <sup>7</sup> boil  
<sup>8</sup> chowders <sup>9</sup> shin <sup>10</sup> sore <sup>11</sup> minced capon with  
 sugar, cream, and flour <sup>12</sup> dwelling <sup>13</sup> know <sup>14</sup> hack-  
 ney <sup>15</sup> as well as he could <sup>16</sup> cheap cloth <sup>17</sup> lace,  
 cord <sup>18</sup> goodfellow=rascal <sup>19</sup> merchant <sup>20</sup> heed  
<sup>21</sup> threw them into the sea <sup>22</sup> currents <sup>23</sup> steersman-  
 ship <sup>24</sup> skilful in his plans <sup>25</sup> Denmark

And every cryke<sup>1</sup> in Britaigne and in  
Spayne.

His barge y-cleped was the Maudelayne. 410

With us ther was a Doctour of Phisyk,  
In al this world ne was ther noon him lyk  
To speke of <sup>2</sup> phisik and of surgerye;  
For he was grounded in astronomye.  
He kepte his pacient a ful greet del 415  
In houres, by his magik naturel.

Wel coude he fortunen the ascendent  
Of his images for his pacient.<sup>3</sup>

He knew the cause of everich maladye,  
Were it of hoot or cold, or moiste, or drye,  
And where engendred, and of what humour; <sup>4</sup>  
He was a verrey,<sup>5</sup> parfyt practisour.

The cause y-knowe, and of his harm the rote,<sup>6</sup>

Anon he yaf the seke man his bote.<sup>7</sup>

Ful redy hadde he his apothecaries, 425

To sende him drogges and his letuaries,<sup>8</sup>

For ech of hem made oother for to winne;

Hir frendschipe nas nat newe to bigunne.

Wel knew he the olde Esculapius,<sup>9</sup>

And Deiscorides, and eek Rufus; 430

Old Ypocras, Haly, and Galien;

Serapion, Razis, and Avicen,

Averrois, Damascien, and Constantyn;

Bernard, and Gatesden, and Gilbertyn.

Of his diete mesurable was he, 435

For it was of no superfluitee,

But of greet norissing and digestible.

His studie was but litel on the Bible.

In sangwin <sup>10</sup> and in pers <sup>11</sup> he clad was al,

Lyned with taffata <sup>12</sup> and with sendal; <sup>12</sup> 440

And yet he was but esy <sup>13</sup> of dispence; <sup>14</sup>

He kepte that he wan in pestilence.<sup>15</sup>

For gold in phisik is a cordial,<sup>16</sup>

Therfor he lovede gold in special.

A Good-wif was ther of biside Bathe, 445

But she was som-del deaf and that was

scathe.<sup>17</sup>

Of clooth-makyng she hadde swich an haunt <sup>18</sup>

She passed hem of Ypres and of Gaunt.

In al the parisshes, wif ne was ther noon

That to the offryng bfore hire sholde goon;

And if ther dide, certeyn so wrooth was she  
That she was out of alle charitee. 452

Hir coverchiefs ful fyne weren of ground;

I dorste swere they weyeden ten pound,

That on a Sunday weren upon hir heed. 455

Hir hosen weren of fyn scarlet reed,

Ful streite y-teyd, and shoes ful moyste <sup>1</sup>

and newe.

Boold was hir face and fair and reed of hewe.

She was a worthy womman al hir lyve;

Housbondes at chirche dore she hadde fyve,

Withouten oother compaignye in youthe, 461

But ther-of nedeth nat to speke as nowthe.<sup>2</sup>

And thries hadde she been at Jerusalem;

She hadde passed many a straunge strem;

At Rome she hadde been and at Boloigne,

In Galice at Saint Jame, and at Coloigne; 466

She coude <sup>3</sup> muche of wandryng by the

weye:

Gat-tothed <sup>4</sup> was she, soothly for to seye

Upon an amblere esily she sat,

Y-wympled <sup>5</sup> wel, and on her heed an hat 470

As brood as is a bokeler or a targe; <sup>6</sup>

A foot-mantel <sup>7</sup> aboute hir hipis large,

And on hire feet a paire of spores sharpe.

In felawshipe wel coude she laughe and

carpe; 474

Of remedies of love she knew per chaunce,<sup>8</sup>

For she coude of that art the olde daunce.<sup>9</sup>

A good man was ther of religioun,

And was a povre Persoun of a toun;

But riche he was of hooly thought and werk;

He was also a lerned man, a clerk, 480

That Cristes gospel trewely wolde preche.

Hise parissshens devoutly wolde he teche;

Benygne he was and wonder diligent,

And in adversitee ful pacient;

And swich he was y-preved <sup>10</sup> ofte sithes.<sup>11</sup> 485

Ful looth were hym to cursen <sup>12</sup> for hise tithes,

But rather wolde he yeven, out of doute,

Unto his povre parissshens aboute,

Of his offryng and eek of his substaunce.

He coude in litel thyng have suffisaunce. 490

Wyd was his parisshe, and houses fer asonder,

But he ne lafte <sup>13</sup> nat for reyn ne thonder

In siknesse nor in meschief to visite

The ferreste <sup>14</sup> in his parisshe, muche and

lite,<sup>15</sup>

<sup>1</sup> creek, inlet <sup>2</sup> in regard to, if one is speaking of

<sup>3</sup> For ll. 415-18, on the use of astrology in treating patients, see the Notes. <sup>4</sup> For the humours as

related to diseases, see the Notes. <sup>5</sup> true <sup>6</sup> root,

cause <sup>7</sup> remedy <sup>8</sup> medicinal syrups <sup>9</sup> The men

named in ll. 420-34 were famous writers on medi-

cine, ancient and modern. <sup>10</sup> red <sup>11</sup> blue <sup>12</sup> light silk

<sup>13</sup> moderate <sup>14</sup> expenditure <sup>15</sup> the plague, <sup>16</sup> remedy

for heart-disease <sup>17</sup> harm <sup>18</sup> skill

<sup>1</sup> soft <sup>2</sup> at present <sup>3</sup> knew <sup>4</sup> teeth set wide apart,  
a sign that one will travel. <sup>5</sup> with a wimple about

her face <sup>6</sup> shield <sup>7</sup> riding-skirt <sup>8</sup> doubtless <sup>9</sup> This

is a slang phrase. <sup>10</sup> proved <sup>11</sup> times <sup>12</sup> excommuni-

cate <sup>13</sup> neglected <sup>14</sup> farthest <sup>15</sup> rich and poor

Upon his feet, and in his hand a staf. 495  
This noble ensample to his sheepe he gaf,  
That firste he wroghte and afterward he  
taughte.

Out of the gospel he tho<sup>1</sup> wordes caughte,  
And this figure he added eek<sup>2</sup> therto,  
That if gold ruste, what shal iren doo? 500  
For if a preest be foul, on whom we truste,  
No wonder is a lewed<sup>3</sup> man to ruste;  
And shame it is, if a prest take keep,<sup>4</sup>  
A [filthy] shepherde and a clene sheep.  
Wel oghte a preest ensample for to yewe 505  
By his clenness, how that his sheepe sholde  
lyve.

He sette nat his benefice to hyre  
And leet his sheep encombred in the myre,  
And ran to London unto Seint Poules  
To seken hym a chaunterie for soules, 510  
Or with a bretherhed to been withholde;<sup>5</sup>  
But dwelte at hoom and kepte wel his folde,  
So that the wolf ne made it nat myscarie;  
He was a shepherde, and noght a mercenarie.  
And though he hooly were and vertuous, 515  
He was to synful man nat despitous,<sup>6</sup>  
Ne of his speche daungerous<sup>7</sup> ne digne,<sup>8</sup>  
But in his techyng descreet and benygne;  
To drawen folk to hevne by fairnesse,  
By good ensample, this was his bisynesse.  
But it were any persone obstinat, 521  
What so he were, of heigh or lowe estat,  
Hym wolde he snybben<sup>9</sup> sharply for the  
nonys.<sup>10</sup>

A better preest I trowe that no-wher noon ys;  
He waited after no pompe and reverence, 525  
Ne maked him a spiced conscience,  
But Cristes loore, and his apostles twelve,  
He taughte, but first he folwed it hym-selve.

With him ther was a Plowman, was<sup>11</sup> his  
brother,  
That hadde y-lad<sup>12</sup> of dong ful many a  
fother,<sup>13</sup> 530

A trewe swinkere<sup>14</sup> and a good was he,  
Livinge in pees and parfit<sup>15</sup> charitee.  
God loved he best with al his hole herte  
At alle tymes, thogh him gamed or smerte,<sup>16</sup>  
And thanne his neighebour right as him-  
selve. 535  
He wolde thresshe, and ther-to dyke and  
delve,

For Cristes sake, for every povre wight,  
Withouten hyre, if it lay in his might.  
His tythes payed he ful faire and wel,  
Bothe of his propre<sup>1</sup> swink<sup>2</sup> and his catel.<sup>3</sup>  
In a tabard<sup>4</sup> he rood upon a mere 541  
Ther was also a Reve<sup>5</sup> and a Millere,  
A Somnour<sup>6</sup> and a Pardoner also,  
A Maunciple,<sup>7</sup> and my-self; ther were namo.  
The Millere was a stout carl for the nones,<sup>8</sup>  
Ful byg he was of brawn and eek of bones;  
That proved wel, for over-al<sup>9</sup> ther he cam,  
At wrastlyng he wolde have alwey the ram.<sup>10</sup>  
He was short-sholdred, brood, a thikke  
knarre.<sup>11</sup>

Ther nas no dore that he nolde heve of  
harre.<sup>12</sup>  
Or breke it at a rennyng with his heed. 551  
His berd, as any sowe or fox, was reed,  
And therto brood, as though it were a spade.  
Upon the cop<sup>13</sup> right of his nose he hade  
A werte, and theron stood a tuft of herys,<sup>14</sup>  
Reed as the bristles of a sowes erys;<sup>15</sup>  
His nosethirles<sup>16</sup> blake were and wyde.  
A sword and a bokeler bar he by his syde.  
His mouth as wyde was as a greet forneys;  
He was a jangler<sup>17</sup> and a goliardys,<sup>18</sup> 560  
And that was moost of synne and harlotries.  
Wel coude he stelen corn and tollen thries,  
And yet he hadde a thombe of gold,<sup>19</sup> pardee!  
A whit cote and a blew hood wered he;  
A baggepipe wel coude he blowe and sowne,  
And therewithal he broghte us out of towne.

A gentil Maunciple was ther of a temple,<sup>19</sup>  
Of which achatours<sup>20</sup> mighte take exemple  
For to be wyse in bying of vitaille. 569  
For whether that he payde, or took by taille,<sup>21</sup>  
Algate he wayted<sup>22</sup> so in his achat<sup>23</sup>  
That he was ay biforn<sup>24</sup> and in good stat.  
Now is nat that of God a ful fair grace,  
That swich a lewed<sup>25</sup> mannes wit shal pace<sup>26</sup>  
The wisdom of an heap of lerned men? 575  
Of maistres hadde he mo<sup>27</sup> than thryes ten,  
That were of lawe expert and curious;  
Of which ther were a doseyn in that hous,  
Worthy to been stiwardes of rente and lond  
Of any lord that is in Engelond, 580

<sup>1</sup> those <sup>2</sup> also <sup>3</sup> ignorant <sup>4</sup> heed <sup>5</sup> maintained  
<sup>6</sup> pitiless <sup>7</sup> overbearing <sup>8</sup> haughty <sup>9</sup> snub, rebuke  
<sup>10</sup> for the nonys means very, extremely <sup>11</sup> who was  
<sup>12</sup> carried <sup>13</sup> load <sup>14</sup> labourer <sup>15</sup> perfect <sup>16</sup> whether he  
was happy or unhappy

<sup>1</sup> own <sup>2</sup> labour <sup>3</sup> property <sup>4</sup> short sleeveless jacket  
<sup>5</sup> foreman of the laborers on a manor <sup>6</sup> bailiff of  
an ecclesiastical court <sup>7</sup> steward of a college or inn  
of court <sup>8</sup> for the nones means very, extremely  
<sup>9</sup> everywhere <sup>10</sup> the price <sup>11</sup> knot <sup>12</sup> heave off its  
hinges <sup>13</sup> end <sup>14</sup> ears <sup>15</sup> nostrils <sup>16</sup> loud talker  
<sup>17</sup> jester <sup>18</sup> As all honest millers have. <sup>19</sup> inn of court  
<sup>20</sup> buyers <sup>21</sup> tally, i.e. on credit <sup>22</sup> always he watched  
<sup>23</sup> purchase <sup>24</sup> ahead <sup>25</sup> ignorant <sup>26</sup> surpass <sup>27</sup> more

To make him live by his propre good,  
In honour dettelees, but he were wood,<sup>1</sup>  
Or live as scarsly<sup>2</sup> as him list desue,  
And able for to helpen al a shire 585  
In any cas that mighte falle or happe;  
And yit this maunciple sette hir aller cappe.<sup>3</sup>  
The Reeve was a sclendre colerik<sup>4</sup> man.

His berd was shave as ny as ever he can,  
His heer was by his eres round y-shorn;  
His top was dokked<sup>5</sup> lyk a preest biforn. 591  
Ful longe were his legges, and ful lene,  
Y-lyk a staf, ther was no calf y-sene.  
Wel coude he kepe a gerner<sup>6</sup> and a binne;  
Ther was noon auditour coude on him winne.  
Wel wiste he, by the droghte, and by the reyn,  
The yeldyng of his seed, and of his greyn. 596  
His lordes sheep, his neet,<sup>7</sup> his dayerye,  
His swyn, his hors, his stoor,<sup>8</sup> and his pultrye,  
Was hooly in this reves governing;  
And by his covenaut yaf the rekenyng<sup>9</sup> 600  
Sin<sup>10</sup> that his lord was twenty yeer of age,  
Ther coude no man bringe him in arrage<sup>11</sup>  
Ther nas baillif, ne herde,<sup>12</sup> ne other hyne,<sup>13</sup>  
That he ne knew his sleighte and his covyne;<sup>14</sup>  
They were adrad of him, as of the deeth. 605  
His wonyng<sup>15</sup> was ful fair up-on an heeth,  
With grene trees shadwed was his place;  
He coude better than his lord purchase.  
Ful riche he was astored prively;  
His lord wel coude he plesen subtilly, 610  
To yeve and lene him of his owne good,  
And have a thank, and yet a cote, and hood<sup>16</sup>  
In youthe he lerned hadde a good mistir;<sup>17</sup>  
He was a wel good wrighte, a carpenter.  
This reve sat up-on a ful good stot,<sup>18</sup> 615  
That was al pomely<sup>19</sup> grey, and highte Scot.  
A long surcote of pers<sup>20</sup> up-on he hade,  
And by his syde he bar a rusty blade.  
Of Northfolk was this reve of which I telle,  
Bisyde a toun men clepen Baldeswelle. 620  
Tukked<sup>21</sup> he was, as is a frere, aboute,  
And evere he rood the hindreste of our route.

A Somnour was ther with us in that place,  
That hadde a fyr-reed cherubynnes face,  
For sawceflem<sup>22</sup> he was, with eyen narwe,

\* \* \* \* \*

<sup>1</sup> crazy <sup>2</sup> economically <sup>3</sup> cheated them all (*slang*)  
<sup>4</sup> irascible <sup>5</sup> cut short <sup>6</sup> granary <sup>7</sup> cattle <sup>8</sup> stock  
of tools, etc. <sup>9</sup> rendered account <sup>10</sup> since <sup>11</sup> find  
him in arrears <sup>12</sup> herdsman <sup>13</sup> servant <sup>14</sup> whose  
craft and deceit he did not know <sup>15</sup> dwelling  
<sup>16</sup> lend his lord's own property to him and receive  
thanks and gifts <sup>17</sup> trade <sup>18</sup> cob <sup>19</sup> dappled <sup>20</sup> blue  
<sup>21</sup> his coat was tucked up with a girdle <sup>22</sup> pitted

With scalled<sup>1</sup> browes blake, and piled<sup>2</sup>  
berd;

Of his visage children were aferd.  
Ther nas quik-silver, litarge,<sup>3</sup> ne brimstoon,  
Boras,<sup>4</sup> ceruce,<sup>5</sup> ne oille of tartre noon, 630  
Ne oynement that wolde clense and byte,  
That him mighte helpen of his whelkes<sup>6</sup>  
whyte,

Ne of the knobbes sittinge on his chekes.  
Wel loved he garleek, oynons, and eek lekes,  
And for to drinken strong wyn, reed as blood.  
Thanne wolde he speke and crye, as he were  
wood.<sup>8</sup>

And when that he wel dronken hadde the  
wyn,

Than wolde he speke no word but Latyn.  
A fewe termes hadde he, two or thre,  
That he had lerned out of some decree; 640  
No wonder is, he herde it al the day;  
And eek ye knowen wel, how that a Jay  
Can clepen "Watte,"<sup>7</sup> as well as can the pope.  
But who-so coude in other thing him grope,<sup>8</sup>  
Thanne hadde he spent al his philosophye;  
Ay "*Questio quid iuris*,"<sup>9</sup> wolde he crye. 646

He was a gentil harlot<sup>10</sup> and a kynde;  
A better felawe<sup>11</sup> sholde men noight fynde;  
He wolde suffre for a quart of wyn  
A good felawe to have his [wikked sin] 650  
A twelf-month, and excuse him atte fulle,  
And prively a finch eek coude he pulle.<sup>12</sup>  
And if he fond owher<sup>13</sup> a good felawe,  
He wolde techen him to have non awe,  
In swich cas, of the erchedeknes curs,<sup>14</sup> 655  
But-if<sup>15</sup> a mannes soule were in his purs;<sup>16</sup>  
For in his purs he sholde y-punished be.  
"Purs is the erchedeknes helle," seyde he.

But wel I woot he lyed right in dede; 659  
Of cursing oghte ech guilty man him drede<sup>17</sup> —  
For curs wol slee, right as assoilling<sup>18</sup> saveth —  
And also war him of a *significavit*.<sup>19</sup>  
In daunger<sup>20</sup> hadde he at his owne gyse<sup>21</sup>  
The yonge girles<sup>22</sup> of the diocyse,  
And knew hir counseil,<sup>23</sup> and was al hir reed.<sup>24</sup>  
A gerland hadde he set up-on his heed, 666

<sup>1</sup> scurvy <sup>2</sup> scraggy <sup>3</sup> a lead ointment <sup>4</sup> borax  
<sup>5</sup> bumps <sup>6</sup> mad <sup>7</sup> call "Walter," as a parrot calls  
"Poll" <sup>8</sup> test <sup>9</sup> "The question is what is the  
law" <sup>10</sup> rascal <sup>11</sup> good fellow was *slang* for a "*dis-*  
*reputable person*" <sup>12</sup> *slang* for "*rob a greenhorn*."  
<sup>13</sup> anywhere <sup>14</sup> excommunication <sup>15</sup> unless <sup>16</sup> purse  
<sup>17</sup> be afraid <sup>18</sup> absolving <sup>19</sup> writ for arresting an  
excommunicated person <sup>20</sup> under his influence  
<sup>21</sup> way <sup>22</sup> young people of either sex <sup>23</sup> secrets  
<sup>24</sup> adviser

As greet as it were for an ale-stake; <sup>1</sup>  
A bokeler hadde he maad him of a cake.

With him ther rood a gentil Pardoner  
Of Rouncivale, his frend and his compeer, <sup>670</sup>  
That streight was comen fro the court of  
Rome.

Ful loude he song. 'Com hider, love, to me.'  
This somnour bar to him a stif burdoun, <sup>2</sup>  
Was nevere trompe <sup>3</sup> of half so greet a soun.  
This pardoner hadde heer as yelow as wex,  
But smothe it heng, as doth a strike of flex, <sup>4</sup>  
By vunces <sup>5</sup> henge his lokkes that he hadde,  
And ther-with he his shuldres overspradde,  
But thinne it lay, by colpons <sup>6</sup> oon and oon;  
But hood, for jolitee, <sup>7</sup> ne wered he noon, <sup>680</sup>  
For it was trussed up in his walet.

Him thoughte <sup>8</sup> he rood al of the newe jet; <sup>9</sup>  
Dischevele, save his cappe, he rood al bare.  
Swiche glaringe eyen hadde he as an hare.  
A vernice <sup>10</sup> hadde he sowed on his cappe. <sup>685</sup>  
His walet lay biforn him in his lappe,  
Bret-ful <sup>11</sup> of pardoun come from Rome al  
hoot.

A voys he hadde as smal as hath a goot.  
No berd hadde he, ne nevere sholde have,  
As smothe it was as it were late y-shave; <sup>690</sup>

\* \* \* \* \*

But of his craft, fro Berwik unto Ware, <sup>12</sup>  
Ne was ther swich another pardoner;  
For in his male <sup>13</sup> he hadde a pilwe-beer, <sup>14</sup>  
Which that, he seyde, was our lady veyl; <sup>15</sup>  
He seyde, he hadde a gobet <sup>16</sup> of the seyl <sup>17</sup>  
That Seynt Peter hadde, whan that he wente  
Up-on the see, til Iesu Crist him hente; <sup>18</sup>  
He hadde a croys <sup>19</sup> of latoun, <sup>20</sup> ful of stones,  
And in a glas he hadde pigges bones. <sup>700</sup>  
But with thise relikes, whan that he fond  
A povre person dwelling up-on lond, <sup>21</sup>  
Up-on a day he gat him more moneye  
Than that the person gat in monthes tweye.  
And thus with feyned flaterye and japes, <sup>22</sup> <sup>705</sup>  
He made the person and the peple his apes. <sup>23</sup>  
But trewely to tellen, atte laste,  
He was in chirche a noble ecclesiaste.

<sup>1</sup> a pole projecting from the wall of an inn  
and usually bearing a garland <sup>2</sup> accompani-  
ment <sup>3</sup> trumpet <sup>4</sup> hank of flax <sup>5</sup> small portions  
<sup>6</sup> handfuls <sup>7</sup> for sport <sup>8</sup> it seemed to him <sup>9</sup> new  
fashion <sup>10</sup> a duplicate of the handkerchief of St.  
Veronica, on which the face of Jesus was im-  
printed. <sup>11</sup> brimful <sup>12</sup> from one end of England to  
the other <sup>13</sup> bag <sup>14</sup> pillow-case <sup>15</sup> Our Lady's veil  
<sup>16</sup> bit <sup>17</sup> sail <sup>18</sup> seized <sup>19</sup> cross <sup>20</sup> brass <sup>21</sup> in the coun-  
try <sup>22</sup> tricks <sup>23</sup> fools

Wel coude he rede a lessoun or a storie,  
But alderbest <sup>1</sup> he song an offertorie, <sup>710</sup>  
For wel he wiste, whan that song was songe,  
He moste preche, and wel afyle <sup>2</sup> his tonge,  
To winne silver, as he ful wel coude;  
Therfore he song so meriely and loude.

Now have I toold you shortly, in a clause,  
Thestaat, tharray, the nombre, and eek the  
cause <sup>716</sup>

Why that assembled was this compaignye  
In Southwerk at this gentil hostelrye,  
That highte <sup>3</sup> the Tabard, faste by the Belle.  
But now is tyme to you for to telle <sup>720</sup>  
How that we baren us that ilke nyght,  
Whan we were in that hostelrie alyght;  
And after wol I telle of our viage <sup>4</sup>  
And al the remenaunt of oure pilgrimage.

But first, I pray yow of youre curteisye,  
That ye narette it nat <sup>5</sup> my vileynye, <sup>726</sup>  
Thogh that I pleynly speke in this mateere  
To telle yow hir wordes and hir cheere,  
Ne thogh I speke hir wordes proprely; <sup>7</sup>  
For this ye knowen al-so wel as I, <sup>730</sup>

Whoso shal telle a tale after a man,  
He moote reherce, as ny as evere he can,  
Everich a word, if it be in his charge,  
Al <sup>8</sup> speke he never so rudeliche and large, <sup>9</sup>  
Or ellis he moot telle his tale untrewe <sup>735</sup>  
Or feyne thyng, or fynde wordes newe,  
He may nat spare, althogh he were his  
brother,

He moot as wel seye o word as another.  
Crist spak hymself ful brode in hooly writ,  
And wel ye woot no vileynye <sup>10</sup> is it. <sup>740</sup>  
Eek Plato seith, whoso that can hym rede,  
"The wordes moote be cosyn <sup>11</sup> to the dede."

Also I prey yow to foryeve it me  
Al <sup>8</sup> have I nat set folk in hir degree  
Heere in this tale, as that they sholde stonde;  
My wit is short, ye may wel understonde. <sup>746</sup>  
Greet chiere made oure hoste us everichon, <sup>12</sup>  
And to the soper sette he us anon,  
And served us with vitaille at the beste;  
Strong was the wyn, and wel to drynke us  
leste. <sup>750</sup>

A semely man oure Hooste was with-alle  
For to han been a marshal in an halle.  
A large man he was, with eyen stepe, <sup>14</sup>  
A fairer burgeys was ther noon in Chepe; <sup>15</sup>

<sup>1</sup> best of all <sup>2</sup> polish, smooth <sup>3</sup> was called <sup>4</sup> jour-  
ney <sup>5</sup> do not ascribe it to <sup>6</sup> lack of breeding  
<sup>7</sup> accurately <sup>8</sup> although <sup>9</sup> coarsely <sup>10</sup> vulgarity  
<sup>11</sup> cousin <sup>12</sup> every one <sup>13</sup> it pleased us <sup>14</sup> big  
<sup>15</sup> Cheapside



Boold of his speche, and wys and wel y-taught,  
 And of manhod hym lakkede right naught.  
 Eek therto <sup>1</sup> he was right a myrie man, 757  
 And after soper pleyen he bigan,  
 And spak of myrthe amonges othere thynges,  
 Whan that we hadde maad our rekenynges;  
 And seyde thus: "Now, lordynges, trewely,  
 Ye been to me right welcome, hertely; 762  
 For by my trouthe, if that I shal nat lye,  
 I ne saugh this yeer so myrie a compaignye  
 At ones in this herberwe <sup>2</sup> as is now; 765  
 Fayn wolde I doon yow myrthe, wiste I how.<sup>3</sup>  
 And of a myrthe I am right now bythoght,  
 To doon yow ese, and it shal coste noght.

"Ye goon to Canterbury; God yow speede,  
 The blisful martir quite yow youre meede! <sup>4</sup>  
 And, wel I woot,<sup>5</sup> as ye goon by the weye,  
 Ye shapen yow to talen <sup>6</sup> and to pleye; 772  
 For trewely comfort ne myrthe is noon  
 To ride by the weye dounb as a stoon;  
 And therefore wol I maken yow disport, 775  
 As I seyde erst,<sup>7</sup> and doon yow som comfort.  
 And if you liketh alle, by oon assent,  
 Now for to stonden at my juggement,  
 And for to werken as I shal yow seye,  
 To-morwe, whan ye riden by the weye, 780  
 Now by my fader soule that is deed,  
 But <sup>8</sup> ye be myrie, I wol yeve yow myn heed!  
 Hoold up youre hond withouten moore  
 speche."

Oure conseil was nat longe for to seche;  
 Us thoughte it was noght worth to make it  
 wys, 785  
 And graunted hym withouten moore avys,<sup>9</sup>  
 And bad him seye his verdit, as hym leste.<sup>10</sup>

"Lordynges," <sup>11</sup> quod he, "now herkneth  
 for the beste,  
 But taak it nought, I prey yow, in desdeyn;  
 This is the poynt, to speken short and pleyn,  
 That ech of yow, to shorte with your weye,  
 In this viage shal telle tales tweye 792  
 To Caunterburyward, — I mean it so, —  
 And homward he shal tellen othere two,  
 Of adventures that whilom <sup>12</sup> han bifalle. 795  
 And which of yow that bereth hym beste of  
 alle,

That is to seyn, that telleth in this caas  
 Tales of best sentence <sup>13</sup> and moost solaaas,  
 Shal have a soper at oure aller cost,<sup>14</sup>  
 Heere in this place, sittynge by this post, 800

Whan that we come agayn fro Caunterbury.  
 And, for to make yow the moore mury,<sup>1</sup>  
 I wol myselfen gladly with yow ryde  
 Right at myn owne cost, and be youre gyde.  
 And whoso wole my juggement withseye<sup>2</sup> 805  
 Shal paye al that we spenden by the weye.  
 And if ye vouches-sauf that it be so,  
 Tel me anon, withouten wordes mo,  
 And I wol erly shape me <sup>3</sup> therfore."

This thyng was graunted, and oure othes  
 swore 810

With ful glad herte, and preyden hym also  
 That he woulde vouches-sauf for to do so,  
 And that he wolde been oure governour,  
 And of our tales juge and reportour, 815  
 And sette a soper at a certeyn pris,  
 And we wol reuled been at his devys  
 In heigh and lowe; and thus by oon assent  
 We been accorded to his juggement.  
 And therupon the wyn was fet <sup>4</sup> anon;  
 We dronken and to reste wente echon 820  
 Withouten any lenger tarynge.

Amorwe, whan that day bigan to sprynge,  
 Up roos oure Hoost and was oure aller cok,<sup>5</sup>  
 And gadrede us togidre alle in a flok,  
 And forth we riden, a litel moore than paas,<sup>6</sup>  
 Unto the Wateryng of Saint Thomas; 826  
 And there oure Hoost bigan his hors areste,  
 And seyde, "Lordynges, herkneth, if yow  
 leste!

Ye woot youre forward,<sup>7</sup> and I it yow re-  
 corde.

If even-song and morwe-song accorde, 830  
 Lat se now who shal telle the firste tale.

As evere mote I drynke wyn or ale,  
 Whoso be rebel to my juggement  
 Shal paye for all that by the wey is spent!  
 Now draweth cut, er that we ferrer twynne.<sup>8</sup>  
 He which that hath the shorteste shal bi-  
 gynne. 836

Sire Knyght," quod he, "my mayster and my  
 lord,

Now draweth cut, for that is myn accord.  
 Cometh neer," <sup>9</sup> quod he, "my lady Prioressse,  
 And ye, sire Clerk, lat be your shamefast-  
 nesse, 840

Ne studieth noght; ley hond to, every man."

Anon to drawn every wight bigan,  
 And, shortly for to tellen, as it was,  
 Were it by aventure, or sort,<sup>10</sup> or cas,<sup>11</sup>

<sup>1</sup> besides <sup>2</sup> inn <sup>3</sup> if I knew how <sup>4</sup> give you your  
 reward <sup>5</sup> know <sup>6</sup> tell tales <sup>7</sup> before <sup>8</sup> unless <sup>9</sup> con-  
 sideration <sup>10</sup> pleased him <sup>11</sup> gentlemen <sup>12</sup> formerly  
<sup>13</sup> meaning <sup>14</sup> cost of us all

<sup>1</sup> merry <sup>2</sup> gainsay <sup>3</sup> prepare myself <sup>4</sup> fetched  
<sup>5</sup> cock — *waked us all*. <sup>6</sup> a little faster than a  
 walk <sup>7</sup> agreement <sup>8</sup> farther depart <sup>9</sup> come nearer  
<sup>10</sup> fate <sup>11</sup> chance

The sothe is this, the cut fil to the knyght,  
Of which ful blithe and glad was every  
wyght: 846

And telle he moste his tale, as was resoun,  
By forward<sup>1</sup> and by composicioun,<sup>2</sup>  
As ye han herd; what nedeth wordes mo<sup>3</sup>  
And whan this goode man saugh that it was  
so, 850

As he that wys was and obedient  
To kepe his forward<sup>1</sup> by his free assent,  
He seyde, "Syn<sup>4</sup> I shal bigynne the game,  
What, welcome be the cut a<sup>4</sup> Goddes name!  
Now lat us ryde, and herkneþ what I seye"  
And with that word, we ryden forth oure  
weye;

And he bigan with right a myrie cheere 857  
His tale anon, and seyde in this manere.

\* \* \* \* \*

### A ROUNDEL

#### FROM THE PARLEMENT OF FOULES

*"Now welcom, somer, with thy sonne softe,  
That hast this wintres weders<sup>5</sup> over-shake,<sup>6</sup>  
And driven away the longe nightes blake!"*

Seynt Valentyn, that art ful hy on-lofte,<sup>7</sup>  
Thus singen smale foules<sup>8</sup> for thy sake: 5

*"Now welcom, somer, with thy sonne softe,  
That hast this wintres weders over-shake."*

Wel han<sup>9</sup> they cause for to gladen ofte,  
Sith<sup>3</sup> ech of hem recovered hath his make;<sup>10</sup>  
Ful blisful may they singen whan they wake:  
*"Now welcom, somer, with thy sonne softe,  
That hast this wintres weders over-shake,  
And driven away the longe nightes blake!"*

### BALADE DE BON CONSEYL

Fle fro the prees,<sup>11</sup> and dwelle with sothfast-  
nesse,<sup>12</sup>

Suffyce unto thy good, though hit be smal;  
For hord hath hate, and clymbing tikennesse,<sup>13</sup>  
Prees<sup>11</sup> hath envye, and wele blent overal;<sup>14</sup>  
Savour no more than thee bihove shal; 5  
Werk wel thy-self, that other folk canst rede;<sup>15</sup>  
And trouthe shal deliver, hit is no drede.<sup>16</sup>

<sup>1</sup> agreement <sup>2</sup> compact <sup>3</sup> since <sup>4</sup> in <sup>5</sup> storms  
<sup>6</sup> overturned <sup>7</sup> above <sup>8</sup> little birds <sup>9</sup> have <sup>10</sup> mate  
<sup>11</sup> the crowd <sup>12</sup> truth <sup>13</sup> insecurity <sup>14</sup> prosperity  
blinds everywhere <sup>15</sup> advise <sup>16</sup> doubt

AE

Tempest<sup>1</sup> thee noght al croked to redresse,  
In trust of hir<sup>2</sup> that turneth as a bal;  
Gret reste stant<sup>3</sup> in litel besinesse. 10  
And eek be war<sup>4</sup> to sporne<sup>5</sup> ageyn an al;<sup>6</sup>  
Strive noght, as doth the crokke<sup>7</sup> with the  
wal.

Daunte thy-self, that dauntest otheres dede;  
And trouthe shal deliver, hit is no drede.

That thee is sent, receyve in buxumnesse,<sup>8</sup> 15  
The wrastling for this worlde axeth a fal.  
Her nis non hom, her nis but wildernesse:  
Forth, pilgrim, forth! Forth, beste,<sup>9</sup> out of  
thy stal!

Know thy contree; lok up, thank God of al;  
Hold the hye-wey,<sup>10</sup> and lat thy gost<sup>11</sup> thee  
lede! 20

And trouthe shal deliver, hit is no drede.

### Envoy

Therefore, thou Vache,<sup>12</sup> leve thyn old wrecch-  
ednesse;

Unto the worlde leve<sup>13</sup> now to be thral;  
Crye Him mercy that<sup>14</sup> of His hy goodnesse  
Made thee of noght, and in especial 25  
Draw unto Him, and pray in general  
For thee, and eek for other, hevenlich mede;<sup>15</sup>  
And trouthe shal deliver, hit is no drede. 28

*Explicit Le bon counseill de G. Chaucer*

### THE COMPLEINT OF CHAUCER TO HIS EMPTY PURSE

To you, my purse, and to non other wight<sup>16</sup>  
Compleyne I, for ye be my lady dere!  
I am so sory, now that ye be light;  
For certes, but<sup>17</sup> ye make me hevy chere,<sup>18</sup>  
Me were as leef be leyd up-on my bere;<sup>19</sup> 5  
For whiche un-to your mercy thus I crye:  
Beth<sup>20</sup> hevy ageyn, or elles mot I dye!

Now voucheth sauf this day, or<sup>21</sup> hit be night,  
That I of you the blisful soun may here,  
Or see your colour lyk the sonne bright, 10  
That of yelownesse hadde never pere.  
Ye be my lyf, ye be myn hertes stere,<sup>22</sup>

<sup>1</sup> disturb <sup>2</sup> i.e. Fortune <sup>3</sup> stands, resides <sup>4</sup> cau-  
tious <sup>5</sup> kick <sup>6</sup> awl <sup>7</sup> crock, earthen pot <sup>8</sup> willing  
obedience <sup>9</sup> beast <sup>10</sup> highway <sup>11</sup> spirit <sup>12</sup> Sir Philip  
la Vache <sup>13</sup> cease <sup>14</sup> thank him who <sup>15</sup> reward  
<sup>16</sup> creature <sup>17</sup> unless <sup>18</sup> cheer <sup>19</sup> bier <sup>20</sup> be <sup>21</sup> ere  
<sup>22</sup> guide

Quene of comfort and of good companye,  
Beth hevȳ ageyn, or elles mot I dye<sup>1</sup>

Now purs, that be to me my lyves light, 15  
And saveour, as doun in this worlde here,  
Out of this toun help me through your might,  
Sin that ye wole nat ben my tresorere;  
For I am shave as nye<sup>1</sup> as any frere.<sup>2</sup>  
But yit I pray un-to your curtesye: 20  
Beth hevȳ ageyn, or elles mot I dye!

#### LENVOY DE CHAUCER

O conquerour of Brutes Albion!  
Which that by lyne and free eleccioun  
Ben<sup>3</sup> verray king, this song to you I sende;  
And ye, that mowen<sup>4</sup> al myn harm amende,  
Have mynde up-on my supplicacioun! 26

#### A TREATISE ON THE ASTROLABE<sup>5</sup>

##### PROLOGUS

Litel Lowis<sup>6</sup> my sone, I have perceived wel  
by certeyne evidences thyn abilitie to lerne  
science touching nombres and propor-  
ciouns; and as wel considere I thy bisy<sup>7</sup>  
preyere<sup>8</sup> in special to lerne the Tretis of the  
Astrolabie. Than,<sup>9</sup> for as mechel<sup>10</sup> as a philo-  
sophe seith, "he wrappeth him in his frend, that  
condescendeth to the rightful prayers of his  
frend," therfor have I yeven<sup>11</sup> thee a suffisaunt  
Astrolabie as for oure orizonte,<sup>12</sup> compowned<sup>13</sup>  
after the latitude of Oxenford; upon which,  
by mediacion<sup>14</sup> of this litel tretis, I purpose to  
teche thee a certein nombre of conclusiouns<sup>15</sup>  
apertening<sup>16</sup> to the same instrument. I seye  
a certein of conclusiouns, for three causes.  
The furste cause is this: truste wel that alle  
the conclusiouns that han<sup>17</sup> ben founde, or  
elles<sup>18</sup> possibly mighten be founde in so noble  
an instrument as an Astrolabie, ben<sup>19</sup> un-  
knowe perfilty to any mortal man in this  
regioun, as I suppose. Another cause is this:  
that sothly,<sup>19</sup> in any tretis of the Astrolabie  
that I have seyn,<sup>20</sup> there ben<sup>21</sup> some conclu-  
siouns that wole<sup>21</sup> nat in alle thinges performen  
hir<sup>22</sup> bihestes;<sup>23</sup> and some of hem ben<sup>24</sup> to<sup>24</sup>

harde to thy tendre age of ten year to con-  
seyve.<sup>1</sup> This tretis, divided in fyve parties<sup>2</sup>  
and naked wordes in English; for Latin ne  
canstow<sup>6</sup> yit but smal, my lyte<sup>7</sup> sone. But  
natheles,<sup>8</sup> suffyse to thee these trewe con-  
clusiouns in English, as wel as suffyseth to  
these noble clerkes Grekes these same conclu-  
siouns in Greek, and to Arabiens in Arabik,  
and to Jewes in Ebrew, and to the Latin folk  
in Latin; whiche Latin folk han<sup>9</sup> hem<sup>10</sup> furst  
out of othere diverse langages, and writen in  
hir<sup>11</sup> owne tonge, that is to sein,<sup>12</sup> in Latin.  
And God wot,<sup>13</sup> that in alle these langages,  
and in many mo,<sup>14</sup> han<sup>9</sup> these conclusiouns  
ben<sup>15</sup> suffisantly lerned and taught, and yit  
by diverse rewles,<sup>5</sup> right as diverse pathes  
leden diverse folk the righte way to Rome.  
Now wol I prey meekly every discret persone  
that redeth or hereth this litel tretis, to have  
my rewde<sup>16</sup> endyting<sup>17</sup> for excused, and my  
superfluite of wordes, for two causes. The  
furste cause is, for-that<sup>18</sup> curious<sup>19</sup> endyting<sup>17</sup>  
and hard sentence<sup>20</sup> is ful hevȳ<sup>21</sup> atones<sup>22</sup>  
for swich<sup>23</sup> a child to lerne. And the seconde  
cause is this, that sothly<sup>24</sup> mesemeth<sup>25</sup> betre  
to wyrten unto a child twyes<sup>26</sup> a good sentence,  
than he forgete it ones.<sup>27</sup> And, Lowis, yif<sup>28</sup>  
so be that I shewe thee in my lighte<sup>29</sup> English  
as trewe conclusiouns touching this matere,  
and naught<sup>30</sup> only as trewe but as many and  
as subtil conclusiouns as ben<sup>31</sup> shewed in  
Latin in any commune tretis of the Astrolabie,  
con me the more thank;<sup>32</sup> and preye God save  
the king, that is lord of this langage, and alle  
that him feyth bereth<sup>33</sup> and obeyeth, everech<sup>34</sup>  
in his degree, the more<sup>35</sup> and the lasse.<sup>36</sup> But  
considere wel, that I ne usurpe nat to have  
founde this werk of my labour or of myn  
engin.<sup>37</sup> I nam<sup>38</sup> but a lewd<sup>39</sup> compilatour<sup>40</sup>  
of the labour of olde Astrologiens, and have hit  
translated in myn English only for thy doc-  
trine; and with this swerd<sup>41</sup> shal I sleen<sup>42</sup>  
envye.

1 understand 2 parts 3 will 4 easy 5 rules 6 know-  
est thou 7 little 8 nevertheless 9 have 10 them  
11 their 12 say 13 knows 14 more 15 been 16 rude  
17 composition 18 because 19 elaborate 20 meaning,  
sense 21 difficult 22 at once 23 such 24 truly 25 it  
seems to me 26 twice 27 once 28 if 29 easy 30 not  
31 are 32 con thank means thank, be grateful 33 bear  
34 every one 35 greater 36 less 37 ingenuity 38 am not  
39 ignorant 40 compiler 41 sword 42 slay

<sup>1</sup> shaven as close <sup>2</sup> friar <sup>3</sup> are <sup>4</sup> may <sup>5</sup> astro-  
nomical instrument; *consult the dictionary* <sup>6</sup> Lewis  
<sup>7</sup> eager <sup>8</sup> prayer, request <sup>9</sup> then <sup>10</sup> much <sup>11</sup> given  
<sup>12</sup> horizon <sup>13</sup> composed <sup>14</sup> means <sup>15</sup> problems and  
their solutions <sup>16</sup> pertaining <sup>17</sup> have <sup>18</sup> else <sup>19</sup> truly  
<sup>20</sup> seen <sup>21</sup> will <sup>22</sup> their <sup>23</sup> promises <sup>24</sup> too

## JOHN DE TREVISA (1326-1412)

## HIGDEN'S POLYCHRONICON

## BOOK I. CHAPTER LIX

This apayrynge<sup>1</sup> of the burthe of the tunge is bycause of tweie thinges; oon is for children in scole ayenst the usage and manere of alle othere naciouns beeth compelled for to leve<sup>2</sup> hire<sup>3</sup> owne langage, and for to construe hir<sup>3</sup> lessouns and here<sup>3</sup> thynges in Frensche, and so they haveth<sup>4</sup> seth<sup>5</sup> the Normans come<sup>6</sup> first in-to Engelond. Also gentil-men children beeth i-taught to speke Frensche from the tyme that they beeth i-rokked in here cradel, and kunneth<sup>7</sup> speke and playe with a childes broche;<sup>8</sup> and uplondisshe<sup>9</sup> men wil likne hym-self to gentil-men, and fondeth<sup>10</sup> with greet besynesse for to speke Frensche, for to be i-tolde<sup>11</sup> of. *Trevisa*.<sup>12</sup> This manere was moche i-used to-for<sup>13</sup> [the] Firste Deth<sup>14</sup> and is siththe<sup>15</sup> sumdel<sup>15</sup> i-chaunged; for John Cornwaile, a maister of grammer, chaunged the lore in gramer scole and construccion of<sup>16</sup> Frensche in-to Engliche; and Richard Pencriche lerned the manere<sup>17</sup> techynge of hym and othere men of Pencrich; so that now, the yere of oure Lorde a thowsand three hundred and foure score and fyve, and of the secounde kyng Richard after the Conquest nyne, in alle the gramere scoles of Engelond, children leveth Frensche and construeth and lerneth an<sup>18</sup> Engliche, and haveth<sup>4</sup> therby avauntage in oon side and disavauntage in another side; here<sup>3</sup> avauntage is, that they lerneth her<sup>3</sup> gramer in lasse<sup>19</sup> tyme than children were i-woned<sup>20</sup> to doo; disavauntage is that now children of gramer scole conneth<sup>21</sup> na more Frensche than can<sup>22</sup> hir<sup>3</sup> lift<sup>23</sup> heele, and that is harme for hem<sup>24</sup> and<sup>25</sup> they schulle passe the see and travaille in straunge landes and in many other places. Also gentil-men haveth now moche i-left<sup>26</sup> for to teche here<sup>3</sup> children Frensche.

<sup>1</sup> deterioration <sup>2</sup> leave, give up <sup>3</sup> their <sup>4</sup> have  
<sup>5</sup> since <sup>6</sup> came <sup>7</sup> can <sup>8</sup> brooch (ornament in general) <sup>9</sup> country <sup>10</sup> attempt <sup>11</sup> accounted <sup>12</sup> What

This deterioration of the birth of the tongue is because of two things: one is because children in school, against the usage and custom of all other nations, are compelled to give up their own language and to construe their lessons and their exercises in French, and so they have since the Normans came first into England. Also gentlemen's children are taught to speak French from the time that they are rocked in their cradles and can talk and play with a baby's brooch; and countrymen wish to be like gentlemen and attempt with great effort to speak French, in order to be highly regarded.

*Trevisa*: This custom was much used before the first plague and has since been somewhat changed; for John Cornwaile, master of grammar, changed the teaching in grammar school and the translation of French into English; and Richard Pencriche learned this sort of teaching from him, and other men from Pencriche, so that now, the year of Our Lord 1385 and of the second King Richard after the Conquest nine, in all the grammar schools of England, children give up French and construe and learn in English, and have thereby advantage on one side and disadvantage on another side; their advantage is that they learn their grammar in less time than children were accustomed to do; the disadvantage is that now children in grammar school know no more French than does their left heel; and that is harm for them if they shall pass the sea and travel in strange lands and in many other places. Also gentlemen have now in general ceased to teach their children French.

follows is *Trevisa's* addition <sup>13</sup> before <sup>14</sup> the First Plague, 1348-1349 <sup>15</sup> somewhat <sup>16</sup> from <sup>17</sup> kind  
of <sup>18</sup> in <sup>19</sup> less <sup>20</sup> accustomed <sup>21</sup> know <sup>22</sup> knows  
<sup>23</sup> left <sup>24</sup> them <sup>25</sup> if <sup>26</sup> ceased

# THE END OF THE MIDDLE AGES

THOMAS HOCCLEVE

(1370?-1450?)

FROM DE REGIMINE PRINCIPUM

ON CHAUCER

O maister deere and fadir reverent, 1961  
 Mi maister Chaucer, flour of eloquence,  
 Mirour of fructuous ententement,<sup>1</sup>  
 O universel fadir in science,  
 Allas, that thou thyn excellent prudence  
 In thi bed mortel mightist nocht by-  
 quethe!  
 What eiled Deth allas! why wold he sle  
 the?

O Deth, thou didest naght harme singuleer<sup>2</sup>  
 In slaughtere of him, but al this land it  
 smertith. 1969  
 But natheles yit hast thou no power  
 His name sle; his hy vertu astertith<sup>3</sup>  
 Unslayn fro the, whiche ay us lyfy hertyth<sup>4</sup>  
 With bookes of his ornat endytyng,  
 That is to al this land enlumynyng 1974

\* \* \* \* \*

My dere maistir (God his soule quyte!) 2077  
 And fadir Chaucer fayn wolde han me  
 taght,  
 But I was dul, and lerned lite or naght.

Allas! my worthi maister honorable, 2080  
 This landes verray tresor and richesse!  
 Deth, by thi deth, hath harme irreparable  
 Unto us doon; hir vengeable duresse<sup>5</sup>  
 Despoiled hath this land of the swetnesse  
 Of rethorik, for unto Tullius  
 Was never man so lyk<sup>6</sup> amonges us. 2086

Also who was hier<sup>7</sup> in philosophie 2087  
 To Aristotile in our tonge but thow?

<sup>1</sup>fruitful understanding <sup>2</sup>affecting only one  
<sup>3</sup>escapes <sup>4</sup>heartens <sup>5</sup>cruel affliction <sup>6</sup>like <sup>7</sup>heir

The steppes of Virgile in poesie

Thow folwedist eeke, men wot wel ynow.  
 That combre-world<sup>1</sup> that the, my maistir,  
 slow,<sup>2</sup>  
 Would I slayne were! Deth was to  
 hastyf,  
 To rene<sup>3</sup> on the, and reve<sup>4</sup> the thi lyf.

Deth hath but smal consideracion 2094  
 Unto the vertuou, I have espied,  
 No more, as shewith the probacion,<sup>5</sup>  
 Than to a vicious maister losel<sup>6</sup> tried;  
 Among an heep<sup>7</sup> every man is maistried<sup>8</sup>  
 With<sup>9</sup> hire, as wel the porre<sup>10</sup> as is the  
 riche;  
 Lerede<sup>11</sup> and lewde<sup>12</sup> eeke standen al  
 yliche.<sup>13</sup>

She mighte han taryed hir vengeance a while  
 Til that some man had egal to the be.<sup>14</sup> 2102  
 Nay, lat be that! sche knew wel that this yle  
 May never man forth brynge lyk to the,  
 And hir office<sup>15</sup> nedes do mot<sup>16</sup> she;  
 God bad hir do so, I truste as for the  
 beste;  
 O maister, maister, God thi soule reste!

\* \* \* \* \*

The firste fyndere of our faire langage 4978  
 Hath seyde in caas semblable,<sup>17</sup> and othir  
 moo,<sup>18</sup>

So hyly wel, that it is my dotage  
 For to expresse or touche any of thoo.<sup>19</sup>  
 Alasse! my fadir fro the world is goo,  
 My worthi maister Chaucer, hym I mene:  
 Be thou advoket<sup>20</sup> for hym, Hevenes  
 Quene!

As thou wel knowest, O Blissid Virgyne, 4985  
 With lovyng hert and hye devocion  
 In thyne honour he wroot ful many a lyne;  
 O now thine helpe and thi promocion!

<sup>1</sup>world-cumberer <sup>2</sup>slew <sup>3</sup>run <sup>4</sup>bereave <sup>5</sup>ex-  
 perience <sup>6</sup>rascal <sup>7</sup>in a crowd <sup>8</sup>overcome <sup>9</sup>by  
<sup>10</sup>poor <sup>11</sup>learned <sup>12</sup>ignorant <sup>13</sup>alike <sup>14</sup>had been  
 equal to thee <sup>15</sup>duty <sup>16</sup>must <sup>17</sup>like cases <sup>18</sup>others  
 also <sup>19</sup>those <sup>20</sup>advocate

To God thi Sone make a mocion  
How he thi servaunt was, Mayden Marie,  
And lat his love floure and fructife ! 4991

Al-though his lyfe bequeynt,<sup>1</sup> the résemblaunce  
Of him hath in me so fresch lyflynesse,  
That, to putte othir men in rémembraunce  
Of his persone, I have heere his lyknesse  
Do make,<sup>2</sup> to this ende, in sothfastnesse,  
That thei that have of him lest thought  
and mynde, 4997  
By this peynture may ageyn him fynde.

## JOHN LYDGATE (1370?-1451?)

## FROM THE STORY OF THEBES

HOW FALSLY ETHYOCLES LEYDE A  
BUSSHEMENT<sup>3</sup> IN THE WAY TO  
HAVE SLAYN TYDEUS

At a posterne forth they gan to ryde  
By a geyn<sup>4</sup> path, that ley outh a-side,  
Secrely, that no man hem espie,  
Only of<sup>5</sup> tresoun and of felonye.  
They haste hem forth al the longe day,  
Of cruel malys, forto stoppe his way,  
Thorgh a forest, alle of oon assent,  
Ful covartly to leyn a busschement  
Under an hille, at a streite passage,  
To falle on hym at mor advantage,<sup>6</sup> 1110  
The same way that Tydeus gan drawe  
At thylke<sup>7</sup> mount wher that Spynx was slawe.<sup>8</sup>  
He, nothing war in his opynyoun<sup>9</sup>  
Of this compassed<sup>10</sup> conspiracioun,  
But innocent and lich<sup>11</sup> a gentyl knyght,  
Rood ay forth to<sup>12</sup> that it drowe<sup>13</sup> to nyght,  
Sool by hym-silf. with-oute compayne,  
Havyng no man to wisse<sup>14</sup> hym or to gye.<sup>15</sup>

But at the last, lifting up his hede,  
Toward eve, he gan taken hede; 1120  
Mid of his waye. right as eny lyne,  
Thought he saugh, ageyn the mone shyne,  
Sheldes fresshe and plates borned<sup>16</sup> bright,  
The which environ<sup>17</sup> casten a gret lyght;  
Ymagynyng in his fantasye  
Ther was treson and conspiracye  
Wrought by the kyng, his journe<sup>18</sup> forto lette.<sup>19</sup>  
And of al that he no-thing ne sette,<sup>20</sup>

<sup>1</sup> quenched <sup>2</sup> had made <sup>3</sup> ambush <sup>4</sup> convenient  
<sup>5</sup> purely because of <sup>6</sup> greater advantage <sup>7</sup> the same  
<sup>8</sup> slain <sup>9</sup> not at all aware in his thought <sup>10</sup> ar-  
ranged, formed <sup>11</sup> like <sup>12</sup> till <sup>13</sup> drew <sup>14</sup> direct  
<sup>15</sup> guide <sup>16</sup> burnished <sup>17</sup> around <sup>18</sup> journey <sup>19</sup> hinder  
<sup>20</sup> he cared nothing for all that

But wel assured in his manly herte,  
List<sup>1</sup> nat onys a-syde to dyverte, 1130  
But kepte his way, his sheld upon his brest,  
And cast his spere manly in the rest,  
And the first platy<sup>2</sup> that he mette  
Thorgh the body proudly he hym smette,  
That he fille ded, chief mayster of hem alle;  
And than at onys they upon hym falle  
On every part, be<sup>3</sup> compas envyroun.  
But Tydeus, thorgh his hegh renoun,  
His bloody swerde lete about hym glyde,  
Sleth and kylleth upon every side 1140  
In his ire and his mortal tene;<sup>4</sup>  
That mervaille was he myght so sustene  
Ageyn hem alle, in every half besette;<sup>5</sup>  
But his swerde was so sharpe whette  
That his foomen founde ful unsote.<sup>6</sup>  
But he, alas ! was mad light a foote,<sup>7</sup>  
Be force grounded,<sup>8</sup> in ful gret distresse;  
But of knyghthod and of gret prouesse<sup>9</sup>  
Up he roos, maugre<sup>10</sup> alle his foon,<sup>11</sup>  
And as they cam, he slogh<sup>12</sup> hem oon be oon,  
Lik a lyoun rampaunt in his rage, 1151  
And on this hille he fond a narrow passage,  
Which that he took of ful high prudence;  
And liche<sup>13</sup> a boor, stondyng at his diffence,  
As his foomen proudly hym assaylle,  
Upon the pleyn he made her blode to raylle<sup>14</sup>  
Al environ, that the soyl wex rede,  
Now her, now ther, as they fille dede,  
That her lay on, and ther lay two or thre,  
So mercyles, in his cruelte, 1160  
Thilke day he was upon hem founde;  
And, attonys<sup>15</sup> his enemyes to confounde,  
Wher-as he stood, this myghty champioun,  
Be-side he saugh, with water turned down,  
An huge stoon large, rounde, and squar;  
And sodeynly, er that thei wer war,  
As<sup>16</sup> it hadde leyn ther for the nonys,<sup>17</sup>  
Upon his foon he rolled it at onys,  
That ten of hem<sup>18</sup> wenten unto wrak,  
And the remnaunt amased drogh<sup>19</sup> a-bak;  
For on by on they wente to meschaunce.<sup>20</sup>  
And fynaly he broght to outtraunce<sup>21</sup> 1172  
Hem everychoon, Tydeus, as blyve,<sup>22</sup>  
That non but on left<sup>23</sup> of ham<sup>24</sup> alyve:  
Hym-silf yhurt, and ywounded kene,<sup>24</sup>  
Thurgh his harneys bledyng on the grene;

<sup>1</sup> wished <sup>2</sup> absolutely <sup>3</sup> by <sup>4</sup> pain <sup>5</sup> beset on  
every side <sup>6</sup> unsweet, bitter <sup>7</sup> made to alight on  
foot <sup>8</sup> brought to ground <sup>9</sup> prowess <sup>10</sup> in spite of  
<sup>11</sup> foes <sup>12</sup> slew <sup>13</sup> like <sup>14</sup> flow <sup>15</sup> at once <sup>16</sup> as if <sup>17</sup> for  
the purpose <sup>18</sup> them <sup>19</sup> drew <sup>20</sup> defeat <sup>21</sup> destruction  
<sup>22</sup> quickly <sup>23</sup> remained <sup>24</sup> sorely

The Theban knyghtes in compas rounde  
aboute  
In the vale lay slayne, alle the hooles route,<sup>1</sup>  
Which pitously ageyn the mone<sup>2</sup> gape;  
For non of hem, shortly,<sup>3</sup> myght eskape, 1180  
But dede<sup>4</sup> echon as thei han deserved,  
Save oon excepte, the which was reserved  
By Tydeus, of intencioun,  
To the kyng to make relacioun  
How his knyghtes han on her journe  
spedde,<sup>5</sup> —  
Everich of hem his lyf left for a wedde,<sup>6</sup> —  
And at the metyng how they han hem born;  
To tellen al he sured<sup>7</sup> was and sworn  
To Tydeus, ful lowly on his kne.

## BALLADS

*(Authors and Dates Unknown)*ROBIN HOOD AND GUY OF  
GISBORNE

1. When shawes<sup>8</sup> beene sheene,<sup>9</sup> and  
shradds<sup>10</sup> full fayre,  
And leeves both large and longe,  
It is merry, walking in the fayre florrest,  
To heare the small birds songe.

2. The woodweele<sup>11</sup> sang, and wold not  
cease,  
Amongst the leaves a lyne;<sup>12</sup>  
And it is by two wight<sup>13</sup> yeomen,  
By deare God, that I meane.

\* \* \* \* \*

3. "Me thought they did mee beate and  
binde,  
And tooke my bow mee froe; 10  
If I bee Robin a-live in this lande,  
I'll be wrocken<sup>14</sup> on both them towe."

4. "Sweavens<sup>15</sup> are swift, master," quoth  
John,  
"As the wind that blowes ore a hill;  
For if itt be never soe lowde this night,  
To-morrow it may be still."

<sup>1</sup> crowd <sup>2</sup> moon <sup>3</sup> to tell it briefly <sup>4</sup> died <sup>5</sup> succeeded, fared <sup>6</sup> pledge <sup>7</sup> assured <sup>8</sup> groves <sup>9</sup> beautiful <sup>10</sup> coppices <sup>11</sup> woodlark <sup>12</sup> of hinden <sup>13</sup> stout <sup>14</sup> avenged <sup>15</sup> dreams

5. "Buske<sup>1</sup> yee, bowne<sup>1</sup> yee, my merry  
men all,  
For John shall goe with mee;  
For I'll goe seeke yond wight yeomen  
In greenwood where they bee." 20

6. They cast on their gowne of greene,  
A shooting gone are they,  
Until they came to the merry greenwood,  
Where they had gladdest bee;  
There were they ware of a wight yeoman,  
His body leaned to a tree.

7. A sword and a dagger he wore by his side,  
Had beene many a mans bane,  
And he was cladd in his capull-hyde,<sup>2</sup>  
Topp, and tayle, and mayne. 30

8. "Stand you still, master," quoth Litle  
John,  
"Under this trusty tree,  
And I will goe to yond wight yeoman,  
To know his meaning trulye."

9. "A, John, by me thou setts noe store,  
And that's a ffarley<sup>3</sup> thinge;  
How oft send I my men before,  
And tarry my-selfe behinde?"

10. "It is noe cunning a knave to ken;  
And a man but heare him speake. 40  
And itt were not for bursting of my bowe,  
John, I wold thy head breake."

11. But often words they breeden bale;  
That parted Robin and John.  
John is gone to Barnesdale,  
The gates<sup>4</sup> he knowes eche one.

12. And when hee came to Barnesdale,  
Great heavynesse there hee hadd;  
He found two of his fellows  
Were slaine both in a slade,<sup>5</sup> 50

13. And Scarlett a-fooote flyinge was,  
Over stockes and stone,  
For the sheriffe with seven score men  
Fast after him is gone.

14. "Yett one shoote I'll shoote," sayes Litle  
John,  
"With Crist his might and mayne;  
I'll make yond fellow that flyes soe fast  
To be both glad and ffaine."

<sup>1</sup> get ready <sup>2</sup> horse-hide <sup>3</sup> strange <sup>4</sup> ways <sup>5</sup> valley

15. John bent up a good veive<sup>1</sup> bow,  
And fetteled<sup>2</sup> him to shoote; 60  
The bow was made of a tender boughe,  
And fell downe to his foote.
16. "Woe worth thee, wicked wood," sayd  
Litle John,  
"That ere thou grew on a tree!  
For this day thou art my bale,  
My boote<sup>3</sup> when thou shold bee!"
17. This shoote it was but looselye shott,  
The arrowe flew in vaine,  
And it mett one of the sheriffes men;  
Good William a Trent was slaine. 70
18. It had beene better for William a Trent  
To hange upon a gallowe  
Then for to lye in the greenwoode,  
There slaine with an arrowe.
19. And it is sayd, when men be mett,  
Six can doe more than three:  
And they have tane Litle John,  
And bound him fast to a tree.
20. "Thou shalt be drawn by dale and  
downe," quoth the sheriffe,  
"And hanged hye on a hill:" 80  
"But thou may flayle," quoth Litle John,  
"If itt be Christs owne will."
21. Let us leave talking of Litle John,  
For hee is bound fast to a tree,  
And talke of Guy and Robin Hood  
In the green woode where they bee.
22. How these two yeomen together they mett,  
Under the leaves of lyne,<sup>4</sup>  
To see what marchandise they made  
Even at that same time. 90
23. "Good morrow, good fellow," quoth Sir  
Guy;  
"Good morrow, good ffellow," quoth  
hee;  
"Methinkes by this bow thou beares in  
thy hand,  
A good archer thou seems to bee."
24. "I am wilfull<sup>5</sup> of my way," quoth Sir  
Guye,  
"And of my morning tyde:"
- "I'lle lead thee through the wood," quoth  
Robin,  
"Good ffellow, I'lle be thy guide."
25. "I seeke an outlaw," quoth Sir Guye,  
"Men call him Robin Hood; 100  
I had rather meet with him upon a day  
Than forty pound of golde."
26. "If you tow mett, itt wold be seene  
whether were better  
Afore yee did part away;  
Let us some other pastime find,  
Good fellow, I thee pray.
27. "Let us some other masteryes make,  
And wee will walke in the woods even;  
Wee may chance meet with Robin Hood  
Att some unsett steven." 110
28. They cutt them downe the summer  
shroggs<sup>2</sup>  
Which grew both under a bryar,  
And sett them three score rood in twinn,<sup>3</sup>  
To shoote the prickes full neare.
29. "Leade on, good fellow," sayd Sir Guye,  
"Lead on, I doe bidd thee:"  
"Nay, by my faith," quoth Robin Hood,  
"The leader thou shalt bee."
30. The first good shoot that Robin ledd,  
Did not shoote an inch the pricke  
ffroe;  
Guy was an archer good enoughe, 121  
But he cold neere shoote soe.
31. The second shoote Sir Guy shott,  
He shott within the garlande;  
But Robin Hood shott it better than hee,  
For he clove the good pricke-wande.
32. "Gods blessing on thy heart!" sayes  
Guye,  
"Goode ffellow, thy shooting is goode;  
For an thy hart be as good as thy hands,  
Thou were better than Robin Hood. 130
33. "Tell me thy name, good ffellow," quoth  
Guy,  
"Under the leaves of lyne:"  
"Nay, by my faith," quoth good Robin,  
"Till thou have told me thine."

<sup>1</sup>yew <sup>2</sup>made ready <sup>3</sup>help <sup>4</sup>linden <sup>5</sup>astray<sup>1</sup>hour <sup>2</sup>wands <sup>3</sup>apart



34. "I dwell by dale and downe," quoth  
Guye,  
"And I have done many a curst turne;  
And he that calles me by my right name,  
Calles me Guye of good Gysborne."
35. "My dwelling is in the wood," sayes  
Robin;  
"By thee I set right nought; 140  
My name is Robin Hood of Barnesdale,  
A fellow thou has long sought."
36. He that had neither beene a kithe nor  
kin  
Might have seene a full fayre sight,  
To see how together these yeomen went,  
With blades both browne and bright;
37. To have seene how these yeomen together  
fought  
Two howers of a summer's day;  
Itt was neither Guy nor Robin Hood  
That fittled<sup>1</sup> them to flye away. 150
38. Robin was reacheles<sup>2</sup> on a roote,  
And stumbled at that tyde,  
And Guy was quicke and nimble with-all,  
And hitt him ore the left side.
39. "Ah, deere Lady!" sayd Robin Hoode,  
"Thou art both mother and may!"<sup>3</sup>  
I thinke it was never mans destynye  
To dye before his day."
40. Robin thought on Our Lady deere,  
And soone leapt up againe, 160  
And thus he came with an awkwarde<sup>4</sup>  
stroke;  
Good Sir Guy hee has slayne.
41. He tooke Sir Guys head by the hayre,  
And sticked itt on his bowes end:  
"Thou hast beene traytor all thy liffe,  
Which thing must have an ende."
42. Robin pulled forth an Irish kniffe,  
And nicked Sir Guy in the fface,  
That hee was never on a woman borne  
Cold tell who Sir Guye was. 170
43. Saies, "Lye there, lye there, good Sir  
Guye,  
And with me be not wrothe;
- If thou have had the worse stroakes at my  
hand,  
Thou shalt have the better cloathe."
44. Robin did off his gowne of greene,  
Sir Guye hee did it throwe;  
And hee put on that capull-hyde  
That cladd him topp to toe.
45. "The bowe, the arrowes, and litle horne.  
And<sup>1</sup> with me now I'le beare; 180  
For now I will goe to Barnesdale,  
To see how my men doe fare."
46. Robin sette Guyes horne to his mouth,  
A lowd blast in it he did blow;  
That beheard the sherriffe of Nottingham,  
As he leaned under a lowe.<sup>2</sup>
47. "Hearken! hearken!" sayd the sherriffe,  
"I heard noe tydings but good;  
For yonder I heare Sir Guyes horne  
blowe,  
For he hath slaine Robin Hoode. 190
48. "For yonder I heare Sir Guyes horne  
blow,  
Itt blowes soe well in tyde,  
For yonder comes that wighty yeoman,  
Cladd in his capull-hyde.
49. "Come hither, thou good Sir Guy,  
Aske of mee what thou wilt have:"  
"I'le none of thy gold," sayes Robin  
Hood,  
"Nor I'le none of itt have.
50. "But now I have slaine the master," he  
sayd,  
"Let me goe strike the knave; 200  
This is all the reward I aske,  
Nor noe other will I have."
51. "Thou art a madman," said the shiriffe,  
"Thou sholdest have had a knights  
fee;  
Seeing thy asking hath beene soe badd,  
Well granted it shall be."
52. But Litle John heard his master speake,  
Well he knew that was his steven;<sup>3</sup>  
"Now shall I be loset,"<sup>4</sup> quoth Litle John,  
"With Christs might in heaven." 210

<sup>1</sup> made ready <sup>2</sup> careless <sup>3</sup> maiden <sup>4</sup> back-handed<sup>1</sup> also <sup>2</sup> hill <sup>3</sup> voice <sup>4</sup> released

53. But Robin hee hyed <sup>1</sup> him towards Litle John,  
Hee thought hee wold loose him belive;<sup>2</sup>  
The sheriffe and all his companye  
Fast after him did drive.
54. "Stand abacke! stand abacke!" sayd Robin;  
"Why draw you mee soe nere?  
Itt was never the use in our countrye  
Ones shrift another shold heere."
55. But Robin pulled forth an Irysh kniffe,  
And losed John hand and floote, <sup>220</sup>  
And gave him Sir Guyes bow in his hand,  
And bade it be his boote.<sup>3</sup>
56. But John tooke Guyes bow in his hand  
(His arrowes were rawstye<sup>4</sup> by the roote);  
The sherriffe saw Litle John draw a bow  
And fettle him to shoote.
57. Towards his house in Nottingham  
He fled full fast away,  
And soe did all his companye,  
Not one behind did stay. <sup>230</sup>
58. But he cold neither soe fast goe,  
Nor away soe fast runn,  
But Litle John, with an arrow broade,  
Did cleave his heart in twinn.

## THE BATTLE OF OTTERBURN

1. Yt felle abowght the Lamasse tyde,  
Whan husbondes wyntes <sup>5</sup> ther haye,  
The dowghtye Dowglasse bowynd <sup>6</sup> hym  
to ryde,  
In Ynglond to take a praye.
2. The yerlle of Fyffe, wythowghten stryffe,  
He bowynd hym over Sulway;  
The grete wolde ever to-gether ryde;  
That raysse <sup>7</sup> they may rewe for aye.
3. Over Hoppertope hyll they cam in,  
And so down by Rodclyffe crage; <sup>10</sup>  
Upon Grene Lynton they lyghted dowyn,  
Styrande <sup>8</sup> many a stage.
4. And boldely brente <sup>9</sup> Northomberlond,  
And haryed many a towyn;

<sup>1</sup> hastened <sup>2</sup> quickly <sup>3</sup> help <sup>4</sup> clotted <sup>5</sup> dry <sup>6</sup> got  
ready <sup>7</sup> raid <sup>8</sup> arousing <sup>9</sup> burned

- They dyd owr Ynglyssh men grete  
wrange,  
To battell that were not bowyn.
5. Than spake a berne <sup>1</sup> upon the bent,<sup>2</sup>  
Of comforte that was not colde,  
And sayd, "We have brente Northomber-  
lond,  
We have all welth in holde. <sup>20</sup>
6. "Now we have haryed all Bamborowe  
schyre,  
All the welth in the world have wee;  
I rede we ryde to Newe Castell,  
So styll and stalworthlye."
7. Upon the morowe,<sup>3</sup> when it was day,  
The standers schone fulle bryght;  
To the Newe Castell they toke the waye,  
And thether they cam fulle ryght.
8. Syr Henry Perssy laye at the New Castell,  
I tell yow wythowtten drede;<sup>4</sup> <sup>30</sup>  
He had byn a march-man all hys dayes,  
And kepte Barwyke upon Twede.
9. To the Newe Castell when they cam,  
The Skottes they cryde on hyght:  
"Syr Hary Perssy, and thow byste within,  
Com to the fylde, and fyght.
10. "For we have brente Northomberlond,  
Thy erytage good and ryght,  
And syne <sup>5</sup> my logeyng <sup>6</sup> I have take, <sup>39</sup>  
Wyth my brande dubbyd many a  
knyght."
11. Syr Harry Perssy cam to the walles,  
The Skottyssh oste for to se,  
And sayd, "And thow hast brente North-  
omberlond,  
Full sore it rewyth me.
12. "Yf thou hast haryed all Bamborowe  
schyre,  
Thow hast done me grete envye;<sup>7</sup>  
For the trespassse thow hast me done,  
The tone <sup>8</sup> of us schall dye."
13. "Where schall I byde the?" sayd the  
Dowglas,  
"Or where wylt thow com to me?" <sup>50</sup>  
"At Otterborne, in the hygh way,  
Ther mast thow well logeed be.

<sup>1</sup> man <sup>2</sup> field <sup>3</sup> morrow <sup>4</sup> doubt <sup>5</sup> since <sup>6</sup> lodging  
<sup>7</sup> hostility <sup>8</sup> the one

14. "The roo<sup>1</sup> full rekeles ther sche rinnes,  
To make the game and glee;  
The fawken and the fesaunt both,  
Amonge the holtes on hye.
15. "Ther mast thow have thy welth at wyll,  
Well looged ther mast be;  
Yt schall not be long or I com the tyll,"  
Sayd Syr Harry Perssy. 60
16. "Ther schall I byde the," sayd the  
Dowglas,  
"By the fayth of my bodey"  
"Thether schall I com," sayd Syr Harry  
Perssy  
"My trowth I plyght to the."
17. A pype of wyne he gave them over the  
walles,  
For soth as I yow saye,  
Ther he mayd the Dowglasse drynke,  
And all hys ost that daye.
18. The Dowglas turnyd hym homewarde  
agayne,  
For soth withowghten naye; 70  
He toke his logeyng at Oterborne,  
Upon a Wedynsday.
19. And ther he pyght<sup>2</sup> hys stander dowsyn,  
Hys gettyng more and lesse,<sup>3</sup>  
And syne he warnyd hys men to goo  
To chose ther geldynges gresse.<sup>4</sup>
20. A Skottyshe knyght hoved<sup>5</sup> upon the  
bent,<sup>6</sup>  
A wache<sup>7</sup> I dare well saye;  
So was he ware on the noble Perssy  
In the dawning of the daye. 80
21. He prycked to hys pavyleon dore,  
As faste as he myght ronne;  
"Awaken, Dowglas," cryed the knyght,  
"For Hys love that syttes in trone.
22. "Awaken, Dowglas," cryed the knyght,  
"For thow maste waken wyth wyne;<sup>8</sup>  
Yender have I spyed the prowde Perssy,  
And seven standardes wyth hym."
23. "Nay by my trowth," the Dowglas sayed,  
"It ys but a fayned taylle; 90
- He durst not loke on my brede<sup>1</sup> banner  
For all Ynglonde so haylle.
24. "Was I not yesterdaye at the Newe  
Castell,  
That stondes so fayre on Tyne?  
For all the men the Perssy had,  
He coude not garre<sup>2</sup> me ones to dyne."
25. He stepped owt at his pavelon dore,  
To loke and it were lesse:<sup>3</sup>  
"Araze yow, lordynges, one and all,  
For here bygynnes no peysse."<sup>4</sup> 100
26. "The yerle of Mentaye, thow arte my  
eme,<sup>5</sup>  
The fowarde<sup>6</sup> I gyve to the:  
The yerlle of Huntlay, cawte and kene,<sup>7</sup>  
He schall be wyth the.
27. "The lorde of Bowghan, in armure  
bryght,  
On the other hand he schall be,  
Lord Jhonstoune and Lorde Maxwell,  
They to schall be with me.
28. "Swynton, fayre fylde upon your pryde!  
To batell make yow bowen 110  
Syr Davy Skotte, Syr Water Stewarde,  
Syr Jhon of Agurstone!"
29. The Perssy cam byfore hys oste,  
Wych was ever a gentyll knyght;  
Upon the Dowglas lowde can<sup>8</sup> he crye,  
"I wyll holde that I have hyght."<sup>9</sup>
30. "For thou haste brente Northomberlonde,  
And done me grete envye;  
For thys trespasse thou hast me done,  
The tone<sup>10</sup> of us schall dye." 120
31. The Dowglas answerde hym agayne,  
Wyth grett wurdes upon hye,  
And sayd, "I have twenty agaynst thy  
one,  
Byholde, and thou maste see."
32. Wyth that the Perssy was grevyd sore,  
For soth as I yow saye;  
He lyghted dowsyn upon his foote,  
And schoote<sup>11</sup> hys horsse clene awaye.

<sup>1</sup>roe <sup>2</sup>fixed <sup>3</sup>all he had got <sup>4</sup>grass <sup>5</sup>tarried  
<sup>6</sup>field <sup>7</sup>sentinel <sup>8</sup>joy

<sup>1</sup>broad <sup>2</sup>make <sup>3</sup>if it might be false <sup>4</sup>peace  
<sup>5</sup>uncle <sup>6</sup>van <sup>7</sup>wary and bold <sup>8</sup>did <sup>9</sup>promised  
<sup>10</sup>one <sup>11</sup>sent away

33. Every man sawe that he dyd soo,  
That ryall<sup>1</sup> was ever in rowght;<sup>2</sup> 130  
Every man schoote hys horsse hym froo,  
And lyght hym rowynde abowght.
34. Thus Syr Hary Perssye toke the fylde,  
For soth as I yow saye;  
Jhesu Cryste in hevyn on hyght  
Dyd helpe hym well that daye.
35. But nyne thowzand, ther was no moo,  
The cronykle wyll not layne;<sup>3</sup>  
Forty thowsande of Skottes and fowre  
That day fowght them agayne 140
36. But when the batell byganne to joyne,  
In hast ther cam a knyght;  
The letters fayre furth hath he tayne,  
And thus he sayd full ryght:
37. "My lorde your father he gretes yow well,  
Wyth many a noble knyght;  
He desyres yow to byde  
That he may see thys fyght.
38. "The Baron of Grastoke ys com out of  
the west,  
With hym a noble companye;<sup>4</sup> 150  
All they loge at your fathers thys nyght,  
And the batell fayne wolde they see."
39. "For Jhesus love," sayd Syr Harye Perssy,  
"That dyed for yow and me,  
Wende to my lorde my father agayne,  
And saye thow sawe me not with yee."<sup>4</sup>
40. "My trowth ys plyght to yonne Skottysch  
knyght,  
It nedes me not to layne,  
That I schulde byde hym upon thys bent,  
And I have hys trowth agayne. 160
41. "And if that I weynde of<sup>5</sup> thys growende,  
For soth, onfowghten awaye,  
He wolde me call but a kowarde knyght  
In hys londe another daye.
42. "Yet had I lever to be rynde and rente,<sup>6</sup>  
By Mary, that mykkel maye;<sup>7</sup>  
Then ever my manhood schulde be re-  
provyd  
Wyth a Skotte another daye.
43. "Wherefore schote, archars, for my sake,  
And let scharpe arowes flee;<sup>170</sup>  
Mynstrells, playe up for your waryson,<sup>1</sup>  
And well quyt it schall bee.
44. "Every man thynke on hys trewe-love,  
And marke hym to the Trenite;  
For to God I make myne avowe  
Thys day wyll I not flee."
45. The blody harte in the Dowglas armes,  
Hys standerde stood on hye,  
That every man myght full well knowe;  
By syde stode starres thre. 180
46. The whyte lyon on the Ynglyssh perte,<sup>2</sup>  
For soth as I yow sayne,  
The lucettes<sup>3</sup> and the cressawntes both;  
The Skottes faught them agayne.
47. Upon Sent Androwe lowde can they crye,  
And thrysse they schowte on hyght,<sup>4</sup>  
And syne merked them one owr Yng-  
lysshe men,  
As I have tolde yow ryght.
48. Sent George the bryght, owr Ladyes  
knyght,  
To name they were full fayne;<sup>190</sup>  
Owr Ynglyssh men they cryde on hyght,  
And thrysse they schowtte agayne.
49. Wyth that scharpe arowes bygan to flee,  
I tell yow in sertayne;  
Men of armes byganne to joyne,  
Many a dowghty man was ther slayne.
50. The Perssy and the Dowglas mette,  
That ether of other was fayne;  
They swappd<sup>5</sup> together whyll<sup>6</sup> that  
they swette,  
Wyth swordes of fyne collayne:<sup>7</sup> 200
51. Tyll the bloode from ther bassonnettes<sup>8</sup>  
ranne,  
As the roke<sup>9</sup> doth in the rayne;  
"Yelde the to me," sayd the Dowglas,  
"Or elles thow schalt be slayne.
52. "For I see by thy bryght bassonet,  
Thow arte sum man of myght;  
And so I do by thy burnysshed brande;  
Thow arte an yerle, or elles a knyght."

<sup>1</sup> royal <sup>2</sup> company <sup>3</sup> conceal <sup>4</sup> eye <sup>5</sup> count  
from <sup>6</sup> flayed and drawn <sup>7</sup> powerful maid

<sup>1</sup> reward <sup>2</sup> part <sup>3</sup> pike (fish) <sup>4</sup> aloud <sup>5</sup> smote  
<sup>6</sup> till <sup>7</sup> Cologne steel <sup>8</sup> basinets <sup>9</sup> smoke

53. "By my good faythe," sayd the noble  
Perssye,  
"Now haste thou rede <sup>1</sup> full ryght; <sup>210</sup>  
Yet wyll I never yelde me to the,  
Whyll I may stonde and fyght."
54. They swappd together whyll that they  
swette,  
Wyth swordes scharpe and long;  
Ych on other so faste they beette,  
Tyll ther helmes cam in peyses dowyn.
55. The Perssye was a man of strengthth,  
I tell yow in thys stounde; <sup>2</sup>  
He smote the Dowglas at the swordes  
length  
That he fell to the growynde. <sup>220</sup>
56. The sworde was scharpe, and sore can byte,  
I tell yow in sertayne;  
To the harte he cowde <sup>3</sup> hym smyte,  
Thus was the Dowglas slayne.
57. The stonderdes stode styll on eke a <sup>4</sup> syde,  
Wyth many a grevous grone;  
Ther they fowght the day, and all the  
nyght,  
And many a dowghty man was slayne.
58. Ther was no freke <sup>5</sup> that ther wolde flye,  
But styffely in stowre <sup>6</sup> can stond, <sup>230</sup>  
Ychone hewing on other whyll they  
myght drye,<sup>7</sup>  
Wyth many a bayllefyll bronde.
59. Ther was slayne upon the Skottës syde,  
For soth and sertenly,  
Syr James a Dowglas ther was slayne,  
That day that he cowde <sup>3</sup> dye.
60. The yerlle of Mentaye he was slayne,  
Grysely <sup>8</sup> groned upon the growynd;  
Syr Davy Skotte, Syr Water Stewarde,  
Syr Jhon of Agurstoune. <sup>240</sup>
61. Syr Charlës Morrey in that place,  
That never a fote wold flee;  
Syr Hewe Maxwell, a lord he was,  
Wyth the Dowglas dyd he dye.
62. Ther was slayne upon the Skottës syde,  
For soth as I yow saye,
- Of fowre and forty thowsande Scottes  
Went but eyghtene awaye.
63. Ther was slayne upon the Ynglysshe syde,  
For soth and sertenlye, <sup>250</sup>  
A gentell knyght, Syr Jhon Fehewe,  
Yt was the more pety.
64. Syr James Hardbotell ther was slayne,  
For hym ther hartes were sore;  
The gentyll Lovell ther was slayne,  
That the Perssye standerd bore.
65. Ther was slayne upon the Ynglyssh perte,  
For soth as I yow saye,  
Of nyne thowsand Ynglyssh men  
Fyve hondert cam awaye. <sup>260</sup>
66. The other were slayne in the fylde;  
Cryste kepe ther sowilles from wo!  
Seyng <sup>1</sup> ther was so fewe fryndes  
Agaynst so many a foo.
67. Then on the morne they mayde them  
beerys  
Of byrch and haysell graye;  
Many a wydowe, wyth wepyng teyres,  
Ther makes they fette <sup>2</sup> awaye.
68. Thys fraye bygan at Otterborne,  
Bytwene the nyght and the day; <sup>270</sup>  
Ther the Dowglas lost hys lyffe,  
And the Perssye was lede awaye.
69. Then was ther a Scottysch prisoner tayne,  
Syr Hewe Montgomery was hys name;  
For soth as I yow saye,  
He borrowed <sup>3</sup> the Perssye home agayne.
70. Now let us all for the Perssye praye  
To Jhesu most of myght,  
To bryng hys sowlle to the blysse of heven,  
For he was a gentyll knyght. <sup>280</sup>

## SIR PATRICK SPENS

The king sits in Dumferling toune,  
Drinking the blude-reid wine:  
"O whar will I get guid sailor,  
To sail this schip of mine?"

Up and spak an eldern knight,  
Sat at the kings richt kne:

<sup>1</sup> discerned <sup>2</sup> time <sup>3</sup> did <sup>4</sup> every <sup>5</sup> man <sup>6</sup> battle  
<sup>7</sup> endure <sup>8</sup> fearfully

<sup>1</sup> seeing <sup>2</sup> fetched <sup>3</sup> ransomed

"Sir Patrick Spence is the best sailor,  
That sails upon the se."

The king has written a braid letter,  
And sign'd it wi his hand, 10  
And sent it to Sir Patrick Spence,  
Was walking on the sand.

The first line that Sir Patrick red,  
A loud lauch<sup>1</sup> lauched he;  
The next line that Sir Patrick red,  
The teir blinded his ee.

"O wha is this has don this deid,  
This ill deid don to me,  
To send me out this time o' the yeir,  
To sail upon the se! 20

"Mak hast, mak haste, my mirry men all,  
Our guid schip sails the morne:"  
"O say na sae, my master deir,  
For I feir a deadlie storme.

"Late, late yestreen I saw the new moone,  
Wi the auld moone in hir arme,  
And I feir, I feir, my deir master,  
That we will cum to harme."

O our Scots nobles wer richt laith<sup>2</sup>  
To weet their cork-heild schoone; 30  
Bot lang owre<sup>3</sup> a' the play wer playd,  
Thair hats they swam aboone.<sup>4</sup>

O lang, lang may their ladies sit,  
Wi thair fans into their hand,  
Or eir they se Sir Patrick Spence  
Cum sailing to the land.

O lang, lang may the ladies stand,  
Wi thair gold kems<sup>5</sup> in their hair,  
Waiting for thair ain deir lords,  
For they'll se thame na mair. 40

Haf owre, haf owre to Aberdour,  
It's fiftie fadom deip,  
And thair lies guid Sir Patrick Spence,  
Wi the Scots lords at his feit.

## CAPTAIN CAR, OR, EDMOND O GORDON

1. It befell at Martynmas,  
When wether waxed colde,  
Captaine Care said to his men,  
"We must go take a holde."<sup>6</sup>

<sup>1</sup> laugh <sup>2</sup> loth <sup>3</sup> ere <sup>4</sup> above <sup>5</sup> combs <sup>6</sup> castle

Syck,<sup>1</sup> sike,<sup>1</sup> and to-towe<sup>2</sup> sike,  
And sike and like to die;  
The sikest night that ever I abode,  
God Lord have mercy on me!

2. "Haille, master, and wether<sup>3</sup> you will.  
And wether<sup>3</sup> ye like it best." 10  
"To the castle of Crecrynbroghe,  
And there we will take our reste."

3. "I knowe wher is a gay castle,  
Is builded of lyme and stone;  
Within their is a gay ladie.  
Her lord is riden and gone."

4. The ladie she lend on her castle-walle,  
She loked upp and downe;  
There was she ware of an host of men,  
Come riding to the towne. 20

5. "Se yow, my meri men all,  
And se yow what I see?  
Yonder I see an host of men,  
I muse who they shold bee."

6. She thought he had ben her wed lord,  
As he comd riding home;  
Then was it traitur Captaine Care  
The lord of Ester-towne.

7. They wer no soner at supper sett,  
Then after said the grace, 30  
Or Captaine Care and all his men  
Wer lighte aboute the place.

8. "Gyve over thi howsse, thou lady gay,  
And I will make the a bande;  
To-nighte thou shall ly within my armes,  
To-morrowe thou shall ere<sup>4</sup> my lande."

9. Then bespake the eldest sonne,  
That was both whitt and redde:  
"O mother dere, geve over your howsse,  
Or elles we shalbe deade." 40

10. "I will not geve over my hous," she  
saith,  
"Not for feare of my lyffe;  
It shalbe talked throughout the land,  
The slaughter of a wyffe.

11. "Fetch me my pestilett,<sup>5</sup>  
And charge me my goane,

<sup>1</sup> sick <sup>2</sup> too-too <sup>3</sup> whither <sup>4</sup> possess <sup>5</sup> pistol

- That I may shott at this bloody butcher,  
The lord of Easter-towne "
12. Styfly upon her wall she stode,  
And lett the pellettes flee; 50  
But then she myst the bloody bucher,  
And she slew other three.
13. "I will not geve over my hous," she  
sai the,  
"Netheir for lord nor lowne;  
Nor yet for traitour Captaine Care,  
The lord of Easter-towne.
14. "I desire of Captaine Care,  
And all his blooddy band,  
That he would save my eldest sonne,  
The eare <sup>1</sup> of all my lande." 60
15. "Lap him in a shete," he sayth,  
"And let him downe to me,  
And I shall take him in my armes,  
His waran shall I be."
16. The captayne sayd unto him selfe;  
Wyth sped, before the rest,  
He cut his tonge out of his head,  
His hart out of his brest.
17. He lapt them in a handkerchef,  
And knet it of knotes three, 70  
And cast them over the castell-wall,  
At that gay ladye.
18. "Fye upon the, Captayne Care,  
And all thy bloody band!  
For thou hast slayne my eldest sonne,  
The ayre of all my land."
19. Then bespake the yongest sonne,  
That sat on the nurses knee,  
Sayth, "Mother gay, geve over your  
house;  
For the smoake it smoothers me." 80
20. Out then spake the Lady Margaret,  
As she stood on the stair;  
The fire was at her goud <sup>2</sup> garters,  
The lowe <sup>3</sup> was at her hair.
21. "I wold geve my gold," she saith,  
"And so I wolde my fee,
- For a blaste of the westryn wind,  
To dryve the smoke from thee.
22. "Fy upon the, John Hamleton,  
That ever I paid the hyre! 90  
For thou hast broken my castle-wall,  
And kyndled in the fyre."
23. The lady gate to her close parler,<sup>1</sup>  
The fire fell aboute her head;  
She toke up her children two,  
Seth, "Babes, we are all dead."
24. Then bespake the hye steward,  
That is of hye degree;  
Saith, "Ladie gay, you are in close,  
Wether ye fighte or flee." 100
25. Lord Hamleton dremd in his dream,  
In Carvall where he laye,  
His halle were all of fyre,  
His ladie slayne or daye.<sup>2</sup>
26. "Busk and bowne, my mery men all,  
Even and go ye with me;  
For I dremd that my hall was on fyre,  
My lady slayne or day."
27. He buskt him and bownd hym,  
And like a worthi knighte; 110  
And when he saw his hall burning,  
His harte was no dele lighte.
28. He sett a trumpett till his mouth,  
He blew as it plesd his grace;  
Twenty score of Hamletons  
Was light aboute the place.
29. "Had I knowne as much yesternighte  
As I do to-daye,  
Captain Care and all his men  
Should not have gone so quite. 120
30. "Fye upon the, Captaine Care,  
And all thy bloody bande!  
Thou haste slayne my lady gay,  
More wurth then all thy lande.
31. "If thou had ought eny ill will," he saith,  
"Thou shoulde have taken my lyffe,  
And have saved my children thre,  
All and my lovesome wyffe."

<sup>1</sup> heir    <sup>2</sup> gold    <sup>3</sup> flame<sup>1</sup> parlor    <sup>2</sup> ere day

## LORD RANDAL

1. "O where hae ye been, Lord Randal, my son?  
O where hae ye been, my handsome young man?"  
"I hae been to the wild wood; mother, make my bed soon,  
For I'm weary wi hunting, and fain wald lie down."
2. "Where gat ye your dinner, Lord Randal, my son?  
Where gat ye your dinner, my handsome young man?"  
"I din'd wi my true-love; mother, make my bed soon,  
For I'm weary wi hunting, and fain wald lie down."
3. "What gat ye to your dinner, Lord Randal, my son?  
What gat ye to your dinner, my handsome young man?"  
"I gat eels boiled in broo; mother, make my bed soon,  
For I'm weary wi hunting, and fain wald lie down."
4. "What became of your bloodhounds, Lord Randal, my son?  
What became of your bloodhounds, my handsome young man?"  
"O they swelld and they died; mother, make my bed soon,  
For I'm weary wi hunting, and fain wald lie down."
5. "O I fear ye are poison'd, Lord Randal, my son!  
O I fear ye are poisond, my handsome young man!"  
"O yes! I am poisond; mother, make my bed soon,  
For I'm sick at the heart and I fain wald lie down."
2. He sent a letter to our king  
That he was in love with his daughter Jean
3. The king an angry man was he;  
He sent young Hind Horn to the sea.
4. He's gien to her a silver wand,  
With seven living lavrocks<sup>1</sup> sitting thereon.
5. She's gien to him a diamond ring,  
With seven bright diamonds set therein.
6. "When this ring grows pale and wan,  
You may know by it my love is gane."
7. One day as he looked his ring upon,  
He saw the diamonds pale and wan.
8. He left the sea and came to land,  
And the first that he met was an old beggar man.
9. "What news, what news?" said young Hind Horn;  
"No news, no news," said the old beggar man.
10. "No news," said the beggar, "no news at a'  
But there is a wedding in the king's ha."
11. "But there is a wedding in the king's ha,  
That has halden these forty days and twa."
12. "Will ye lend me your begging coat?  
And I'll lend you my scarlet cloak."
13. "Will you lend me your beggar's rung?<sup>2</sup>  
And I'll gie you my steed to ride upon."
14. "Will you lend me your wig o hair,  
To cover mine, because it is fair?"
15. The auld beggar man was bound for the mill,  
But young Hind Horn for the king's hall.
16. The auld beggar man was bound for to ride,  
But young Hind Horn was bound for the bride.

## HIND HORN

1. In Scotland there was a babie born,  
Lill lal, etc.  
And his name it was called young Hind Horn.  
With a fal lal, etc.

<sup>1</sup> larks    <sup>2</sup> staff



17. When he came to the king's gate,  
He sought a drink for Hind Horn's sake.
18. The bride came down with a glass of wine,  
When he drank out the glass, and dropt  
in the ring.
19. "O got ye this by sea or land?  
Or got ye it off a dead man's hand?" 40
20. "I got not it by sea, I got it by land,  
And I got it, madam, out of your own  
hand."
21. "O I'll cast off my gowns of brown,  
And beg wi you frae town to town.
22. "O I'll cast off my gowns of red,  
And I'll beg wi you to win my bread."
23. "Ye needna cast off your gowns of  
brown,  
For I'll make you lady o many a town.
24. "Ye needna cast off your gowns o red,  
It's only a sham, the begging o my  
bread." 50
6. "Lakit me neyther mete nor drynk in  
Kyng Herowdes halle;  
Ther is a chyld in Bedlem born is beter  
than we alle."
7. "What eylyt the, Stevyn? Art thu  
wod,<sup>1</sup> or thu gynnyst to brede?<sup>2</sup>  
Lakkyt the eyther gold or fe,<sup>3</sup> or ony  
ryche wede?"<sup>4</sup>
8. "Lakyt me neyther gold ne fe, ne non  
ryche wede;  
Ther is a chyld in Bedlem born xal helpyn  
us at our nede."
9. "That is al so soth,<sup>5</sup> Stevyn, al so soth,  
iwys,<sup>6</sup>  
As this capoun crowe xal that lyth here  
in myn dysh."
10. That word was not so sone seyde, that  
word in that halle,  
The capoun crew *Cristus natus est*! among  
the lordes alle. 20
11. "Rysyt<sup>7</sup> up, myn turmentowres,<sup>8</sup> be to<sup>9</sup>  
and al be on,  
And ledyt Stevyn out of this toun, and  
stonyt hym wyth ston!"

## ST. STEPHEN AND HEROD

1. Seynt Stevene was a clerk in Kyng  
Herowdes halle,  
And servyd him of bred and cloth, as  
every kyng befall.
2. Stevyn out of kechone cam, wyth boris<sup>1</sup>  
hed on honde;  
He saw a sterre was fayr and brygt over  
Bedlem stonde.
3. He kyst<sup>2</sup> adoun the boris hed and went  
in to the halle:  
"I forsak the, Kyng Herowdes, and thi  
werkes alle.
4. "I forsak the, Kyng Herowdes, and thi  
werkes alle;  
Ther is a chyld in Bedlem born is beter  
than we alle."
5. "What eylyt<sup>3</sup> the, Stevene? What is the  
befalle?  
Lakkyt the eyther mete or drynk in  
Kyng Herowdes halle?" 10

<sup>1</sup> boar's    <sup>2</sup> cast    <sup>3</sup> alleth

## SIR THOMAS MALORY

(1400?-1470)

## LE MORTE DARTHUR

## BOOK XXI. FROM CAPITULUM V

"But I may not stonde, myn hede werches<sup>11</sup>  
soo. A, Syr Launcelot," sayd kyng Arthur,  
"thys day have I sore myst the. Alas! that  
ever I was ayenst<sup>12</sup> the, for now have I my  
dethe, wherof Syr Gauwayn me warned in my  
dreme." Than Syr Lucan took up the kyng  
the one parte, and Syr Bedwere the other parte,  
and in the lyfying the kyng sowned,<sup>13</sup> and Syr

<sup>1</sup> crazy    <sup>2</sup> be whimsical    <sup>3</sup> property    <sup>4</sup> garment  
<sup>5</sup> true    <sup>6</sup> indeed    <sup>7</sup> rise    <sup>8</sup> executioners    <sup>9</sup> by two    <sup>10</sup> they  
<sup>11</sup> aches    <sup>12</sup> against    <sup>13</sup> swooned

Lucan fyl in a sowne<sup>1</sup> wyth the lyfte, that the parte of his guttes fyl oute of his bodye. And therwyth the noble knyghtes herte braste.<sup>2</sup> And whan the kyng awake, he behelde Syr Lucan how he laye foomyng at the mowth, and parte of his guttes laye at his feet. "Alas!" sayd the kyng, "thys is to me a ful hevvy syght to see thys noble duke so deye for my sake, for he wold have holpen me that had more nede of helpe than I. Alas! he wold not complayne hym, hys herte was so sette to helpe me. Now Jhesu have mercy upon hys soule." Than Syr Bedwere wepte for the deth of his brother. "Leve thys mornynge and wepyng," sayd the kyng, "for al this wyl not avaylle me; for wyte<sup>3</sup> thou wel, and<sup>4</sup> I myght lyve my self, the deth of Syr Lucan wolde greve me ever more, but my tyme hyeth<sup>5</sup> fast," sayd the kyng. "Therefore," sayd Arthur unto Syr Bedwere, "take thou Excalybur, my good swerde, and goo with it to yonder water syde, and whan thou comest there, I charge the<sup>6</sup> throwe my swerde in that water, and come ageyn and telle me what thou there seest." "My lord," sayd Bedwere, "your commaundement shal be doon, and lyghtly brynge you worde ageyn."

So Syr Bedwere departed, and by the waye he behelde that noble swerde, that the pomel and the hafte was al of precyous stones; and thenne he sayd to hym self, "Yf I throwe this ryche swerde in the water, therof shal never come good, but harme and losse." And thenne Syr Bedwere hydde Excalybur under a tree. And so as sone as he myght he came ageyn unto the kyng, and sayd he had ben at the water, and had throwen the swerde in to the water. "What sawe thou there?" sayd the kyng. "Syr," he sayd, "I sawe no thyng but wawes<sup>7</sup> and wyndes." "That is untrewly sayd of the,"<sup>8</sup> sayd the kyng. "Therefore goo thou lyghtely<sup>9</sup> ageyn, and do my commaundemente; as thou arte to me leef<sup>10</sup> and dere, spare not but throwe it in." Than Syr Bedwere retourned ageyn, and took the swerde in hys hande, and than hym thought synne and shame to throwe awaye that nobyl swerde; and so efte<sup>10</sup> he hydde the swerde, and retourned ageyn and tolde to the kyng that he had ben at the water, and done his commaundemente. "What sawe thou there?" sayd the kyng. "Syr," he sayd, "I

saw no thyng but the waters wappe<sup>1</sup> and wawes wanne."<sup>2</sup> "A, traytour, untrew," sayd kyng Arthur, "now hast thou betrayed me twyse. Who wold have wente<sup>3</sup> that thou that hast been to me so leef<sup>4</sup> and dere, and thou arte named a noble knyghte, and wold betraye me for the riches of the swerde? But now goo ageyn lyghtly, for thy longe taryeng putteth me in grete jeopardie of my lyf, for I have taken colde; and but-yf<sup>5</sup> thou do now as I byd the, yf ever I may see the I shal slee<sup>6</sup> the<sup>7</sup> myn owne handes, for thou woldest for my ryche swerde see me dede."<sup>8</sup> Thenne Syr Bedwere departed, and wente to the swerde, and lyghtly took hit up, and wente to the water syde, and there he bounde the gyrdyl aboute the hyltes, and thenne he threwe the swerde as farre in to the water as he myght. And there cam an arme and an hande above the water and mette it, and caught it, and so shoke it thryse and braundysshed; and than vanysshed awaye the hande wyth the swerde in the water. So Syr Bedwere came ageyn to the kyng and tolde hym what he sawe.

"Alas!" sayd the kyng, "helpe me hens,<sup>9</sup> for I drede<sup>10</sup> me I have taryed over longe." Than Syr Bedwere toke the kyng upon his backe, and so wente wyth hym to that water syde, and whan they were at the water syde, evyn fast<sup>11</sup> by the banke hove<sup>12</sup> a lytyl barge wyth many fayr ladyes in hit, and emonge hem al was a quene, and al they had blacke hoodes, and al they wepte and shryked<sup>13</sup> whan they sawe kyng Arthur. "Now put me in to the barge," sayd the kyng; and so he dyd softelye. And there receyved hym thre quenes wyth grete mornynge, and soo they sette hem down, and in one of their lappes kyng Arthur layed hys heed, and than that quene sayd, "A, dere broder, why have ye taryed so longe from me? Alas! this wounde on your heed hath caught overmoche colde." And soo than they rowed from the londe, and Syr Bedwere behelde all tho<sup>14</sup> ladyes goo from hym.<sup>15</sup> Than Syr Bedwere cryed, "A, my lord Arthur, what shal become of me, now ye goo from me and leve me here allone emonge myn enemyes?" "Comfort thy self," sayd the kyng, "and doo as wel as thou mayst, for in me is no truste for to truste in. For I wyl

<sup>1</sup> swoon <sup>2</sup> burst <sup>3</sup> know <sup>4</sup> if <sup>5</sup> hastens <sup>6</sup> thee  
<sup>7</sup> waves <sup>8</sup> quickly <sup>9</sup> beloved <sup>10</sup> again

<sup>1</sup> lap, beat <sup>2</sup> grow dark <sup>3</sup> thought <sup>4</sup> beloved <sup>5</sup> unless  
<sup>6</sup> slay <sup>7</sup> thee <sup>8</sup> dead <sup>9</sup> hence <sup>10</sup> fear <sup>11</sup> close <sup>12</sup> hovered,  
floated <sup>13</sup> shrieked <sup>14</sup> those <sup>15</sup> i.e. Bedwere

in to the vale of Avylyon, to hele me of my grevous wounde. And yf thou here never more of me, praye for my soule." But ever the quenes and ladies wepte and shryched,<sup>1</sup> that hit was pyte<sup>2</sup> to here. And assone as Syr Bedwere had loste the syght of the baarge, he wepte and waylled, and so took the foreste;<sup>3</sup> and so he wente al that nyght, and in the mornyng he was ware<sup>4</sup> betwyxte two holtes hore<sup>5</sup> of a chapel and an ermytage.<sup>6</sup>

WILLIAM CAXTON (1422?-1491)

PREFACE TO THE BOOKE OF  
ENEYDOS

And whan I had advysed me in this sayd boke, I delybered<sup>7</sup> and concluded to translate it in to Englysshe, and forthwyth toke a penne and ynke and wrote a leef or tweyne, whyche I oversawe agayn to corecte it; and whan I sawe the fayr and straunge termes therein, I doubted<sup>8</sup> that it sholde not please some gentylmen whiche late blamed me, saying that in my translacions I had over curyous<sup>9</sup> termes, which coude not be understande<sup>10</sup> of comyn peple, and desired me to use olde and homely termes in my translacions. And fayn wolde I satysfy every man, and, so to doo, toke an olde boke and redde therin; and certaynly the Englysshe was so rude and brood<sup>11</sup> that I coude not wele understande it; and also my lorde abbot of Westmynster ded so shewe to me late certayn evydences<sup>12</sup> wryton in olde Englysshe for to reduce it in to our Englysshe now used, and certaynly it was wretton in suche wyse that it was more lyke to Dutche than Englysshe; I coude not reduce ne brynge it to be understanden. And certaynly our langage now used varyeth ferre<sup>13</sup> from that whiche was used and spoken whan I was borne. For we Englysshe men ben borne under the domynacyon of the mone, whiche is never stedfaste but ever waverynge, wexynge one season and waneth and dyscreaseth<sup>14</sup> another season. And that comyn<sup>15</sup> Englysshe that is spoken in one shyre varyeth from a-nother, in so moche that in my dayes happened that certayn marchauntes were in a ship in Tamyse for to

have sayled over the see into Zelande, and for lacke of wynde, thei taryed atte<sup>1</sup> Forlond, and wente to lande for to refreshe them. And one of theym named Sheffelde, a mercer, cam in to an hows and axed for mete and specyally he axed after eggys, and the goode wyf answerde that she could speke no Frenshe. And the marchaunt was angry, for he also coude speke no Frenshe, but wolde have hadde eggys; and she understode hym not. And thenne at laste a-nother sayd that he wolde have eyren.<sup>2</sup> Then the good wyf sayd that she understod hym wel. Loo,<sup>3</sup> what sholde a man in thyse dayes now wryte, eggys, or eyren? Certaynly it is hard to playse every man, by-cause of dyversite and chaunge of langage; for in these dayes every man that is in ony reputacyon in his countre wyll utter his commynycacyon and maters in suche maners and termes that fewe men shall understonde theym. And som honest and grete clerkes have ben wyth me and desired me to wryte the moste curyous<sup>4</sup> termes that I coude fynde. And thus, betwene playn, rude, and curyous, I stande abasshed. But in my judgemente the comyn termes that be dayly used ben lyghter to be understonde than the olde and aunycient Englysshe. And, foras-moche as this present booke is not for a rude uplondyssh<sup>5</sup> man to laboure therein ne rede it, but onely for a clerke and a noble gentylman that feleth and understandeth in faytes<sup>6</sup> of armes, in love, and in noble chyvalrye, therfor in a meane bytwene bothe I have reduced and translated this sayd booke in our Englysshe, not over rude ne curyous, but in suche termes as shall be understanden, by Goddys grace, accordynge to my copye.

STEPHEN HAWES (d. 1523)

THE PASTIME OF PLEASURE  
OF THE GREAT MARIAGE BETWENE  
GRAUNDE AMOUR AND LABELL  
PUCELL  
FROM CAPIT. XXXIX

Then Perceveraunce in all goodly haste  
Unto the stewarde called Liberalitie  
Gave warnyng for to make ready fast  
Agaynst this tyme of great solemnitie

<sup>1</sup> at the <sup>2</sup> eggs <sup>3</sup> lo <sup>4</sup> ornate, artificial <sup>5</sup> country  
<sup>6</sup> deeds

<sup>1</sup> shrieked <sup>2</sup> pity <sup>3</sup> forest <sup>4</sup> he perceived <sup>5</sup> hoary  
forests <sup>6</sup> hermitage <sup>7</sup> deliberated <sup>8</sup> feared <sup>9</sup> curi-  
ous, ornate <sup>10</sup> understood <sup>11</sup> broad <sup>12</sup> legal docu-  
ments <sup>13</sup> far <sup>14</sup> decreases <sup>15</sup> common

That on the morowe halowed shoulde be.  
 She warned the cooke called Temperaunce  
 And after that the ewres,<sup>1</sup> Observaunce,

With Pleasaunce, the panter,<sup>2</sup> and dame  
 Curtesy,  
 The gentle butler, with the ladyes all.  
 Eche in her office was prepared shortly 10  
 Agaynst this feast so muche triumphall;  
 And La Bell Pucell then in speciall  
 Was up by time in the morowe graye;  
 Right so was I when I sawe the daye.

And right anone La Bell Pucell me sent,  
 Agaynst my weddyng, of the saten fyne,  
 White as the mylke, a goodly garment  
 Braudred<sup>3</sup> with pearle that clearely dyd  
 shine.  
 And so, the mariage for to determine,  
 Venus me brought to a royal chapell, 20  
 Whiche of fine golde was wrought everydell.

And after that the gay and glorious  
 La Bell Pucell to the chapell was leade  
 In a white vesture fayre and precious,  
 With a golden chaplet on her yelowhe heade;  
 And Lex Ecclesie did me to her wedde  
 After whiche weddyng then was a great feast;  
 Nothing we lacked, but had of the best

What<sup>4</sup> shoulde tary by longe continuance  
 Of the fest? for of my joy and pleasure 30  
 Wisdome can judge, without variaunce,  
 That nought I lacked, as ye may be sure,  
 Paying the swete due dette of nature.  
 Thus with my lady, that was fayre and  
 cleare,  
 In joy I lived full ryght, many a yere.

O lusty youth and yong tender hart,  
 The true companion of my lady bryght!  
 God let us never from other astart.<sup>5</sup>  
 But all in joye to live bothe daye and nyght.  
 Thus after sorowe joye arived aryght; 40  
 After my payne I had sport and playe;  
 Full litle thought I that it shoulde decaye,

Tyll that Dame Nature Natyryng<sup>6</sup> had  
 made  
 All thinges to growe unto their fortitude;<sup>7</sup>

<sup>1</sup> eweress, servant in charge of ewers, napkins,  
 etc. <sup>2</sup> servant in charge of pantry <sup>3</sup> broidered  
<sup>4</sup> why <sup>5</sup> start away <sup>6</sup> *Natura naturans*, Nature as  
 a creative being <sup>7</sup> strength

And Nature Natyryng waxt retrograde,  
 By strength my youthe so far to exclude,  
 As was ever her olde consuetude  
 First to augment and then to abate, —  
 This is the custome of her hye estate. 49

## JOHN SKELTON (1460?–1529)

FROM A DIRGE FOR PHYLLIP  
SPAROWE

*Do mi nus*,<sup>1</sup>  
 Helpe nowe, swete Jesus!  
*Levavi oculos meos in montes*:<sup>2</sup>  
 Wolde God I had Zenophontes,  
 Or Socrates the wyse.  
 To shew me their devysc, 100  
 Moderatly to take  
 This sorrow that I make  
 For Phyllip Sparowes sake!  
 So fervently I shake,  
 I fele my body quake;  
 So urgently I am brought  
 Into carefull thought.  
 Like Andromach, Hectors wyfe,  
 Was wery of her lyfe,  
 Whan she had lost her joye, 110  
 Noble Hector of Troye,  
 In lyke manner also  
 Encreaseth my dedly wo,  
 For my sparowe is go.

It was so prety a fole,<sup>3</sup>  
 It wold syt on a stole,  
 And lerned after my scole  
 For to kepe his cut,<sup>4</sup>  
 With, "Phyllyp, kepe your cut!"  
 It had a velvet cap, 120  
 And wold syt upon my lap,  
 And seke after small wormes,  
 And somtyme white-bred crommes;  
 And many tymes and ofte  
 Betwene my brestes softe  
 It wolde lye and rest;  
 It was propre and prest.<sup>5</sup>  
 Somtyme he wolde gaspe  
 Whan he sawe a waspe;  
 A fly or a gnat, 130  
 He wolde flye at that;  
 And prytely he wold pant  
 Whan he saw an ant;

<sup>1</sup> Lord <sup>2</sup> I have lifted up mine eyes to the  
 mountains. <sup>3</sup> fool <sup>4</sup> to act shy, to keep his dis-  
 tance <sup>5</sup> ready

Lord, how he wolde pry  
 After the butterfly!  
 Lorde, how he wolde hop  
 After the gressop!<sup>1</sup>  
 And whan I sayd, "Phyp! Phyp!"  
 Than he wold lepe and skyp,  
 And take me by the lyp. 140  
 Alas, it wyll me slo,<sup>2</sup>  
 That Phillyp is gone me fro!

## FROM COLYN CLOUTE

My name is Colyn Cloute.  
 I purpose to shake oute  
 All my connyng bagge,  
 Lyke a clerkely hagge;  
 For though my ryme be ragged,  
 Tattered and jagged,  
 Rudely rayne beaten,  
 Rusty and moughte-eaten,<sup>3</sup>  
 If ye take well therewith,  
 It hath in it some pyth  
 For, as farre as I can se,  
 It is wronge with eche degre;  
 For the temporalte  
 Accuseth the spiritualte;  
 The spirituall agayne  
 Dothe grudge and complayne  
 Upon the temporall men.  
 Thus eche of other blother<sup>4</sup>  
 The tone<sup>5</sup> agayng the tother.  
 Alas, they make me shoder!  
 For in hoder moder<sup>6</sup>  
 The Church is put in faute.<sup>7</sup>  
 The prelates ben so haut,<sup>8</sup>  
 They say, and loke so hy,  
 As though they wolde fly  
 Above the sterry skye.  
 Laye-men say indede  
 How they take no hede  
 Theyr sely shepe to fede,  
 But plucke away and pull  
 The fleeces of theyr wull;  
 Unethes<sup>9</sup> they leve a locke  
 Of wull amonges theyr flocke.  
 And as for theyr connyng,  
 A glommyng and a mummyng,  
 And make therof a jape;  
 They gaspe and they gape,  
 All to have promocyon;  
 There is theyr hole devocyon,  
 With money, if it wyll hap,

To catche the forked cap.  
 Forsothe they are to lewd  
 To say so, all beshrewd!

90

## THE NUTBROWNE MAIDE

(c. 1500)

(Unknown Author)

"Be it right or wrong, these men among<sup>1</sup> on  
 women do complaine,  
 Affermynge this, how that it is a labour spent  
 in vaine  
 To love them wele, for never a dele they love a  
 man agayne;  
 For lete a man do what he can ther favor to  
 attayne,  
 Yet yf a newe to them pursue, ther furst  
 trew lover than<sup>2</sup>  
 Laboureth for nought, and from her thought  
 he is a bannished man."

"I say not nay but that all day it is both writ  
 and sayde  
 That woman's fayth is, as who saythe, all  
 utterly decayed;  
 But nevertheless right good witnes in this  
 case might be layde  
 That they love trewe and contynew —  
 recorde the Nutbrowne Maide,<sup>1</sup> 10  
 Whiche from her love, whan, her to prove, he  
 cam to make his mone,  
 Wolde not departe, for in her herte she lovyd  
 but hym allone."

"Than betwene us lete us discusse what was  
 all the maner  
 Betwene them too,<sup>3</sup> we wyl also telle all the  
 peyne infere<sup>4</sup>  
 That she was in. Now I begynne, soo that  
 ye me answer.  
 Wherefore alle ye that present be, I pray you  
 geve an eare.  
 I am a knyght, I cum be nyght, as secret as I  
 can,  
 Sayng, "Alas! thus stondyth the case: I am  
 a bannished man."

"And I your wyll for to fulfyll, in this wyl  
 not refuse,  
 Trusting to shewe in wordis fewe that men  
 have an ille use,<sup>5</sup> 20  
 custom

<sup>1</sup> grasshopper <sup>2</sup> slay <sup>3</sup> motheaten <sup>4</sup> complain  
<sup>5</sup> the one <sup>6</sup> in secret <sup>7</sup> fault <sup>8</sup> haughty <sup>9</sup> scarcely

<sup>1</sup> continually <sup>2</sup> then <sup>3</sup> two <sup>4</sup> together <sup>5</sup> habit,  
 custom

To ther owne shame wymen to blame, and  
causeles them accuse.  
Therefore to you I answere now, alle wymen  
to excuse:  
'Myn owne hert dere, with you what chiere?  
I prey you telle anoon;  
For in my mynde of all mankynde I love but  
you allon."

"It stondeh so, a dede is do wherefore moche  
harme shal growe.  
My desteny is for to dey a shamful dethe, I  
trowe,  
Or ellis to flee; the ton <sup>1</sup> must bee, none other  
wey I knowe  
But to withdrawe as an outlaw and take me to  
my bowe.  
Wherefore adew, my owne hert trewe, none  
other red <sup>2</sup> I can; <sup>3</sup>  
For I muste to the grene wode goo, alone, a  
bannysshed man." 30

"O Lorde, what is this worldis blisse, that  
chaungeth as the mone <sup>2</sup>  
My somers day in lusty May is derked before  
the none.  
I here you saye 'farwel;' nay, nay, we de-  
parte not soo sone  
Why say ye so? wheder wyl ye goo? alas!  
what have ye done?  
Alle my welfare to sorow and care shulde  
chaunge if ye were gon;  
For in my mynde of all mankynde I love but  
you alone."

"I can beleve it shal you greve, and somewhat  
you distrayne;  
But afterwarde your paynes harde within a  
day or tweyne  
Shal sone aslake, and ye shal take confort to  
you agayne.  
Why shuld ye nought? for to take thought,  
your labour were in veyne. 40  
And thus I do, and pray you, loo! as hertely  
as I can;  
For I muste too the grene wode goo, alone, a  
bannysshed man."

"Now syth that ye have shewed to me the  
secret of your mynde,  
I shalbe playne to you agayne, lyke as ye shal  
me fynde;

Syth it is so that ye wyl goo, I wol not leve <sup>1</sup>  
behynde;  
Shal ne'er be sayd the Nutbrowne Mayd was  
to her love unkind.  
Make you redy, for soo am I, all though it  
were anoon; <sup>2</sup>  
For in my mynde of all mankynde I love but  
you alone "

"Yet I you rede to take good hede, what men  
wyl thinke and sey;  
Of yonge and olde it shalbe tolde that ye be  
gone away, 50  
Your wanton wylle for to fulfille, in grene  
wood you to play,  
And that ye myght from your delyte noo  
lenger make delay.  
Rather than ye shuld thus for me be called  
an ylle woman,  
Yet wolde I to the grenewodde goo, alone, a  
bannysshed man."

"Though it be songe of olde and yonge that  
I shuld be to blame,  
Theirs be the charge that speke so large in  
hurting of my name;  
For I wyl prove that feythful love it is de-  
voyd of shame,  
In your distresse and hevynesse to parte wyth  
you the same;  
And sure all thoo <sup>3</sup> that doo not so, trewe  
lovers ar they noon;  
But in my mynde of all mankynde I love but  
you alone." 60

"I counsel yow, remembre how it is noo  
maydens lawe  
Nothing to dought, but to renne out to wod  
with an outlawe;  
For ye must there in your hands bere a bowe  
redy to drawe,  
And as a theef thus must ye lyve ever in  
drede and awe,  
By whiche to yow gret harme myght grow;  
yet had I lever than <sup>4</sup>  
That I had too the grenewod goo, <sup>5</sup> alone, a  
bannyshyd man."

"I thinke not nay, but as ye saye, it is noo  
maydens lore;  
But love may make me for your sake, as ye  
have said before,

<sup>1</sup> one    <sup>2</sup> plan    <sup>3</sup> know

<sup>1</sup> remain    <sup>2</sup> at once    <sup>3</sup> those    <sup>4</sup> I had rather than  
<sup>5</sup> gone

To com on fote, to hunte and shote to get us  
mete and store;  
For soo that I your company may have, I  
aske noo more, 70  
From whiche to parte, it makith myn herte as  
colde as ony ston,  
For in my mynde of all mankynde I love but  
you alone."

"For an outlawe this is the lawe, that men  
hym take and binde,  
Wythout pytee hanged to bee, and waver  
wyth the wynde  
Yf I had neede, as God forbede, what rescous<sup>1</sup>  
coude ye finde?  
For sothe I trowe, you and your bowe shul  
drawe for fere behynde;  
And noo merveye, for lytel avayle were in  
your counceyl than;  
Wherfore I too the woode wyl goo, alone, a  
bannysshd man."

"Ful wel knowe ye that wymen bee ful febyl  
for to fyght;  
Noo womanhed is it indeede to bee bolde as a  
knight; 80  
Yet in suche fere yf that ye were, amonge  
enemys day and nyght,  
I wolde wythstonde, with bowe in hande, to  
greve them as I myght,  
And you to save, as wymen have from deth  
[ful] many one;  
For in my mynde of all mankynde I love but  
you alone."

"Yet take good hede, for ever I drede that ye  
coude not sustein  
The thorney wayes, the depe valeis, the snowe,  
the frost, the reyn,  
The colde, the hete; for, drye or wete, we  
must lodge on the playn,  
And, us above, noon other rove<sup>2</sup> but a brake,  
bussh, or twayne;  
Whiche sone shulde greve you, I believe, and  
ye wolde gladly than  
That I had too the grenewode goo, alone, a  
banysshed man." 90

"Syth I have here ben partynere with you  
of joy and blysse,  
I muste also parte of your woo endure, as  
reason is;

Yet am I sure of oo<sup>1</sup> plesure, and shortly it is  
this,  
That where ye bee, me semeth, perdè, I coude  
not fare amysse  
Wythout more speche, I you beseche that we  
were soon agone;  
For in my mynde of all mankynde I love but  
you alone."

"Yef ye goo thedyr, ye must consider, whan  
ye have lust to dyne,  
Ther shal no mete be fore to gete, nor drinke,  
bere, ale, ne wine,  
Ne shetis clene to lye betwene, made of thred  
and twyne,  
Noon other house but levys and bowes, to  
kever your hed and myn. 100  
Loo! myn herte swete, this ylle dyet shuld  
make you pale and wan;  
Wherfore I to the wood wyl goo, alone, a ban-  
ysshid man."

"Amonge the wyld dere suche an archier as  
men say that ye bee  
Ne may not fayle of good vitayle, where is so  
grete plente;  
And watir cleere of the ryvere shalbe ful  
swete to me,  
Wyth whiche in hele<sup>2</sup> I shal right wele endure,  
as ye shal see;  
And, er we goo, a bed or twoo I can provide  
anoon,  
For in my mynde of all mankynde I love but  
you alone."

"Loo! yet before ye must doo more, yf ye  
wyl goo with me, —  
As cutte your here up by your ere, your kirtel  
by the knee, 110  
Wyth bowe in hande, for to withstonde your  
enmys, yf nede be,  
And this same nyght before daylyght to wood-  
ward wyl I flee;  
And if ye wyl all this fulfille, doo it shortely  
as ye can;  
Ellis wil I to the grenewode goo, alone, a  
banysshid man."

"I shal, as now, do more for you than longeth  
to womanhede,  
To short my here, a bowe to bere to shote in  
time of nede.

<sup>1</sup> rescue    <sup>2</sup> roof

<sup>1</sup> one    <sup>2</sup> health

O my swete moder, before all other, for you  
have I most drede;  
But now adiew! I must ensue, wher fortune  
doth me leede:  
All this make ye; now lete us flee, the day  
cummeth fast upon;  
For in my mynde of all mankynde I love but  
you alone." 120

"Nay, nay, not soo, ye shal not goo! and I  
shal tell you why:  
Your appetyte is to be lyght of love, I wele  
aspie;  
For right as ye have sayd to me, in lykewise  
hardely  
Ye wolde answere, whosoever it were, in way  
of company.  
It is sayd of olde, 'sone hote, sone colde,' and  
so is a woman;  
Wherfore I too the woode wyl goo, alone, a  
banysshid man."

"Yef<sup>1</sup> ye take hede, yet is noo nede, suche  
wordis to say bee<sup>2</sup> me,  
For oft ye preyd, and longe assayed, or I you  
lovid, perdee!  
And though that I of auncestry a barons  
doughter bee,  
Yet have you proved how I you loved, a  
squyer of lowe degree, 130  
And ever shal, what so befall, to dey therfore  
anoon;  
For in my mynde of all mankynde I love but  
you alone."

"A barons childe to be begyled, it were a  
curssed dede,  
To be felaw with an outlawe, almyghty God  
forbode!  
Yet bettyr were the power<sup>3</sup> squyer alone to  
forest yede,<sup>4</sup>  
Than ye shal say, another day, that be<sup>2</sup> my  
wyked dede  
Ye were betrayed; wherfore, good maide, the  
best red<sup>5</sup> that I can,  
Is that I too the grenewode goo, alone, a ban-  
ysshid man."

"Whatsoever befall, I never shal of this  
thing you upbraid;  
But yf ye goo and leve me so, than have ye me  
betraied. 140

Remembre you wele how that ye dele, for yf  
ye, as ye sayde,  
Be so unkynde to leve behynde your love, the  
Notbrowne Maide,  
Trust me truly that I shal dey sone after ye  
be gone;  
For in my mynde of all mankynde I love but  
you alone."

"Yef that ye went, ye shulde repent, for in  
the forest now  
I have purveid me of a maide, whom I love  
more than you, —  
Another fayrer than ever ye were, I dare it  
wel avowe;  
And of you both, eche shuld be wrothe with  
other, as I trowe.  
It were myn ease to lyve in pease; so wyl I yf  
I can;  
Wherfore I to the wode wyl goo, alone, a  
banysshid man." 150

"Though in the wood I undirstode ye had a  
paramour,  
All this may nought remeve my thought, but  
that I wyl be your;  
And she shal fynde me softe and kynde, and  
curteis every our,  
Glad to fulfille all that she wyl commaunde  
me, to my power;  
For had ye, loo! an hondred moo, yet wolde I  
be that one;  
For in my mynde of all mankynde I love but  
you alone."

"Myn owne dere love, I see the prove that ye  
be kynde and trewe;  
Of mayde and wyfe, in all my lyf, the best  
that ever I knewe!  
Be mery and glad, be no more sad, the case  
is chaunged newe;  
For it were ruthe that for your trouth you  
shuld have cause to rewe. 160  
Be not dismayed, whatsoever I sayd, to you  
whan I began,  
I wyl not too the grenewode goo, I am noo  
banysshid man."

"Theis tidings is more glad to me than to be  
made a quene,  
Yf I were sure they shuld endure; but it is  
often seen,  
When men wyl breke promyse, they speke the  
wordis on the splene.<sup>1</sup>

<sup>1</sup> if <sup>2</sup> by <sup>3</sup> poor <sup>4</sup> should go <sup>5</sup> advice

<sup>1</sup> capriciously



Ye shape some wyle, me to begyle, and stele  
fro me, I wene  
Then were the case wurs than it was, and I  
more woo-begone,  
For in my mynde of al mankynde I love but  
you alone."

"Ye shal not nede further to drede, I wyl not  
disparage  
You, God defende, sith you descende of so  
grete a lynage. 170  
Now understonde, to Westmerlande, whiche  
is my herytage,  
I wyle you bringe, and wyth a rynge, be wey  
of maryage,  
I wyl you take, and lady make, as shortly as  
I can;  
Thus have ye wone an erles son, and not a  
bannysshid man."

Here may ye see that wymen be in love  
meke, kinde, and stable,  
Late never man reprove them than, or calle  
them variable,  
But rather prey God that we may to them  
be comfortable, —  
Whiche somtyme provyeth suche as he loveth,  
yf they be charitable.  
For sith men wolde that wymen sholde be  
meke to them echeon,  
Moche more ought they to God obey, and  
serve but hym alone. 180

## EARLY TUDOR LYRICS (c. 1500)

### I. RELIGIOUS LYRIC

#### I

*Who shall have my fayr lady?  
Who but I? Who but I? Who?  
Who shall have my fayr lady?  
Who hath more ryght therto?*

This lady clere  
That I sheu<sup>1</sup> here,  
Man soul yt ys, trust ye;  
To Cryst most dere  
It hath no pere;  
Therfor thys song syng we.  
Who shall, etc.

7

<sup>1</sup> show, declare

"For love swetnes  
And joy endles  
I made my lady fre,  
Unto my lyknes  
I gave her quinces<sup>1</sup>  
In Paradyse to be.  
Who shall, etc.

14

"O my swet store,  
My true love therfore  
Thy place yt ys above;  
What man may do more  
Than only dy therfore,  
Lady, for thy love?  
Who shall," etc.

21

## II. CHRISTMAS CAROLS

### I

Thys ender nyght<sup>2</sup>  
I saw a syght,  
A star as bright as day;  
And ever among  
A maydyn song:  
By-by, baby, lullay!

Thys vyrgyn clere  
Wythoutyn pere  
Unto hur son gane say:  
"My son, my lorde,  
My fathere dere,  
Why lystest thou in hay?"

12

"Methynk by ryght  
Thow, kyng and knyght,  
Shuldest lye in ryche aray,  
Yet none the lesse  
I wyll not cesse<sup>3</sup>  
To syng, By-by, lullay!"

18

Thys babe full bayne<sup>4</sup>  
Aunsweyrd agayne,  
And thus, me-thought, he sayd:  
"I am a kyng  
Above all thyng,  
Yn hay yff I be layde;

24

"For ye shall see  
That kynges thre  
Shall cum on the twelfe day.  
For thys behest  
Geffe me thy brest  
And sing, By-by, lullay!"

30

<sup>1</sup> life    <sup>2</sup> the other night    <sup>3</sup> cease    <sup>4</sup> readily

"My son, I say  
Wythowtyn nay<sup>1</sup>  
Thow art my derling dere;  
I shall the kepe  
Whyle thow dost slepe  
And make the<sup>2</sup> goode chere; 36

"And all thy wylle  
I wyll fulfill,  
Thou wotyst hyt well yn fay.  
Yet more then thys, —  
I wyll the kys  
And syng, By-by, lullay." 42

"My moder swete,  
When I have slepe,  
Then take me up on lofte;  
Upon your kne  
Thatt ye sett me  
And dandell me full soft; 48

"And in your arme  
Lap me ryght warme  
And kepe me nyght and day;  
And yff I wepe  
And cannott slepe,  
Syng, By, baby, lullay." 54

"My son, my lorde,  
My fader dere,  
Syth all ys at thy wyll,  
I pray the, son,  
Graunte me a bone,  
Yff hyt be ryght and skylle; 60

"That chylde or man,  
Whoever can  
Be mery on thys day,  
To blys them bryng  
And I shall syng:  
By-by, baby, lullay!" 66

"My moder shene,<sup>3</sup>  
Of hevyn quene,  
Your askyng shall I spede,  
So that the myrth  
Dysplease me nott  
Yn wordes nor in dede. 72

"Syng what ye wyll,  
So ye fullfyll  
My ten commaundements ay.  
Yow for to please  
Let them nott sesse<sup>4</sup>  
To syng, Baby, lullay." 78

<sup>1</sup> certainly    <sup>2</sup> thee    <sup>3</sup> beautiful    <sup>4</sup> cease

## II

*"Quid petis, o filij?"*  
*"Mater dulcissima, ba-ba!"*  
*"Quid petis, o fili?"*  
*"Michi plausus oscula da-da!"*

So laughyng in lap layde,  
So pretyly, so pertly,  
So passyngly well a-payd,<sup>1</sup>  
Ful softly and full soberly  
Unto her swet son she said: 5  
"Quid petys," etc.

The moder full manerly and mekly as a  
mayd,  
Lokyng on her lytill son so laughyng in lap  
layd,  
So pretyly, so partly, so passyngly well apayd,  
So passyngly wel apayd, 10  
Full softly and full soberly  
Unto her son she saide,  
Unto her son saide:  
"Quid petis," etc.

I mene this by Mary, our Makers moder of  
myght,  
Full lovely lookyng on our Lord, the lan-  
terne of lyght, 16  
Thus saying to our Savior; this saw I in my  
syght.

## III

*Make we mery, boihe more and lasse,  
For now ys the tyme of Crystymas!*

Let no man cum into this hall,  
Grome, page, nor yet marshal,  
But that sum sport he bryng withall,  
For now ys the tyme of Crystymas. 4  
Make we mery, etc.

Yffe that he say he can not syng,  
Sum oder sport then lett hym bryng,  
That yt may please at thys festyng, 8  
For now ys the tyme of Crystymas.  
Make we mery, etc.

Yffe he say he can nowght do,  
Then, for my love, aske hym no mo, 12  
But to the stokke then lett hym go,  
For now ys the tyme of Crystymas.  
Make we mery, etc.

<sup>1</sup> satisfied

## IV

*What cher? Gud cher! gud cher, gud cher!*  
*Be mery and glad this gud Newyere!*

"Lyft up your hartes and be glad  
 In Crystes byrth," the angell bad;  
 Say eche to oder, yf any be sad,  
 "What cher," etc. 4

Now the kyng of hevyn his byrth hath take,  
 Joy and myrth we owght to make;  
 Say eche to oder for hys sake,  
 "What cher," etc. 8

I tell you all with hart so fre,  
 Ryght welcum ye be to me;  
 Be glad and mery, for charite!  
 "What cher," etc. 12

The gudman of this place in fere<sup>1</sup>  
 You to be mery he prayth you here,  
 And with gud hert he doth to you say,  
 "What cher," etc. 16

## III. CONVIVIAL SONGS

## I

Fyll the cuppe, Phylippe,  
 And let us drynke a drame!  
 Ons or twys abowte the howse  
 And leave where we began.  
 I drynke to your swete harte  
 Soo mutche as here is in,  
 Desyeringe yow to followe me  
 And doo as I begyn!  
 And yf you will not pledge,  
 You shall bere the blame.  
 I drynke to you with all my harte,  
 Yf you will pledge me the same.

## II

Make rome,<sup>2</sup> syrs, and let us be mery,  
 With "Huffa, galand!"  
 Synge,<sup>3</sup> "Tyrll on the bery,"  
 And let the wyde worlde wynde!  
 Synge, "Fryska joly,"  
 With "Hey, trolly loly,"  
 For I se well it is but foly  
 For to have a sad mynd!

<sup>1</sup> together    <sup>2</sup> room

## IV. LOVE SONGS

## I

*Lully, lulley, lulley, lulley!*  
*The fawcon hath born my make<sup>1</sup> away!*

He bare hym up, he bare hym down,  
 He bare hym into an orchard brown.  
 Lully, lulley, etc. 3

Yn that orchard there was an halle  
 That was hangid with purpill and pall.  
 Lully, lulley, etc. 6

And in that hall there was a bede,  
 Hit was hangid with gold so rede.  
 Lully, lulley, etc. 9

And yn that bed there lythe a knyght,  
 His wowndis bledying day and nyght.  
 Lully, lulley, etc. 12

By that bedis side kneleth a may,  
 And she wepeth both night and day.  
 Lully, lulley, etc. 15

And by that beddis side there stondith a  
 ston,  
 Corpus Christi wretyn thereon.  
 Lully, lulley, etc. 18

## II

The lytyll, prety nyghtyngale,  
 Among the levys grene,  
 I wold I were with her all nyght!  
 But yet ye wote<sup>2</sup> not whome I mene!

The nyghtyngale sat one a brere  
 Among the thornys sherp and keyn  
 And comfort me wyth mery cher.  
 But yet ye wot not whome I mene!

She dyd aper<sup>3</sup> all on<sup>4</sup> hur keynde<sup>5</sup>  
 A lady ryght wel be-seyne, 10  
 Wyth wordys of loff tolde me hur mynde.  
 But yet ye wot not whome I mene.

Hyt dyd me goode upon hur to loke,  
 Hur corse was cloyd all in grene;  
 Away fro me hur herte she toke,  
 But yete ye wot not whome I mene.

"Lady!" I cryed, wyth rufull mone,  
 "Have mynd of me, that true hath bene!  
 For I loved none but you alone."  
 But yet ye wot not whome I mene. 20

<sup>1</sup> mate, sweetheart    <sup>2</sup> know    <sup>3</sup> appear    <sup>4</sup> in    <sup>5</sup> nature

## THE BEGINNING OF THE RENAISSANCE

SIR THOMAS MORE (1478-1535)

A DIALOGUE OF SYR THOMAS MORE,  
KNYGHTE

FROM THE THIRDE BOKE. THE 16.  
CHAPTER

The messenger rehearseth some causes which he hath herd laid<sup>1</sup> by some of the clergie wherfore the Scripture should not be suffred in Englishe. And the author sheweth his mind, that it wer convenient to have the Byble in Englishe

"Syr," quod your frende, "yet for al this, can I see no cause why the cleargie shoulde kepe the Byble out of ley mennes handes, that can<sup>2</sup> no more but theyr mother tong." "I had went,"<sup>3</sup> quod I, "that I had proved you playnely that they kepe it not from them. For I have shewed you that they kepe none from them, but such translacion as be either not yet approved for good, or such as be alredi reproved for naught, as Wicliffes was and Tindals. For as for other olde ones,<sup>4</sup> that wer before Wicliffes daies, remain lawfull, and be in some folkes handes had and read." "Ye saye well," quod he. "But yet as weomen saye, 'somewhat it was alway that the cat winked whan her eye was oute.' Surely so is it not for nought that the English Byble is in so few mens handes, whan so many woulde so fayne have it." "That is very trouth," quod I; "for I thinke that though the favours of a secte of heretikes be so fervent in the setting furth of their secte, that they let<sup>5</sup> not to lay their money together and make a purse among them, for the prynting of an evill made, or evil translated booke: which though it happe to be forboden<sup>6</sup> and burned, yet some be sold ere they be spied,

and eche of them lese<sup>1</sup> but theyr part: yet I thinke ther will no printer lightly<sup>2</sup> be so hote<sup>3</sup> to put anye Byble in prynte at hys own charge, whereof the losse shoulde lye hole in his owne necke, and than<sup>4</sup> hang upon a doubtful tryal, whether the first copy of hys translacion was made before Wicliffes dayes or since. For if it were made synce, it must be approved before the prying.

"And surely howe it hathe happed that in all this whyle God hath eyther not suffered, or not provided that any good verteous man hath hadde the mynde in faithfull wise to translate it, and therupon ether the clergie or, at the least wise, some one bishop to approve it, thys can I nothing tell. But howsoever it be, I have hearde and heare so muche spoken in the matter, and so muche doute made therein, that peradventure it would let and withdrawe any one bishop from the admitting therof, without the assent of the remenant. And whereas many thinges be laid against it: yet is ther in my mind not one thyng that more putteth good men of the clergie in doute to suffer it, than thys: that they see sometime much of the worse sort more fervent in the calling for it, than them whom we find farre better. Which maketh them to feare lest such men desyre it for no good, and lest if it wer hadde in every mannes hand, there would great peril arise, and that sedicious people should doe more harme therwith than good and honest folke should take fruite thereby. Whiche feare I promise you nothyng feareth me, but that whosoever woulde of theyr malice or folye take harme of that thing that is of it selfe ordeyned to doe al men good, I would never for the avoyding of their harme, take from other the profit, which they might take, and nothing deserve to lese.<sup>1</sup> For elles<sup>5</sup> if the abuse of a good thing should cause the taking away thereof from other that would use it well, Christ should hymself never have been borne, nor brought hys fayth into the

<sup>1</sup> alleged <sup>2</sup> know <sup>3</sup> weened, thought <sup>4</sup> This word is the subject of remain, as well as a part of the phrase in which it stands; the construction is curious but common. <sup>5</sup> hesitate <sup>6</sup> forbidden

<sup>1</sup> lose <sup>2</sup> easily <sup>3</sup> hot, ready <sup>4</sup> then <sup>5</sup> else

world, nor God should never have made it neither, if he should, for the losse of those that would be damned wretches, have kept away the occasion of reward from them that would with helpe of his grace endeavor them to deserve it."

"I am sure," quod your frend, "ye doubte not but that I am full and hole of youre mynde in this matter, that the Byble shoulde be in oure Englishe tong. But yet that the clergie is of the contrary, and would not have it so, that appeareth well, in that they suffer it not to be so. And over<sup>1</sup> that, I heare in everye place almost where I find any learned man of them, their mindes all set theron to kepe the Scripture from us. And they seke out for that parte every rotten reason that they can find, and set them furth solemnly to the shew, though fyve of those reasons bee not worth a figge. For they begynne as farre as our first father Adam, and shew us that his wyfe and he fell out of paradise with desyre of knowledge and cunning. Nowe if thys woulde serve, it must from the knowledge and studie of Scripture dryve every man, priest and other, lest it drive all out of paradise. Than<sup>2</sup> saye they that God taught his disciples many thynges apart, because the people should not heare it. And therefore they woulde the people should not now be suffered to reade all. Yet they say further that it is hard to translate the Scripture out of one tong into an other, and specially they say into ours, which they call a tong vulgare and barbarous. But of all thing specially they say that Scripture is the foode of the soule. And that the comen people be as infantes that must be fedde but with milke and pappe. And if we have anye stronger meate, it must be chammed<sup>3</sup> afore by the nurse, and so putte into the babes mouthe. But me-think though they make us al infantes, they shall fynde many a shrewde brayn among us, that can perceive chalke fro chese well ynough, and if they woulde once take<sup>4</sup> us our meate in our own hand, we be not so evil-tothed<sup>5</sup> but that within a while they shall see us cham it our self as well as they. For let them call us yong babes and<sup>6</sup> they wil, yet, by God, they shal for al that well fynde in some of us that an olde knave is no chylyde."

<sup>1</sup> besides <sup>2</sup> then <sup>3</sup> masticated <sup>4</sup> deliver <sup>5</sup> ill-toothed <sup>6</sup> if

## WILLIAM TYNDALE (D. 1536)

### THE GOSPELL OF S. MATHEW. THE FYFTH CHAPTER

When he sawe the people, he went up into a mountaine, and wen he was sett, hys disciples cam unto him, and he opened his mouth, and taught them sayinge: "Blessed are the poure in sprete: for thers is the kyngdom of heven. Blessed are they that mourne: for they shalbe comforted. Blessed are the meke: for they shall inheret the erthe. Blessed are they which hunger and thirst for rightewesnes: for they shalbe fylled. Blessed are the mercy-full. for they shall obteyne mercy. Blessed are the pure in hert: for they shall se God. Blessed are the maynteyners of peace: for they shalbe called the chyl dren of God. Blessed are they which suffre persecucion for rightewesnes sake: for thers is the kyngdom of heven. Blessed are ye when men shall revyle you, and persecute you, and shal falsly saye all manner of evle sayinges agaynst you for my sake. Rejoyce and be gladde, for greate is youre rewarde in heven. For so persecuted they the prophettes which were before youre dayes.

"Ye are the salt of the erthe, but ah! yf the salte be once unsavery, what can be salted there-with? it is thence-forthe good for nothynge, but to be cast out at the dores, and that men treade it under fete. Ye are the light of the worlde. A cite that is sett on an hill cannot be hyd, nether do men light a candle and put it under a busshell, but on a candel-stycke, and it lighteth all those which are in the housse. Se that youre light so schyne before men, that they maye se youre good werkes, and gloryfie youre Father, which is in heven.

"Ye shall not thynke, that y am come to disanull the lawe other<sup>1</sup> the prophettes: no, y am not come to dysanull them, but to fulfyll them. For truly y say unto you, tyll heven and erthe perysshe, one jott, or one tyle of the lawe shall not scape, tyll all be fulfyllid.

"Whosoever breaketh one of these leest commaundmentes, and shall teche men so, he shalbe called the leest in the kyngdom of heven. But whosoever shall observe and teache them, that persone shalbe called greate in the kyngdom of heven.

<sup>1</sup> or

"For I say unto you, except youre rightewesnes excede the rightewesnes of the scribes and pharyses, ye cannot entre into the kyngdom of heven.

"Ye have herde howe it was sayd unto them of the olde tyme. Thou shalt not kyll. Whosoever shall kyll, shalbe in daunger of judgement. But I say unto you, whosoever ys angre with hys brother, shalbe in daunger of judgement. Whosoever shall say unto his brother, Racha! shalbe in daunger of a counseill. But whosoever shall say unto his brother, Thou fole! shalbe in daunger of hell fyre. Therefore when thou offerest thy gyfte att the altre, and there remembrest that thy brother hath eny thyng agaynst the: leve there thyne offrynge before the altre, and go thy waye fyrst and reconcyle thy silf to thy brother, and then come and offre thy gyfte.

"Agre with thine adversary at once, whyles thou arte in the waye with hym, lest thine adversary delivre the to the judge, and the judge delyvre the to the minister,<sup>1</sup> and then thou be cast into preson. I say unto the verely: thou shalt not come out thence tyll thou have payed the utmoost forthynge<sup>2</sup>

"Ye have herde howe yt was sayde to them of olde tyme, thou shalt not commytt advoutrie.<sup>3</sup> But I say unto you, that whosoever eyeth a wyfe, lustynge after her, hathe commytted advoutrie with her already in his hert.

"Wherefore yf thy right eye offende the, plucke hym out and caste him from the, Better hit is for the, that one of thy membres perysshe then that thy whole body shulde be caste in to hell. Also yf thy right honde offend the, cutt hym of and caste hym from the. Better hit is that one of thy membres perisshe, then that all thy body shulde be caste in to hell.

"Hit ys sayd, whosoever put<sup>4</sup> awaye his wyfe, let hym geve her a testimonyall of her divorcement. But I say unto you: whosoever put<sup>4</sup> awaye hys wyfe (except hit be for fornicacion) causeth her to breake matrimony, And who soever maryeth her that is divorced, breaketh wedlocke.

"Agayne ye have herde, howe it was said to them of olde tyme, thou shalt not forswere thysilfe, but shalt performe thine othe to God. But I saye unto you swere not at all: nether by heven, for hit ys Goddes seate: nor yet by

the erth, For it is hys fote stole: Nether by Jerusalem, for it is the cite of the greate kynge: Nether shalt thou swere by thy heed, because thou canst not make one heer whyte, or blacke: But youre communicacion shalbe, ye, ye: nay, nay. For whatsoever is more then that, commeth of evle.

"Ye have herde howe it is sayd, an eye for an eye: a tothe for a tothe. But I say unto you, that ye withstond<sup>1</sup> not wronge: But yf a man geve the a blowe on thy right cheke, turne to hym the othre. And yf eny man wyll sue the at the lawe, and take thi coote from the, lett hym have thi clooke also. And whosoever wyll compell the to goo a myle, goo wyth him twayne. Geve to him that axeth: and from him that wolde borrowe turne not away.

"Ye have herde howe it is saide: thou shalt love thyne neighbour, and hate thyne enemy. But y saye unto you, love youre enemies. Blesse them that curse you. Doo good to them that hate you, Praye for them which doo you wronge, and persecute you, that ye maye be the chyldren of youre heavenly Father: for he maketh his sunne to aryse on the evle and on the good, and sendeth his reyne on the juste and on the onjuste. For if ye shall love them, which love you: what reward shall ye have? Doo not the publicans even so? And if ye be frendly to youre brethren only: what singular thyng doo ye? Doo nott the publicans lyke wyse? Ye shall therefore be perfecte, even as youre heavenly Father is perfecte."

SIR THOMAS WYATT (1503-1542)

THE DESERTED LOVER CONSOLETH  
HIMSELF WITH REMEMBRANCE  
THAT ALL WOMEN ARE BY  
NATURE FICKLE

Divers doth use,<sup>2</sup> as I have heard and know,  
When that to change their ladies do begin,  
To mourn, and wail, and never for to lynn;<sup>3</sup>  
Hoping thereby to 'pease their painful woe.  
And some there be that when it chanceth so  
That women change, and hate where love  
hath been,  
They call them false, and think with words  
to win

<sup>1</sup> officer <sup>2</sup> farthing <sup>3</sup> adultery <sup>4</sup> puts

<sup>1</sup> resist <sup>2</sup> many are accustomed <sup>3</sup> cease

The hearts of them which elsewhere doth  
grow<sup>1</sup>  
But as for me, though that by chance indeed  
Change hath outworn the favour that I had,  
I will not wail, lament, nor yet be sad, 11  
Nor call her false that falsely did me feed,  
But let it pass, and think it is of kind<sup>2</sup>  
That often change doth please a woman's  
mind.

### THE LOVER COMPLAINETH THE UNKINDNESS OF HIS LOVE

My lute, awake, perform the last  
Labour that thou and I shall waste,<sup>3</sup>  
And end that I have now begun.  
And when this song is sung and past,  
My lute, be still, for I have done.

As to be heard where ear is none,  
As lead to grave<sup>4</sup> in marble stone,  
My song may pierce her heart as soon  
Should we then sigh, or sing, or moan?  
No, no, my lute, for I have done. 10

The rocks do not so cruelly  
Repulse the waves continually,  
As she my suit and affection;  
So that I am past remedy,  
Whereby my lute and I have done.

Proud of the spoil that thou hast got  
Of simple hearts through Love's shot,  
By whom unkind thou hast them won,  
Think not he hath his bow forgot,  
Although my lute and I have done. 20

Vengeance shall fall on thy disdain  
That makest but game on earnest pain.  
Think not alone under the sun  
Unquit<sup>5</sup> to cause thy lovers plain,<sup>6</sup>  
Although my lute and I have done.

May chance thee lie withered and old  
In winter nights that are so cold,  
Plaining in vain unto the moon;  
Thy wishes then dare not be told.  
Care then who list, for I have done. 30

And then may chance thee to repent  
The time that thou hast lost and spent

To cause thy lovers sigh and swoon;  
Then shalt thou know beauty but lent,  
And wish and want, as I have done.

Now cease, my lute, this is the last  
Labour that thou and I shall waste,  
And ended is that we begun.  
Now is this song both sung and past,  
My lute, be still, for I have done. 40

### A DESCRIPTION OF SUCH A ONE AS HE WOULD LOVE

A face that should content me wondrous well,  
Should not be fair, but lovely to behold,  
Of lively look, all grief for to repell,  
With right good grace, so would I that it  
should  
Speak without word, such words as none can  
tell;  
The tress also should be of crisped gold  
With wit and these perchance I might be  
tried,  
And knit again with knot that should not  
slide.

### OF THE MEAN AND SURE ESTATE

#### WRITTEN TO JOHN POINS

My mother's maids, when they did sew and  
spin,  
They sang sometime a song of the field mouse  
That, for because her livelihood was but thin,  
Would needs go seek her townish sister's  
house.  
She thought herself endured too much pain;  
The stormy blasts her cave so sore did souse  
That when the furrows swarmed with the  
rain,  
She must lie cold and wet in sorry plight;  
And worse than that, bare meat there did  
remain  
To comfort her when she her house had  
dight; 10  
Sometime a barley corn; sometime a bean,  
For which she laboured hard both day and  
night  
In harvest time whilst she might go and glean;  
And where store<sup>1</sup> was stroyed<sup>2</sup> with the flood,  
Then welaway! for she undone was clean.  
Then was she fain to take instead of food  
Sleep, if she might, her hunger to beguile.

<sup>1</sup> grow, adhere, to others <sup>2</sup> of nature, natural  
<sup>3</sup> spend <sup>4</sup> engrave <sup>5</sup> unpunished <sup>6</sup> complaint

<sup>1</sup> abundance <sup>2</sup> destroyed

"My sister," quoth she, "hath a living good,

And hence from me she dwelleth not a mile.  
In cold and storm she lieth warm and dry 20  
In bed of down, the dirt doth not defile  
Her tender foot, she laboureth not as I.  
Richly she feedeth and at the richman's cost,  
And for her meat she needs not crave nor cry.  
By sea, by land, of the delicacies, the most  
Her cater<sup>1</sup> seeks and spareth for no peril,  
She feedeth on boiled bacon, meat and roast,  
And hath thereof neither charge nor travail;  
And when she list, the liquor of the grape  
Doth glad her heart till that her belly swell."

And at this journey she maketh but a  
jape;<sup>2</sup> 36  
So forth she goeth, trusting of all this wealth  
With her sister her part so for to shape,  
That if she might keep herself in health,  
To live a lady while her life doth last.

And to the door now is she come by stealth,  
And with her foot anon she scrapeth full fast.  
Th' other for fear durst not well scarce appear,

Of every noise so was the wretch aghast.  
At last she asked softly who was there, 40  
And in her language as well as she could.  
"Peep!" quoth the other sister, "I am here."

"Peace," quoth the town mouse, "why speakest thou so loud?"

And by the hand she took her fair and well.  
"Welcome," quoth she, "my sister, by the Rood!"

She feasted her, that joy it was to tell  
The fare they had; they drank the wine so clear,

And as to purpose now and then it fell,  
She cheeréd her with "Ho, sister, what cheer!"

Amid this joy befell a sorry chance, 50  
That, welaway! the stranger bought full dear  
The fare she had, for, as she looks askance,  
Under a stool she spied two steaming<sup>3</sup> eyes  
In a round head with sharp ears. In France  
Was never mouse so fear'd, for, though unwise

Had not i-seen such a beast before,  
Yet had nature taught her after her guise<sup>4</sup>  
To know her foe and dread him evermore.  
The towney mouse fled, she knew whither to go;

Th' other had no shift, but wanders sore 60

Feard of her life. At home she wished her  
tho,<sup>1</sup>

And to the door, alas! as she did skip,  
The Heaven it would, lo! and eke her chance  
was so,

At the threshold her silly foot did trip;  
And ere she might recover it again,  
The traitor cat had caught her by the hip,  
And made her there against her will remain,  
That had forgotten her poor surety and rest  
For seeming wealth wherein she thought to reign.

Alas, my Poinces, how men do seek the best 70  
And find the worst by error as they stray!  
And no marvel; when sight is so oppressed,  
And blind the guide, anon out of the way  
Goeth guide and all in seeking quiet life.  
O wretched minds, there is no gold that may  
Grant that ye seek; no war; no peace; no  
strife.

No, no, although thy head were hooped with  
gold,

Sergeant with mace, halberd, sword nor knife,  
Cannot repulse the care that follow should.  
Each kind of life hath with him his disease.  
Live in delight even as thy lust would,<sup>2</sup> 81  
And thou shalt find, when lust doth most  
thee please,

It irketh straight, and by itself doth fade.  
A small thing it is that may thy mind appease.  
None of ye all there is that is so mad  
To seek grapes upon brambles or briars;  
Nor none, I trow, that hath his wit so bad  
To set his hay<sup>3</sup> for conies<sup>4</sup> over rivers,  
Nor ye set not a drag net for an hare;  
And yet the thing that most is your desire 90  
Ye do mistake with more travail and care.  
Make plain thine heart, that it be not knotted  
With hope or dread, and see thy will be bare  
From all effects whom vice hath ever spotted.  
Thyself content with that is thee assigned,  
And use it well that is to thee allotted.  
Then seek no more out of thyself to find  
The thing that thou hast sought so long be-  
fore,

For thou shalt feel it sitting in thy mind.  
Mad, if ye list to continue your sore, 100  
Let present pass and gape on time to come,  
And dip yourself in travail more and more.

Henceforth, my Poinces, this shall be all  
and some,

These wretched fools shall have nought else of  
me;

<sup>1</sup> caterer <sup>2</sup> jest <sup>3</sup> gleaming <sup>4</sup> manner, way

<sup>1</sup> then <sup>2</sup> desire, wish <sup>3</sup> snare <sup>4</sup> rabbits



But to the great God and to his high dome,  
None other pain pray I for them to be,  
But when the rage doth lead them from the  
right,

That, looking backward, virtue they may see,  
Even as she is so goodly fair and bright,  
And whilst they clasp their lusts in arms  
across, 110

Grant them, good Lord, as Thou mayst of  
Thy might,

To fret inward for losing such a loss.

## HENRY HOWARD, EARL OF SURREY (1517?-1547)

### DESCRIPTION OF SPRING, WHEREIN EACH THING RENEWS, SAVE ONLY THE LOVER

The soote<sup>1</sup> season that bud and bloom forth  
brings

With green hath clad the hill and eke the vale;  
The nightingale with feathers new she sings;  
The turtle<sup>2</sup> to her make<sup>3</sup> hath told her tale:  
Summer is come, for every spray now springs;  
The hart hath hung his old head<sup>4</sup> on the  
pale;<sup>5</sup>

The buck in brake his winter cote he flings;  
The fishes flete<sup>6</sup> with new repaired scale;  
The adder all her slough away she slings;  
The swift swallow pursueth the flies smale;<sup>10</sup>  
The busy bee her honey now she mings.<sup>7</sup>  
Winter is worn, that was the flowers' bale:<sup>8</sup>  
And thus I see among these pleasant things  
Each care decays, and yet my sorrow springs!

### COMPLAINT OF A LOVER REBUKED

Love, that liveth and reigneth in my thought,  
That built his seat within my captive breast,  
Clad in the arms wherein with me he fought,  
Oft in my face he doth his banner rest.

She that me taught to love and suffer pain,  
My doubtful hope and eke my hot desire  
With shamefast cloak to shadow and refrain,  
Her smiling grace converteth straight to ire.  
The coward Love then to the heart apace  
Taket<sup>h</sup> his flight, whereas he lurks and  
plains,<sup>9</sup> 10

His purpose lost, and dare not show his face.

For my lord's guilt thus faultless bide I pains.  
Yet from my lord shall not my foot remove;  
Sweet is his death that takes his end by love.

### DESCRIPTION AND PRAISE OF HIS LOVE GERALDINE

From Tuscan came my lady's worthy race;  
Fair Florence was sometime her ancient seat;  
The Western isle whose pleasant shore doth  
face

Wild Camber's cliffs did give her lively heat;  
Fostered she was with milk of Irish breast;  
Her sire, an earl; her dame, of princes'  
blood;

From tender years in Britain she doth rest,  
With a king's child, where she tasteth costly  
food;

Hunsdon did first present her to mine eyes;  
Bright is her hue, and Geraldine she hight;<sup>1</sup>  
Hampton me taught to wish her first for  
mine; 11

And Windsor, alas, doth chase me from her  
sight:

Her beauty of kind,<sup>2</sup> her virtues from above.  
Happy is he, that can obtain her love!

### THE MEANS TO ATTAIN A HAPPY LIFE

Martial, the things that do attain  
The happy life be these, I find:  
The riches left,<sup>3</sup> not got with pain;  
The fruitful ground; the quiet mind;  
The egall<sup>4</sup> friend; no grudge, no strife;  
No charge of rule, no governance;  
Without disease, the healthful life;  
The household of continuance;  
The mean<sup>5</sup> diet, no delicate fare;  
True wisdom joined with simpleness; 10  
The night discharged of all care,  
Where wine the wit may not oppress;  
The faithful wife, without debate;  
Such sleeps as may beguile the night:  
Contented with thine own estate,  
Ne wish for death, ne fear his might.

### VIRGIL'S ÆNEID

#### BOOK II

They whisted<sup>6</sup> all, with fixèd face attent,  
When Prince Æneas from the royal seat

<sup>1</sup> sweet <sup>2</sup> turtle dove <sup>3</sup> mate <sup>4</sup> horns <sup>5</sup> paling  
<sup>6</sup> float <sup>7</sup> mixes <sup>8</sup> destruction <sup>9</sup> laments

<sup>1</sup> is named <sup>2</sup> from nature <sup>3</sup> inherited <sup>4</sup> equal  
<sup>5</sup> moderate <sup>6</sup> became silent

Thus 'gan to speak: "O Queen, it is thy will  
I should renew a woe cannot be told;  
How that the Greeks did spoil and overthrow  
The Phrygian wealth and wailful<sup>1</sup> realm of  
Troy.

Those ruthless things that I myself beheld,  
And whereof no small part fell to my share;  
Which to express, who could refrain from  
tears?

What Myrmidon? or yet what Dolopes? 10  
What stern Ulysses' waged soldier?

And lo! moist night now from the welkin  
falls,

And stars declining counsel us to rest;  
But since so great is thy delight to hear  
Of our mishaps and Troy's last decay,  
Though to record the same my mind abhors  
And plaint eschews, yet thus will I begin: —  
The Greek's chieftains, all irked with the war,  
Wherein they wasted had so many years,  
And oft repulsed by fatal destiny, 20  
A huge horse made, high raised like a hill,  
By the divine science of Minerva, —  
Of cloven fir compacted were his ribs, —  
For their return a feigned sacrifice, —  
The fame whereof so wandered it at point.<sup>2</sup>  
In the dark bulk they closed bodies of men  
Chosen by lot, and did enstuff by stealth  
The hollow womb with armed soldiers.

There stands in sight an isle hight Tenedon,  
Rich and of fame while Priam's kingdom stood,  
Now but a bay and road unsure for ship. 31  
Hither them secretly the Greeks withdrew,  
Shrouding themselves under the desert shore;  
And, weening we they had been fled and gone,  
And with that wind had fet<sup>3</sup> the land of Greece,  
Troy discharged her long continued dole.<sup>4</sup>  
The gates cast up, we issued out to play,  
The Greekish camp desirous to behold,  
The places void and the forsaken coasts.  
Here Pyrrhus' band, there fierce Achilles  
pight; 5  
Here rode their ships, there did their battles  
join.

Astonied some the scathful<sup>6</sup> gift beheld, 42  
Behight<sup>7</sup> by vow unto the chaste Minerve, —  
All wondering at the hugeness of the horse.  
And first of all Timocetes gan advise  
Within the walls to lead and draw the same,  
And place it eke amid the palace court, —  
Whether of guile, or Troy's fate it would.  
Capys, with some of judgment more discreet,

Willed it to drown, or underset with flame, 50  
The suspect present of the Greek's deceit,  
Or bore and gauge the hollow caves uncouth;  
So diverse ran the giddy people's mind.

Lo! foremost of a route that followed him,  
Kindled<sup>1</sup> Laocoön hasted from the tower,  
Crying far off: 'O wretched citizens,  
What so great kind of frenzy freteth you?  
Deem ye the Greeks, our enemies, to be gone?  
Or any Greekish gifts can you suppose  
Devoid of guile? Is so Ulysses known? 60  
Either the Greeks are in this timber hid,  
Or this an engine is to annoy<sup>2</sup> our walls,  
To view our towers, and overwhelm our town.  
Here lurks some craft. Good Troyans give  
no trust

Unto this horse, for, whatsoever it be,  
I read the Greeks, yea when they offer gifts.'"

\* \* \* \* \*

## ROGER ASCHAM (1515-1568)

### THE SCHOLEMASTER

#### FROM THE FIRST BOOKE FOR THE YOUTH

\* \* \* \* \*

If your scholer do misse sometimes, in  
marking rightlie these foresaid sixe thinges,  
chide not hastelie: for that shall, both dull his  
witte, and discourage his diligence: but monish  
him gentelie: which shall make him, both will-  
ing to amende, and glad to go forward in love  
and hope of learning. I have now wished,  
twise or thrise, this gentle nature, to be in a  
Scholemaster: And, that I have done so,  
neither by chance, nor without some reason,  
I will now declare at large, why, in mine opin-  
ion, love is fitter then feare, gentlenes better  
than beating, to bring up a childe rightlie in  
learninge.

With the common use of teaching and beat-  
ing in common scholes of England, I will not  
greatlie contend: which if I did, it were but a  
small grammaticall controversie, neither be-  
longing to heresie nor treason,<sup>3</sup> nor greatly  
touching God nor the Prince: although in  
very deede, in the end, the good or ill bringing  
up of children, doth as much serve to the good  
or ill service, of God, our Prince, and our  
whole countrie, as any one thing doth beside.

<sup>1</sup> excited <sup>2</sup> injure <sup>3</sup> This is a proverbial expression.

<sup>1</sup> lamentable <sup>2</sup> conformably <sup>3</sup> fetched, reached  
<sup>4</sup> sorrow <sup>5</sup> camped, *tendebat* <sup>6</sup> harmful <sup>7</sup> promised

I do gladlie agree with all good Scholemasters in these pointes: to have children brought to a good perfittnes in learning: to all honestie in maners: to have all fautes<sup>1</sup> rightlie amended: to have everie vice severelie corrected: but for the order and waie that leadeth rightlie to these pointes, we somewhat differ. For commonlie, many scholemasters, some, as I have seen, moe,<sup>2</sup> as I have heard tell, be of so crooked a nature, as, when they meete with a hard witted scholer, they rather breake him than bowe him, rather marre him then mend him. For whan the scholemaster is angry with some other matter, then will he sonest faul to beate his scholer: and though he him selfe should be punished for his folie, yet must he beate some scholer for his pleasure: though there be no cause for him to do so, nor yet fault in the scholer to deserve so. These, ye will say, be fond<sup>3</sup> scholemasters, and fewe they be that be found to be soch. They be fond in deede, but surelie overmany soch be found everie where. But this will I say, that even the wisest of your great beaters, do as oft punishe nature as they do correcte faultes. Yea, many times, the better nature is sorer punished: For, if one, by quicknes of witte, take his lesson readelie, an other, by hardnes of witte, taketh it not so speedelie: the first is alwaies commended, the other is commonlie punished: whan a wise scholemaster should rather discretelie consider the right disposition of both their natures, and not so moch wey<sup>4</sup> what either of them is able to do now, as what either of them is likelie to do hereafter. For this I know, not onelie by reading of bookes in my studie, but also by experience of life, abrode in the world, that those which be commonlie the wisest, the best learned, and best men also, when they be olde, were never commonlie the quickest of witte, when they were yonge. The causes why, amongst other, which be many, that move me thus to thinke, be these fewe, which I will reckon. Quickie wittes, commonlie, be apte to take, unapte to keepe: soone hote and desirous of this and that: as colde and sone very of the same againe: more quicke to enter speedelie, than habile<sup>5</sup> to pearse<sup>6</sup> farre even like over sharpe tooles, whose edges be verie soone turned. Soch wittes delite them selves in easie and pleasant studies, and never passe farre forward in hie and hard sciences. And

therefore the quickest wittes commonlie may prove the best Poetes, but not the wisest Orators: readie of tonge to speake boldlie, not deepe of judgement, either for good counsel or wise writing. Also, for maners and life, quickie wittes, commonlie, be, in desire, new-fangle,<sup>1</sup> in purpose unconstant, light to promise any thing, readie to forget every thing: both benefite and injurie: and thereby neither fast to frend, nor fearefull to foe: inquisitive of every trifle, not secret in greatest affaires: bolde, with any person: busie, in every matter: sothing<sup>2</sup> soch as be present: nipping any that is absent: of nature also, alwaies, flattering their betters, envying their equals, despising their inferiors: and, by quicknes of witte, verie quicke and readie, to like none so well as them selves.

Moreover commonlie, men, very quicke of witte, be also, verie light of conditions:<sup>3</sup> and thereby, very readie of disposition, to be caried over quicklie, by any light cumpanie to any riot and unthriftiness, when they be yonge: and therefore seldome, either honest of life, or riche in living, when they be olde. For, quickie in witte and light in maners, be, either seldome troubled, or verie sone wery, in carying a verie hevie purse. Quickie wittes also be, in most part of all their doinges, overquickie, hastie, rashe, headie, and brainsicke. These two last wordes, Headie, and Brainsicke, be fitte and proper wordes, rising naturalie of the matter, and teamed aptlie by the condition, of over moch quickenes of witte. In youghe also they be readie scoffers, privie mockers, and ever over light and mery. In aige, sone testie, very waspishe, and alwaies over miserable: and yet fewe of them cum to any great aige, by reason of their misordered life when they were yong: but a great deale fewer of them cum to shewe any great countenance, or beare any great authoritie abrode in the world, but either live obscurelie, men know not how, or dye obscurelie, men marke not whan. They be like trees, that shewe forth faire blossoms and broad leaves in spring time, but bring out small and not long lasting fruite in harvest time: and that, onelie soch as fall and rotte before they be ripe, and so, never, or seldome, cum to any good at all. For this ye shall finde most true by experience, that amongst a number of quickie wittes in youghe, fewe be found, in the end, either verie fortu-

<sup>1</sup> faults <sup>2</sup> more <sup>3</sup> foolish <sup>4</sup> weigh <sup>5</sup> able <sup>6</sup> pierce

<sup>1</sup> fond of novelty <sup>2</sup> agreeing with <sup>3</sup> character

nate for them selves, or verie profitable to serve the common wealth, but decay and vanish, men know not which way: except a very fewe, to whom peradventure blood and happie parentage may perchance purchase a long standing upon the stage. The which felicitie, because it commeth by others procuring, not by their owne deservinge, and stand by other mens feete, and not by their own, what owtward brag so ever is borne by them, is in deed, of it selfe, and in wise mens eyes, of no great estimation.

\* \* \* \* \*

## JOHN FOXE (1516-1587)

### ACTS AND MONUMENTS OF THESE LATTER AND PERILLOUS DAYES

#### FROM THE BEHAVIOUR OF DR. RIDLEY AND MASTER LATIMER AT THE TIME OF THEIR DEATH

\* \* \* \* \*

Incontinently<sup>1</sup> they were commanded to make them readie, which they with all meeknesse obeyed. Master Ridley tooke his gowne and his tippet, and gave it to his brother-in-lawe Master Shespeide, who all his time of imprisonment, although he might not be suffered to come to him, lay there at his owne charges to provide him necessities, which from time to time he sent him by the sergeant that kept him. Some other of his apparel that was little worth, hee gave away; other the bailiffes took. He gave away besides divers other small things to gentlemen standing by, and divers of them pitifullie weeping, as to Sir Henry Lea he gave a new groat; and to divers of my Lord Williams gentlemen some napkins, some nutmegges, and races<sup>2</sup> of ginger; his diall, and such other things as he had about him, to every one that stood next him. Some plucked the pointes of his hose. Happie was he that might get any ragge of him. Master Latimer gave nothing, but very quickly suffered his keeper to pull off his hose, and his other array, which to look unto was very simple: and being stripped into his shrowd,<sup>3</sup> hee seemed as comely a person to them that were there present as one should lightly see;

and whereas in his clothes hee appeared a withered and crooked sillie olde man, he now stood bolt upright, as comely a father as one might lightly behold.

Then Master Ridley, standing as yet in his trusse,<sup>1</sup> said to his brother: "It were best for me to go in my trusse still." "No," quoth his brother, "it will put you to more paine: and the trusse will do a poore man good." Whereunto Master Ridley said: "Be it, in the name of God;" and so unlaced himselfe. Then being in his shirt, he stood upon the foresaid stone, and held up his hande and said: "O heavenly Father, I give unto thee most heartie thanks, for that thou hast called mee to be a professour of thee, even unto death. I beseech thee, Lord God, take mercie upon this realme of England, and deliver the same from all her enemies."

Then the smith took a chaine of iron, and brought the same about both Dr. Ridleyes and Maister Latimers middles; and as he was knocking in a staple, Dr Ridley tooke the chaine in his hand, and shook the same, for it did girde in his belly, and looking aside to the smith, said: "Good fellow, knocke it in hard, for the flesh will have his course." Then his brother did bringe him gunnepowder in a bag, and would have tied the same about his necke. Master Ridley asked what it was. His brother said, "Gunnepowder." "Then," sayd he, "I take it to be sent of God; therefore I will receive it as sent of him. And have you any," sayd he, "for my brother?" meaning Master Latimer. "Yea, sir, that I have," quoth his brother. "Then give it unto him," sayd hee, "betime;<sup>2</sup> least ye come too late." So his brother went, and caried of the same gunnepowder unto Maister Latimer.

In the mean time Dr. Ridley spake unto my Lord Williams, and saide: "My lord, I must be a suter unto your lordshippe in the behalfe of divers poore men, and speciallie in the cause of my poor sister; I have made a supplication to the Queenes Majestie in their behalves. I beseech your lordship for Christs sake, to be a mean to her Grace for them. My brother here hath the supplication, and will resort to your lordshippe to certifie you herof. There is nothing in all the world that troubleth my conscience, I praise God, this only excepted. Whiles I was in the see of London divers poore men tooke leases of me, and agreed with me for

<sup>1</sup> immediately    <sup>2</sup> roots    <sup>3</sup> shirt

<sup>1</sup> a padded jacket    <sup>2</sup> early

the same. Now I heare say the bishop that now occupieth the same roome will not allow my grants unto them made, but contrarie unto all lawe and conscience hath taken from them their livings, and will not suffer them to enjoy the same. I beseech you, my lord, be a meane for them; you shall do a good deed, and God will reward you."

Then they brought a faggotte, kindled with fire, and laid the same downe at Dr. Ridleys feete. To whome Master Latimer spake in this manner: "Bee of good comfort, Master Ridley, and play the man. Wee shall this day light such a candle, by Gods grace, in England, as I trust shall never bee putte out."

And so the fire being given unto them, when Dr. Ridley saw the fire flaming up towards him, he cried with a wonderful lowd voice: "In manus tuas, Domine, commendo spiritum meum: Domine, recipe spiritum meum." And after, repeated this latter part often in English, "Lord, Lord, receive my spirt;" Master Latimer crying as vehementlie on the other side, "O Father of heaven, receive my soule!" who received the flame as it were imbracing of it. After that he had stroaked his face with his hands, and as it were bathed them a little in the fire, he soone died (as it appeared) with verie little paine or none. And thus much concerning the end of this olde and blessed servant of God, Master Latimer, for whose laborious travailes,<sup>1</sup> fruitfull life, and constant death the whole realme hath cause to give great thanks to almightie God.

But Master Ridley, by reason of the evill making of the fire unto him, because the wooden faggots were laide about the gosse<sup>2</sup> and over-high built, the fire burned first beneath, being kept downe by the wood; which when he felt, hee desired them for Christes sake to let the fire come unto him. Which when his brother-in-law heard, but not well understood, intending to rid him out of his paine (for the which cause hee gave attendance), as one in such sorrow not well advised what hee did, heaped faggots upon him, so that he cleane covered him, which made the fire more vehement beneath, that it burned cleane all his neather parts, before it once touched the upper; and that made him leape up and down under the faggots, and often desire them to let the fire come unto him, saying, "I cannot burne." Which indeed appeared well;

for, after his legges were consumed by reason of his struggling through the paine (whereof hee had no release, but one he his contentation in God), he showed that side toward us cleane, shirt and all untouched with flame. Yet in all this torment he forgate not to call unto God still, having in his mouth, "Lord have mercy upon me," intermedling<sup>1</sup> this cry, "Let the fire come unto me, I cannot burne." In which paines he laboured till one of the standers by with his bill<sup>2</sup> pulled off the faggots above, and where he saw the fire flame up, he wrested himself unto that side. And when the flame touched the gunpowder, he was seen to stirre no more, but burned on the other side, falling downe at Master Latimers feete. Which some said happened by reason that the chain loosed; other said that he fell over the chain by reason of the poise of his body, and the weakness of the neather lims.

Some said that before he was like to fall from the stake, hee desired them to holde him to it with their billes. However it was, surelie it mooved hundreds to teares, in beholding the horrible sight; for I thinke there was none that had not cleane exiled all humanitie and mercie, which would not have lamented to beholde the furie of the fire so to rage upon their bodies. Signes there were of sorrow on everie side. Some tooke it greivouslie to see their deatnes, whose lives they held full deare: some pittied their persons, that thought the soules had no need thereof. His brother mooved many men, seeing his miserable case, seeing (I say) him compelled to such infelicitie, that he thought then to doe him best service when he hastned his end. Some cried out of the lucke, to see his indevor (who most dearelie loved him, and sought his release) turne to his greater vexation and increase of paine. But whoso considered their preferments in time past, the places of honour that they some time occupied in this common wealth, the favour they were in with their princes, and the opinion of learning they had in the university where they studied, could not chuse but sorrow with teares to see so great dignity, honour, and estimation, so necessary members sometime accounted, so many godly vertues, the study of so manie yeres, such excellent learning, to be put into the fire and consumed in one moment. Well! dead they are, and

<sup>1</sup> labors      <sup>2</sup> gorse, furze

<sup>1</sup> intermingling      <sup>2</sup> a kind of weapon consisting of a curved blade fixed at the end of a pole.

the reward of this world they have already.  
What reward remaineth for them in heaven,  
the day of the Lords glorie, when hee commeth  
with his saints, shall shortly, I trust, declare.

THOMAS SACKVILLE, LORD  
BUCKHURST (1536-1608)

A MIRROR FOR MAGISTRATES

FROM THE INDUCTION

Flat down I fell, and with all reverence  
Adored her, perceiving now that she,  
A goddess sent by godly providence,  
In earthly shape thus showed herself to me,  
To wail and rue this world's uncertainty: 173  
And while I honored thus her god-head's  
might  
With plaining voice these words to me she  
shright: 1

"I shall thee guide first to the griesly<sup>2</sup> lake,  
And thence unto the blissful place of rest,  
Where thou shalt see and hear the plaint they  
make, 178  
That whilom here bare swing<sup>3</sup> among the best.  
This shalt thou see, but great is the unrest  
That thou must bide before thou canst attain  
Unto the dreadful place where these remain.

And with these words as I upraised stood,  
And 'gan to follow her that straightforth  
paced,  
Ere I was ware, into a desert wood  
We now were come; where, hand in hand em-  
braced,  
She led the way, and through the thick so  
traced,  
As, but I had been guided by her might,  
It was no way for any mortal wight. 189

But lo! while thus, amid the desert dark,  
We passed on with steps and pace unmeet,  
A rumbling roar, confused with howl and bark  
Of dogs, shook all the ground under our feet,  
And struck the din within our ears so deep,  
As half distraught unto the ground I fell,  
Besought return, and not to visit hell. 196

But she forth-with uplifting me apace  
Removed my dread, and with a steadfast mind

Bade me come on, for here was now the place,  
The place where we our travel's end should  
find. 200

Wherewith I arose, and to the place assigned  
Astoned I stalk; when straight we ap-  
proached near  
The dreadful place, that you will dread to hear.

An hideous hole all vast, withouten shape,  
Of endless depth, o'erwhelmed with ragged  
stone,  
With ugly mouth and griesly jaws doth gape,  
And to our sight confounds itself in one.  
Here entered we, and yeding<sup>1</sup> forth, anon  
An horrible lothly lake we might discern,  
As black as pitch, that cleped<sup>2</sup> is Avene. 210

A deadly gulf where nought but rubbish grows,  
With foul black swelth<sup>3</sup> in thickened lumps  
that lies,  
Which up in the air such stinking vapours  
throws,  
That over there may fly no fowl but dies,  
Choked with the pestilent savours that arise.  
Hither we come, whence forth we still did pace,  
In dreadful fear amid the dreadful place. 217

And first within the porch and jaws of Hell  
Sat deep Remorse of Conscience, all besprent  
With tears: and to herself oft would she tell  
Her wretchedness, and cursing never stent<sup>4</sup>  
To sob and sigh; but ever thus lament  
With thoughtful care, as she that all in vain  
Would wear and waste continually in pain. 224

Her eyes unsteadfast, rolling here and there,  
Whirled on each place, as place that vengeance  
brought,  
So was her mind continually in fear,  
Tossed and tormented with the tedious  
thought  
Of those detested crimes which she had  
wrought;  
With dreadful cheer and looks thrown to the  
sky, 230  
Wishing for death, and yet she could not die.

Next saw we Dread, all trembling how he  
shook,  
With foot uncertain proffered here and there;  
Benumbed of speech, and with a ghastly look  
Searched every place all pale and dead for  
fear,

<sup>1</sup> shrieked    <sup>2</sup> dreadful    <sup>3</sup> bore sway

<sup>1</sup> going    <sup>2</sup> called    <sup>3</sup> scum    <sup>4</sup> cease

His cap borne up with staring<sup>1</sup> of his hair,  
 Stoynd<sup>2</sup> and amazed at his own shade for  
 dread,  
 And fearing greater dangers than was need 238

And next within the entry of this lake  
 Sat fell Revenge, gnashing her teeth for ire,  
 Devising means how she may vengeance take,  
 Never in rest till she have her desire;  
 But frets within so farforth<sup>3</sup> with the fire  
 Of wreaking flames, that now determines she  
 To die by Death, or venged by Death to be. 245

When fell Revenge with bloody foul pretence  
 Had shown herself as next in order set,  
 With trembling limbs we softly parted thence,  
 Till in our eyes another sight we met:  
 When from my heart a sigh forthwith I fet,<sup>4</sup>  
 Rueing, alas! upon the woeful plight  
 Of Misery, that next appeared in sight. 252

His face was lean, and somedea! pined away,  
 And eke his hands consumed to the bone,  
 And what his body was I cannot say,  
 For on his carcass raiment had he none  
 Save clouts and patches, pieced one by one.  
 With staff in hand, and scrip on shoulders cast,  
 His chief defence against the winter's blast. 259

His food, for most,<sup>5</sup> was wild fruits of the  
 trees,

Unless sometime some crumbs fell to his share,  
 Which in his wallet long, God wot, kept he.  
 As on the which full daintily would he fare;  
 His drink the running stream, his cup the bare  
 Of his palm closed, his bed the hard cold  
 ground.

To this poor life was Misery y-bound. 266

Whose wretched state when we had well  
 beheld

With tender ruth on him and on his feres<sup>6</sup>  
 In thoughtful cares, forth then our pace we  
 held.

And by and by, another shape appears  
 Of greedy Care, still brushing up the breres,<sup>7</sup>  
 His knuckles knobbed, his flesh deep dented in,  
 With tawed hands, and hard y-tanned skin.

The morrow gray no sooner hath begun  
 To spread his light, even peeping in our eyes,  
 When he is up and to his work y-run; 276

But let the night's black misty mantles rise,  
 And with foul dark never so much disguise  
 The fair bright day, yet ceaseth he no while,  
 But hath his candles to prolong his toil. 280

By him lay heavy Sleep, the cousin of Death  
 Flat on the ground, and still as any stone,  
 A very corpse, save yielding forth a breath.  
 Small keep<sup>1</sup> took he whom Fortune frowned  
 on

Or whom she lifted up into the throne  
 Of high renown; but as a living death,  
 So dead alive, of life he drew the breath. 287

The body's rest, the quiet of the heart,  
 The travail's ease, the still night's fear was he,  
 And of our life in earth the better part,  
 Reaver of sight, and yet in whom we see  
 Things oft that tide,<sup>2</sup> and oft that never be.  
 Without respect esteeming equally  
 King Cresus' pomp, and Irus' poverty. 294

And next in order sad Old Age we found,  
 His beard all hoar, his eyes hollow and blind,  
 With drooping cheer still poring on the ground,  
 As on the place where nature him assigned  
 To rest, when that the Sisters<sup>3</sup> had untwined  
 His vital thread, and ended with their knife  
 The fleeting course of fast declining life. 301

There heard we him with broken and hollow  
 plaint

Rue with himself his end approaching fast,  
 And all for nought his wretched mind torment  
 With sweet remembrance of his pleasures past,  
 And fresh delights of lusty youth forwast.<sup>4</sup>

Recounting which, how would he sob and  
 shriek,

And to be young again of Jove beseeke!<sup>5</sup> 308

But and<sup>6</sup> the cruel fates so fixèd be  
 That time forepast<sup>7</sup> cannot return again,  
 This one request of Jove yet prayèd he:  
 That in such withered plight, and wretched  
 pain

As Eld, accompanied with his lothsome train,  
 Had brought on him, all were it woe and grief,  
 He might a while yet linger forth his life, 315

And not so soon descend into the pit,  
 Where Death, when he the mortal corps hath  
 slain,

<sup>1</sup> standing on end <sup>2</sup> astounded <sup>3</sup> excessively  
<sup>4</sup> fetched <sup>5</sup> chiefly <sup>6</sup> companions <sup>7</sup> briars

<sup>1</sup> heed <sup>2</sup> happen <sup>3</sup> the Fates <sup>4</sup> wasted away  
<sup>5</sup> beseech <sup>6</sup> if <sup>7</sup> passed by

With retchless <sup>1</sup> hand in grave doth cover it,  
 Thereafter never to enjoy again  
 The gladsome light, but, in the ground y-lain,  
 In depth of darkness waste and wear to  
 nought,

As he had never into the world been brought.

But who had seen him, sobbing how he  
 stood

Unto himself, and how he would bemoan <sup>323</sup>

His youth forepast, as though it wrought him  
 good

To talk of youth, all were his youth foregone.<sup>2</sup>

He would have mused, and marvelled much  
 whereon

<sup>1</sup> careless      <sup>2</sup> passed away

This wretched Age should life desire so fain,  
 And knows full well life doth but length his  
 pain. <sup>329</sup>

Crookbacked he was, toothshaken, and blear-  
 eyed,

Went on three feet, and sometime crept on  
 four,

With old lame bones, that rattled by his side,

His scalp all piled <sup>1</sup> and he with elde forlore;<sup>2</sup>

His withered fist still knocking at death's  
 door,

Fumbling and drivelling as he draws his  
 breath, <sup>335</sup>

For brief, the shape and messenger of Death.

<sup>1</sup> bare      <sup>2</sup> worn with age



## THE RENAISSANCE

EDMUND SPENSER (1552?-1599)

FROM THE SHEPHEARDS CALENDER

FEBRUARIE

ÆGLOGA SECUNDA

*Cuddie Thenot*

CUDDIE. Ah for pittie, wil rancke Winters  
rage

These bitter blasts never ginne tasswage?<sup>1</sup>  
The kene cold blowes through my beaten  
hyde,

All as I were through the body gryde.<sup>1</sup>  
My ragged rontes<sup>2</sup> all shiver and shake,  
As doen high Towers in an earthquake:  
They wont in the wind wagge their wrigle  
tailes,

Perke<sup>3</sup> as Peacock; but nowe it auales.<sup>4</sup>

THE. Lewdly<sup>5</sup> complainest thou, laesie  
ladde,

Of Winters wracke for making thee sadde. 10  
Must not the world wend in his commun  
course,

From good to badd, and from badde to worse,  
From worse unto that is worst of all,  
And then returne to his former fall<sup>6</sup>?

Who will not suffer the stormy time,  
Where will he live tyll the lusty prime?  
Selfe have I worne out thrise threttie yeares,  
Some in much ioy, many in many teares,  
Yet never complained of cold nor heate,  
Of Sommers flame, nor of Winters threat: 20  
Ne ever was to Fortune foeman,  
But gently tooke, that ungently came;  
And ever my flocke was my chiefe care,  
Winter or Sommer they mought well fare.

CUD. No marveille, Thenot, if thou can  
beare

Cherefully the Winters wrathfull cheare;  
For Age and Winter accord full nie,  
This chill, that cold, this crooked, that wrye;

<sup>1</sup> pierced <sup>2</sup> young bullocks <sup>3</sup> pert <sup>4</sup> droops <sup>5</sup> igno-  
rantly <sup>6</sup> condition

And as the lowring Wether lookes downe,  
So semest thou like good fryday to frowne, 30  
But my flowring youth is foe to frost,  
My shippe unwont in stormes to be tost.

THE. The soveraigne of seas he blames in  
vaine,

That, once sea-beate, will to sea againe.  
So loytring live you little heardgroomes,  
Keeping your beasts in the budded broomes:  
And when the shining sunne laugheth once,  
You deemen, the Spring is come attonce;  
Tho gynne<sup>1</sup> you, fond flyes, the cold to scorne,  
And crowing in pypes made of greene corne, 40  
You thinken to be Lords of the yeare;  
But eft,<sup>2</sup> when ye count you freed from feare,  
Comes the breme<sup>3</sup> winter with chamfred<sup>4</sup>  
browes

Full of wrinkles and frostie furrowes:  
Drerly shooting his stormy darte,  
Which cruddles<sup>5</sup> the blood, and pricks the  
harte.

Then is your carelesse corage accoied,<sup>6</sup>  
Your carefull heards with colde bene annoied.  
Then paye you the price of your surquedrie,<sup>7</sup>  
With weeping, and wayling, and misery. 50

CUD. Ah foolish old man, I scorne thy skill,  
That wouldest me, my springing youngh to  
spil:

I deeme thy braine emperished bee  
Through rusty elde, that hath rotted thee:  
Or sicker<sup>8</sup> thy head veray tottie<sup>9</sup> is,  
So on thy corbe<sup>10</sup> shoulder it leanes amisse.  
Now thy selfe hast lost both lopp and topp,  
Als<sup>11</sup> my budding braunch thou wouldest  
cropp:

But were thy yeares greene, as now bene  
myne,

To other delights they would encline. 60  
Tho wouldest thou learne to caroll of Love,  
And hery<sup>12</sup> with hymnes thy lasses glove,  
Tho wouldest thou pype of Phyllis prayse:  
But Phyllis is myne for many dayes;  
I wonne her with a gyrdle of gelt,<sup>13</sup>

<sup>1</sup> then begin <sup>2</sup> again, after <sup>3</sup> bitter <sup>4</sup> wrinkled  
<sup>5</sup> curdles <sup>6</sup> quieted <sup>7</sup> pride <sup>8</sup> surely <sup>9</sup> unsteady  
<sup>10</sup> crooked <sup>11</sup> also <sup>12</sup> praise <sup>13</sup> gilt

Emboist with buegle about the belt.

Such an one shepheards woulde make full  
faine,

Such an one would make thee younge againe.

THE Thou art a fon<sup>1</sup> of thy love to boste,  
All that is lent to love wyll be lost. 70

CUD. Seest howe brag<sup>2</sup> yond Bullocke  
beares,

So smirke, so smoothe, his prickèd eares?

His hornes bene as broade as Rainebowe bent,

His dewelap as lythe as lasse of Kent,

See howe he venteth<sup>3</sup> into the wynd.

Weenest of love is not his mynd?

Seemeth thy flocke thy counsell can,<sup>4</sup>

So lustlesse<sup>5</sup> bene they, so weake, so wan,

Clothed with cold, and hoary wyth frost, 80

Thy flocks father his corage hath lost :

Thy Ewes, that wont to have blowen<sup>6</sup> bags,

Like wailefull widdowes hangen their crags<sup>7</sup> :

The rather<sup>8</sup> lambes bene starved with cold,

All for their Maister is lustlesse and old.

THE. Cuddie, I wote thou kenst<sup>9</sup> little  
good,

So vainly tadvaunce thy headlesse hood.

For Youngth is a bubble blown up with  
breath,

Whose witt is weakenesse, whose wage is  
death,

Whose way is wildernesse, whose ynn<sup>10</sup> Pen-  
aunce,

And stoope gallant Age the hoste of Gree-  
vaunce.

But shall I tel thee a tale of truth, 91

Which I cond<sup>11</sup> of Tityrus in my youth,

Keeping his sheepe on the hils of Kent?

CUD. To nought more, Thenot, my mind  
is bent,

Then to heare novells of his devise :

They bene so well thewed, and so wise,

What ever that good old man bespake.

THE. Many meete tales of youth did he  
make,

And some of love, and some of chivalrie :

But none fitter than this to applie. 100

Now listen a while, and hearken the end.

There grewe an aged Tree on the greene,

A goodly Oake sometime had it bene,

With armes full strong and largely displayd,

But of their leaves they were disarayde :

The bodie bigge, and mightely pight,<sup>12</sup>

Thoroughly rooted, and of wonderous hight :

Whilome had bene the King of the field,

And mochell mast<sup>1</sup> to the husband did yelde,

And with his nuts larded<sup>2</sup> many swine. 110

But now the gray mosse marred his rine,<sup>3</sup>

His bared boughes were beaten with stormes,

His toppe was bald, and wasted with wormes,

His honor decayed, his braunches sere.

Hard by his side grewe a bragging Brere,

Which proudly thrust into Thelement,

And seemed to threat the Firmament.

Yt was embellisht with blossomes fayre,

And thereto aye wonned<sup>4</sup> to repayre

The shepheards daughters to gather flowres,

To peinct their girlonds with his colowres. 121

And in his small bushes used to shrowde

The sweete Nightingale singing so lowde :

Which made this foolish Brere wexe so bold,

That on a time he cast him<sup>5</sup> to scold

And snebbe<sup>6</sup> the good Oake, for he was old.

'Why standst there (quoth he), thou brutish  
blocke?

'Nor for fruct nor for shadowe serves thy  
stocke.

'Seest how fresh my flowers bene spredde,

'Dyed in Lilly white and Cremsin redde, 130

'With Leaves engrained in lusty greene,

'Colours meete to clothe a mayden Queene?

'Thy wast bignes<sup>7</sup> but combers the grownd,

'And dirks<sup>8</sup> the beauty of my blossoms rownd.

'The mouldie mosse, which thee accloioeth,<sup>9</sup>

'My Sinamon smell too much annoieth.

'Wherefore soone, I rede<sup>10</sup> thee, hence remove,

'Least thou the price of my displeasure prove.'

So spake this bold brere with great disdain :

Little him answered the Oake againe, 140

But yielded, with shame and greefe adawed,<sup>11</sup>

That of a weede he was ouerawed.

Yt chaunced after vpon a day,

The Hus-bandman selfe to come that way,

Of custome for to survewe<sup>12</sup> his grownd,

And his trees of state in compasse rownd.

Him when the spitefull brere had espied,

Causlesse complained, and lowly cryed

Unto his Lord, stirring up sterne strife :

'O my liege Lord ! the God of my life, 150

'Pleaseth you ponder your Suppliants plaint,

'Caused of wrong, and cruell constraint,

'Which I your poore vassall dayly endure :

'And but your goodnes the same recure,<sup>13</sup>

<sup>1</sup> many acorns <sup>2</sup> fattened <sup>3</sup> rind <sup>4</sup> were accus-  
tomed <sup>5</sup> planned <sup>6</sup> reprove <sup>7</sup> vast bigness <sup>8</sup> dark-  
ens <sup>9</sup> encumbers <sup>10</sup> advise <sup>11</sup> daunted <sup>12</sup> look over  
<sup>13</sup> recover

<sup>1</sup> fool <sup>2</sup> brisk <sup>3</sup> puffs <sup>4</sup> know <sup>5</sup> without desire  
<sup>6</sup> full <sup>7</sup> necks <sup>8</sup> earlier <sup>9</sup> knowest <sup>10</sup> inn <sup>11</sup> learned  
<sup>12</sup> firmly set

'Am like for desperate doole<sup>1</sup> to dye,  
'Through felonous force of mineemie.'

Greatly aghast with this piteous plea,  
Him rested the Goodman on the lea,  
And badde the Brere in his plaint proceede  
With painted words tho<sup>2</sup> gan this proude  
weede 160

(As most usen Ambitious folke)  
His colowred crime with crafte to cloke.

'Ah my soveraigne, Lord of creatures all,  
'Thou placer of plants both humble and tall,  
'Was not I planted of thine owne hand,  
'To be the primrose of all thy land,  
'With flowring blossomes, to furnish the prime,  
'And scarlet berries in Sommer time?  
'Howe falls it then that this faded Oake,  
'Whose bodie is sere, whose braunches broke,  
'Whose naked Armes stretch unto the fyre,  
'Unto such tyrannie doth aspire, 172  
'Hindering with his shade my lovely light,  
'And robbing me of the swete sonnes sight?  
'So beate his old boughes my tender side,  
'That oft the bloud springeth from wounds  
wyde:

'Untimely my flowres forced to fall,  
'That bene the honor of your Coronall.  
'And oft he lets his cancker wormes light  
'Upon my braunches, to worke me more  
sight: 180

'And oft his hoarie locks downe doth cast,  
'Where with my fresh flowretts bene defast:  
'For this, and many more such outrage,  
'Craving your goodlihead<sup>3</sup> to aswage  
'The ranckorous rigour of his might,  
'Nought aske I, but onely to hold my right:  
'Submitting me to your good sufferance,  
'And praying to be garded from greivance.'

To this the Oake cast him to replie  
Well as he couth<sup>4</sup>; but his enemye 190  
Had kindled such coles of displeasure,  
That the good man noulde<sup>5</sup> stay his leasure,  
But home him hasted with furious heate,  
Encreasing his wrath with many a threate.  
His harmefull Hatchet he hent<sup>6</sup> in hand,  
(Alas, that it so ready should stand!)  
And to the field alone he speedeth,  
(Ay little helpe to harme there needeth!)  
Anger nould let him speake to the tree,  
Enaunter<sup>7</sup> his rage mought cooled bee; 200  
But to the roote bent his sturdy stroke,  
And made many wounds in the wast<sup>8</sup> Oake.  
The Axes edge did oft turne againe,

As halfe unwilling to cutte the graine:  
Semed, the sencelesse yron dyd feare,  
Or to wrong holy eld did forbear.  
For it had bene an auncient tree,  
Sacred with many a mysteree,  
And often crost with the priestes crewe,  
And often halowed with holy water dewe. 210  
But sike<sup>1</sup> fancies weren foolerie,  
And broughten this Oake to this miserye.  
For nought mought they quitten him from  
decay:

For fiercely the good man at him did laye.  
The blocke oft groned under the blow,  
And sighed to see his neare overthrow.  
In fine, the steele had pierced his pitth.  
Tho<sup>2</sup> downe to the earth he fell forthwith:  
His wonderous weight made the ground to  
quake,  
Thearth<sup>3</sup> shronke vnder him, and seemed to  
shake. 220

There lyeth the Oake, pitied of none.

Now stands the Brere like a Lord alone,  
Puffed up with pryde and vaine pleasaunce.  
But all this glee had no continuance;  
For eftsones<sup>4</sup> Winter gan to approche,  
The blustering Boreas did encroche,  
And beate upon the solitarie Brere:  
For nowe no succoure was seene him nere.<sup>5</sup>  
Now gan he repent his pryde to late;  
For naked left and disconsolate, 230  
The byting frost nipt his stalke dead,  
The watrie wette weighed downe his head,  
And heaped snowe burdned him so sore,  
That nowe upright he can stand no more:  
And being downe, is trodde in the durt  
Of cattell, and brouzed, and sorely hurt.  
Such was thend<sup>6</sup> of this Ambitious brere,  
For scorning Eld —

Cud. Now I pray thee, shepheard, tel it not  
forth:  
Here is a long tale, and little worth. 240  
So longe have I listened to thy speche,  
That graffed to the ground is my breche;  
My hartblood is welnigh frorne,<sup>7</sup> I feele,  
And my galage<sup>8</sup> growne fast to my heele:  
But little ease of thy lewd tale I tasted:  
Hye thee home, shepheard, the day is nigh  
wasted.

*Thenots Embleme*

Iddio, perchè è vecchio,  
Fa suoi al suo essemplio.<sup>9</sup>

<sup>1</sup> grief <sup>2</sup> then <sup>3</sup> goodness <sup>4</sup> could <sup>5</sup> would not  
<sup>6</sup> seized <sup>7</sup> lest perchance <sup>8</sup> vast

<sup>1</sup> such <sup>2</sup> then <sup>3</sup> the earth <sup>4</sup> soon again <sup>5</sup> near  
<sup>6</sup> the end <sup>7</sup> frozen <sup>8</sup> shoe <sup>9</sup> God, because he is  
old, makes his own in his image.

*Cuddies Embleme*  
 Niuno vecchio  
 Spaventa Iddio.<sup>1</sup>

## THE FAERIE QUEENE

## BOOK I. CANTO I

## I

A gentle Knight was pricking<sup>2</sup> on the plaine,  
 Ycladd in mightie armes and silver shielde,  
 Wherein old dints of deepe woundes did remaine,  
 The cruell markes of many a bloody field;  
 Yet armes till that time did he never wield.  
 His angry steede did chide his foming bitt,  
 As much disdayning to the curbe to yield.  
 Full jolly knight he seemd, and faire did sitt,  
 As one for knightly giusts<sup>3</sup> and fierce encounters fitt.

## II

But on his brest a bloodie Crosse he bore, 10  
 The deare remembrance of his dying Lord,  
 For whose sweete sake that glorious badge he wore,  
 And dead, as living, ever him ador'd:  
 Upon his shield the like was also scor'd,  
 For soveraine hope which in his helpe he had.  
 Right faithfull true he was in deede and word;  
 But of his cheere<sup>4</sup> did seeme too solemne sad;  
 Yet nothing did he dread, but ever was ydrad.<sup>5</sup>

## III

Upon a great adventure he was bond,<sup>6</sup>  
 That greatest Gloriana to him gave, 20  
 (That greatest Glorious Queene of Faery lond<sup>7</sup>)  
 To winne him worshippe, and her grace to have,  
 Which of all earthly thinges he most did crave:  
 And ever as he rode his hart did earne<sup>8</sup>  
 To prove his puissance in battell brave  
 Upon his foe, and his new force to learne,  
 Upon his foe, a Dragon horrible and stearne.

<sup>1</sup> No greybeard fears God. <sup>2</sup> riding <sup>3</sup> jousts <sup>4</sup> demeanor <sup>5</sup> dreaded <sup>6</sup> bound <sup>7</sup> land <sup>8</sup> yearn

## IV

A lovely Ladie rode him faire beside,  
 Upon a lowly Asse more white then snow,  
 Yet she much whiter; but the same did hide 30  
 Under a vele,<sup>1</sup> that wimpled<sup>2</sup> was full low;  
 And over all a blacke stole<sup>3</sup> shee did throw:  
 As one that inly mournd, so was she sad,  
 And heavie sate upon her palfrey slow;  
 Seemed in heart some hidden care she had,  
 And by her, in a line,<sup>4</sup> a milkewhite lambe shee lad.<sup>5</sup>

## V

So pure and innocent, as that same lambe,  
 She was in life and every vertuous lore;  
 And by descent from Royall lynage came  
 Of ancient Kinges and Queenes, that had of yore  
 Their scepters stretcht from East to Westerne shore, 41  
 And all the world in their subjection held;  
 Till that infernall feend with foule uprore  
 Forwasted<sup>6</sup> all their land, and them expeld;  
 Whom to avenge shee had this Knight from far compeld.

## VI

Behind her farre away a Dwarfe did lag,  
 That lasie seemd, in being ever last,  
 Or wearied with bearing of her bag  
 Of needments at his backe. Thus as they past,  
 The day with cloudes was suddeine overcast,  
 And angry Jove an hideous storme of raine  
 Did poure into his Lemans<sup>7</sup> lap so fast 52  
 That everie wight to shrowd<sup>8</sup> it did constrain;  
 And this faire couple eke<sup>9</sup> to shroud themselves were fain.<sup>10</sup>

## VII

Enforst to seeke some covert nigh at hand,  
 A shadie grove not farr away they spide,  
 That promist ayde the tempest to withstand;  
 Whose loftie trees, yclad with somnners pride,  
 Did spread so broad that heavens light did hide,

<sup>1</sup> veil <sup>2</sup> folded <sup>3</sup> a long outer garment <sup>4</sup> cord, or rope <sup>5</sup> led <sup>6</sup> devastated <sup>7</sup> sweetheart's (= earth's) <sup>8</sup> cover <sup>9</sup> also <sup>10</sup> glad

Not perceable with power of any starr: 60  
 And all within were pathes and alleies wide,  
 With footing worne, and leading inward  
 farr  
 Faire harbour that them seemes; so in they  
 entred ar

\* \* \* \* \*

## XXIX

At length they chaunst to meet upon the way  
 An aged Sire, in long blacke weedes yclad,  
 His feete all bare, his beard all hoarie gray,  
 And by his belt his booke he hanging had:  
 Sober he seemde, and very sagely sad,  
 And to the ground his eyes were lowly bent,  
 Simple in shew, and voide of malice bad;  
 And all the way he prayèd as he went, 260  
 And often knockt his brest, as one that did re-  
 pent.

## XXX

He faire the knight saluted, louting<sup>1</sup> low,  
 Who faire him quited,<sup>2</sup> as that courteous  
 was;  
 And after askèd him, if he did know  
 Of straunge adventures, which abroad did  
 pas.  
 "Ah! my dear sonne," (quoth he) "how  
 should, alas!<sup>1</sup> 266  
 Silly old man, that lives in hidden cell,  
 Bidding his beades all day for his trespas,  
 Tydings of warre and worldly trouble tell?  
 With holy father sits<sup>3</sup> not with such things to  
 mell.<sup>4</sup>

## XXXI

"But if of daunger, which hereby doth dwell,  
 And homebredd evil ye desire to heare,  
 Of a straunge man I can you tidings tell,  
 That wasteth all this cuntry, farre, and  
 neare."  
 "Of such," (saide he,) "I chiefly doe in-  
 quere,  
 And shall you well rewarde to shew the  
 place  
 In which that wicked wight his dayes doth  
 weare;  
 For to all knighthood it is foule disgrace, 278  
 That such a cursèd creature lives so long a  
 space."

<sup>1</sup> bowing    <sup>2</sup> answered    <sup>3</sup> sits    <sup>4</sup> meddle

## XXXII

"Far hence" (quoth he) "in wastfull wilder-  
 nesse  
 His dwelling is, by which no living wight  
 May ever passe, but thorough<sup>1</sup> great dis-  
 tresse."  
 "Now," (saide the Ladie,) "draweth to-  
 ward night,  
 And well I wote, that of your later fight  
 Ye all forwearied be; for what so strong,  
 But, wanting rest, will also want of might?  
 The Sunne, that measures heaven all day  
 long, 287  
 At night doth baite<sup>2</sup> his steedes the Ocean  
 waves emong.

## XXXIII

"Then with the Sunne take, Sir, your timely  
 rest,  
 And with new day new worke at once  
 begin:  
 Untroubled night, they say, gives counsell  
 best."  
 "Right well, Sir knight, ye have advised  
 bin."  
 Quoth then that aged man: "the way to  
 win  
 Is wisely to advise; now day is spent:  
 Therefore with me ye may take up your In  
 For this same night." The knight was well  
 content; 296  
 So with that godly father to his home they  
 went.

## XXXIV

A litle lowly Hermitage it was,  
 Downe in a dale, hard by a forests side,  
 Far from resort of people that did pas  
 In travaill to and froe: a litle wyde  
 There was an holy chappell edifyde,<sup>3</sup>  
 Wherein the Hermite dewly wont to say  
 His holy things each morne and even-tyde;  
 Thereby a christall streame did gently play,  
 Which from a sacred fountaine wellèd forth  
 alway. 306

## XXXV

Arrived there, the litle house they fill,  
 Ne looke for entertainment where none  
 was;

<sup>1</sup> through    <sup>2</sup> feed    <sup>3</sup> built

Rest is their feast, and all thinges at their will.

The noblest mind the best contentment has.  
With faire discourse the evening so they pas;  
For that olde man of pleasing wordes had store

And well could file his tongue as smooth as glas:

He told of Saintes and Popes, and evermore  
He strowd an Ave-Mary after and before. 315

## XXXVI

The drouping night thus creepeth on them fast,

And the sad humor loading their eyeliddes,  
As messenger of Morpheus,<sup>1</sup> on them cast  
Sweet slombring deaw, the which to sleep them biddes

Unto their lodgings then his guesstes he riddes:

Where when all drownd in deadly sleepe he findes,

He to his studie goes; and there amidde  
His magick bookes and artes of sundries kindes, 323

He seekes out mighty charmes, to trouble sleepey minds.

## XXXVII

Then choosing out few words most horrible,  
(Let none them read) thereof did verses frame;

With which, and other spellles like terrible,  
He bad awake blacke Plutoes griesly Dame;  
And cursed heven; and spake reprochful shame

Of highest God, the Lord of life and light:  
A bold bad man, that dar'd to call by name  
Great Gorgon, prince of darknes and dead night; 332

At which Cocytus quakes, and Styx is put to flight.

## XXXVIII

And forth he cald out of deepe darknes dredd  
Legions of Sprights, the which, like litle flies

Fluttering about his ever-damnèd hedd,  
Awaite whereto their service he applyes,  
To aide his friendes, or fray<sup>2</sup> his enimies.

<sup>1</sup> the god of sleep    <sup>2</sup> frighten

Of those he chose out two, the falsest twoo,  
And fittest for to forge true-seeming lyes:  
The one of them he gave a message too, 341  
The other by him selfe staide, other worke to doo.

## XXXIX

He, making speedy way through spersèd<sup>1</sup> ayre,  
And through the world of waters wide and deepe,

To Morpheus house doth hastily repaire.

Amid the bowels of the earth full steepe,

And low, where dawning day doth never peepe,

His dwelling is; there Tethys his wet bed

Doth ever wash, and Cynthia still doth steepe

In silver deaw his ever-drouping hed, 350  
Whiles sad Night over him her mantle black doth spred.

## XL

Whose double gates he findeth lockèd fast,

The one faire fram'd of burnisht Yvory,

The other all with silver overcast;

And wakeful dogges before them farre doe lye,

Watching to banish Care their enemy,

Who oft is wont to trouble gentle Sleepe.

By them the Sprite doth passe in quietly,

And unto Morpheus comes, whom drownèd deepe 359

In drowsie fit he findes: of nothing he takes keepe.<sup>2</sup>

## XLI

And more, to lulle him in his slumber soft,

A trickling streame from high rock tumbling downe,

And ever-drizling raine upon the loft,

Mixt with a murmuring winde, much like the sowne

Of swarming Bees, did cast him in a swowne.

No other noyse, nor peoples troublous cries,

As still are wont t'annoy the walled towne,

Might there be heard; but carelesse Quiet lyes 368

Wrapt in eternall silence farre from enimyes.

## XLII

The Messenger approching to him spake;

But his waste wordes retourned to him in vaine:

<sup>1</sup> dispersed    <sup>2</sup> heed

So sound he slept that nought mought<sup>1</sup> him  
 awake.  
 Then rudely he him thrust, and pusht with  
 paine,  
 Whereat he gan to stretch, but he againe  
 Shooke him so hard that forcèd him to  
 speake.  
 As one then in a dreame, whose dryer  
 braine  
 Is tost with troubled sights and fancies  
 weake,  
 He mumbled soft, but would not all his  
 silence breake. 378

## XLIII

The Sprite then gan more boldly him to wake,  
 And threatned unto him the dreaded name  
 Of Hecate: whereat he gan to quake,  
 And, lifting up his lompish head, with  
 blame  
 Halfe angrie askèd him, for what he came.  
 "Hether (quoth he) "me Archimago sent,  
 He that the stubborne Sprites can wisely  
 tame,  
 He bids thee to him send for his intent 386  
 A fit false dreame, that can delude the sleepers  
 sent."

\* \* \* \* \*

## CANTO III

## I

Nought is there under heav'ns wide hollow-  
 nesse,  
 That moves more deare compassion of  
 mind,  
 Then beautie brought t'unworthie wretched-  
 nesse  
 Through envies snares, or fortunes freakes  
 unkind.  
 I, whether lately through her brightnes  
 blynd,  
 Or through alleageance and fast fealty,  
 Which I do owe unto all womankynd,  
 Feele my hart perst with so great agony, 8  
 When such I see, that all for pittie I could dy.

## II

And now it is empassionèd so deepe,  
 For fairest Unacs sake, of whom I sing,

<sup>1</sup> might

That my frayle eies these lines with teares  
 do steepe,  
 To thinke how she through guyleful han-  
 deling,  
 Though true as touch, though daughter of a  
 king,  
 Though faire as ever living wight was fayre,  
 Though nor in word nor deede ill meriting,  
 Is from her knight divorcèd in despayre,  
 And her dew loves deryv'd to that vile witches  
 shayre. 18

## III

Yet she, most faithfull Ladie, all this while  
 Forsaken, wofull, solitarie mayd,  
 Far from all peoples preace,<sup>1</sup> as in exile,  
 In wilderness and wastfull deserts strayd,  
 To seeke her knight; who, subtilly betrayd  
 Through that late vision which th' En-  
 chaunter wrought,  
 Had her abandond. She, of nought affrayd,  
 Through woods and wastnes wide him daily  
 sought; 26  
 Yet wishèd tydings none of him unto her  
 brought.

## IV

One day, nigh wearie of the yrksome way,  
 From her unhastie beaste she did alight;  
 And on the grasse her dainty limbs did lay,  
 In secrete shadow, far from all mens sight:  
 From her fayre head her fillet she undight,  
 And layd her stole aside. Her angels face,  
 As the great eye of heaven, shynèd bright,  
 And made a sunshine in the shady place;  
 Did never mortall eye behold such heavenly  
 grace. 36

## V

It fortunèd, out of the thickest wood  
 A ramping Lyon rushèd suddenly,  
 Hunting full greedy after salvage<sup>2</sup> blood.  
 Soone as the royall virgin he did spy,  
 With gaping mouth at her ran greedily,  
 To have attonce devourd her tender corse;  
 But to the pray when as he drew more ny,  
 His bloody rage aswagèd with remorse,<sup>3</sup> 44  
 And with the sight amazd, forgat his furious  
 forse.

<sup>1</sup> press, throng

<sup>2</sup> savage

<sup>3</sup> pity

## VI

In stead thereof he kist her wearie feet,  
 And lickt her lilly hands with fawning tong.  
 As he her wronged innocence did weat.<sup>1</sup>  
 O how can beautie maister the most strong,  
 And simple truth subdue avenging wrong!  
 Whose yielded pryde and proud submission,  
 Still dreading death, when she had markèd  
     long,  
 Her hart gan melt in great compassion; 53  
 And drizling teares did shed for pure affection.

## FROM EPITHALAMION

Ye learnèd sisters, which have oftentimes  
 Been to me aiding, others to adorn,  
 Whom ye thought worthy of your graceful  
     rimes,  
 That even the greatest did not greatly scorn  
 To hear their names sung in your simple lays,  
 But joyèd in their praise;  
 And when ye list your own mishaps to mourn,  
 Which Death, or Love, or Fortune's wreck did  
     raise,  
 Your string could soon to sadder tenor turn,  
 And teach the woods and waters to lament  
 Your doleful dreariment: 11  
 Now lay those sorrowful complaints aside;  
 And, having all your heads with garlands  
     crowned,  
 Help me mine own love's praises to resound;  
 Ne let the same of any be envied;  
 So Orpheus did for his own bride!  
 So I unto myself alone will sing;  
 The woods shall to me answer, and my echo  
     ring.

Early, before the world's light-giving lamp  
 His golden beam upon the hills doth spread,  
 Having dispersed the night's uncheerful  
     damp, 21  
 Do ye awake, and, with fresh lustihed,<sup>2</sup>  
 Go to the bower of my beloved love,  
 My truest turtle dove;  
 Bid her awake; for Hymen is awake,  
 And long since ready forth his mask to move,  
 With his bright tead<sup>3</sup> that flames with many  
     a flake,  
 And many a bachelor to wait on him,  
 In their fresh garments trim;  
 Bid her awake therefore, and soon her dight,  
 For lo! the wished day is come at last, 31

That shall, for all the pains and sorrows past,  
 Pay to her usury of long delight:  
 And, whilst she doth her dight,  
 Do ye to her of joy and solace sing,  
 That all the woods may answer, and your  
     echo ring.

Bring with you all the nymphs that you can  
     hear,  
 Both of the rivers and the forests green,  
 And of the sea that neighbours to her near,  
 All with gay garlands goodly well beseen; 40  
 And let them also with them bring in hand  
 Another gay garland,  
 For my fair love, of lilies and of roses,  
 Bound true love-wise with a blue silk riband;  
 And let them make great store of bridal posies,  
 And let them eke bring store of other flowers,  
 To deck the bridal bowers;  
 And let the ground whereas<sup>1</sup> her foot shall  
     tread,  
 For fear the stones her tender foot should  
     wrong,  
 Be strewed with fragrant flowers all along, 50  
 And diapered<sup>2</sup> like the discoloured<sup>3</sup> mead;  
 Which done, do at her chamber door await,  
 For she will waken straight;  
 The whiles do ye this song unto her sing,  
 The woods shall to you answer, and your echo  
     ring.

\* \* \* \* \*

Wake now, my love, awake! for it is time;  
 The rosy morn long since left Tithon's bed, 75  
 All ready to her silver coach to climb;  
 And Phœbus<sup>4</sup> 'gins to show his glorious head.  
 Hark, how the cheerful birds do chant their  
     lays

And carol of love's praise.  
 The merry lark her matins sings aloft; 80  
 The thrush replies; the mavis descant plays;  
 The ouzel shrills; the ruddock warbles soft;  
 So goodly all agree, with sweet concent,<sup>5</sup>  
 To this day's merriment.  
 Ah! my dear love, why do ye sleep thus long  
 When meeter were that ye should now awake,  
 T' await the coming of your joyous make,<sup>6</sup>  
 And hearken to the birds' love-learnèd song,  
 The dewy leaves among!  
 For they of joy and pleasance to you sing, 90  
 That all the woods them answer, and their  
     echo ring.

<sup>1</sup> know    <sup>2</sup> lustiness    <sup>3</sup> torch

<sup>1</sup> where    <sup>2</sup> marked    <sup>3</sup> vari-coloured    <sup>4</sup> the sun  
<sup>5</sup> harmony    <sup>6</sup> mate



My love is now awake out of her dreams,  
And her fair eyes, like stars that dimmèd were  
With darksome cloud, now show their goodly  
beams

More bright than Hesperus his head doth rear.  
Come now, ye damsels, daughters of delight,  
Help quickly her to dight:

But first come ye, fair Hours, which were begot,  
In Jove's sweet paradise, of Day and Night;  
Which do the seasons of the year allot, 100  
And all that ever in this world is fair  
Do make and still repair:

And ye three handmaids of the Cyprian queen,  
The which do still adorn her beauty's pride,  
Help to adorn my beautifullest bride;  
And as ye her array, still throw between  
Some graces to be seen,  
And, as ye use to Venus, to her sing,  
The whiles the woods shall answer, and your  
echo ring.

\* \* \* \* \*

Lo! where she comes along with portly pace,  
Like Phoebe,<sup>1</sup> from her chamber of the East,  
Arising forth to run her mighty race, 150  
Clad all in white, that 'seems a virgin best.  
So well it her besems that ye would ween  
Some angel she had been.  
Her long loose yellow locks like golden wire,  
Sprinkled with pearl, and pearling flowers  
atween,

Do like a golden mantle her attire;  
And, being crowned with a garland green,  
Seem like some maiden queen.

Her modest eyes, abashed to behold  
So many gazers as on her do stare, 160  
Upon the lowly ground affixèd are;  
Ne dare lift up her countenance too bold,  
But blush to hear her praises sung so loud,  
So far from being proud.

Nathless<sup>2</sup> do ye still loud her praises sing,  
That all the woods may answer, and your echo  
ring.

\* \* \* \* \*

But if ye saw that which no eyes can see, 185  
The inward beauty of her lively spright,<sup>3</sup>  
Garnished with heavenly gifts of high degree,  
Much more then would ye wonder at that  
sight,

And stand astonished like to those which read  
Medusa's mafezful head. 190

There dwells sweet love, and constant chastity,  
Unspotted faith, and comely womanhood,

Regard of honour, and mild modesty;  
There virtue reigns as queen in royal throne,  
And giveth laws alone,  
The which the base affections do obey,  
And yield their services unto her will;  
Ne thought of thing uncomely ever may  
Thereto approach, to tempt her mind to ill.  
Had ye once seen these her celestial treasures  
And unrevealèd pleasures, 201  
Then would ye wonder, and her praises sing,  
That all the woods should answer, and your  
echo ring.

Open the temple gates unto my love,  
Open them wide, that she may enter in,  
And all the posts adorn as doth behove,  
And all the pillars deck with garlands trim,  
For to receive this Saint with honour due,  
That cometh in to you.  
With trembling steps and humble reverence  
She cometh in, before th' Almighty's view;  
Of her, ye virgins, learn obedience, 212  
When so ye come into those holy places,  
To humble your proud faces:  
Bring her up to th' high altar, that she may  
The sacred ceremonies there partake,  
The which do endless matrimony make;  
And let the roaring organs loudly play  
The praises of the Lord in lively notes;  
The whiles, with hollow throats, 220  
The choristers the joyous anthem sing,  
That all the woods may answer, and their echo  
ring.

Behold, whiles she before the altar stands,  
Hearing the holy priest that to her speaks  
And blesseth her with his two happy hands,  
How the red roses flush up in her cheeks  
And the pure snow with goodly vermeil stain,  
Like crimson dyed in grain:  
That even th' angels, which continually  
About the sacred altar do remain, 230  
Forget their service and about her fly,  
Oft peeping in her face, that seems more fair,  
The more they on it stare.  
But her sad<sup>1</sup> eyes, still fast'nèd on the ground,  
Are governèd with goodly modesty,  
That suffers not one look to glance awry  
Which may let in a little thought unsound.  
Why blush ye, love, to give to me your hand,  
The pledge of all our band?  
Sing, ye sweet angels, Alleluia sing, 240  
That all the woods may answer, and your echo  
ring.

<sup>1</sup> the moon    <sup>2</sup> nevertheless    <sup>3</sup> spirit

<sup>1</sup> serious

Now all is done : bring home the bride again ;  
 Bring home the triumph of our victory :  
 Bring home with you the glory of her gain,  
 With joyance bring her and with jollity.  
 Never had man more joyful day than this  
 Whom heaven would heap with bliss ;  
 Make feast therefore now all this live-long  
 day ;

This day for ever to me holy is.  
 Pour out the wine without restraint or stay,  
 Pour not by cups, but by the bellyful, 251  
 Pour out to all that will,  
 And sprinkle all the posts and walls with wine,  
 That they may sweat and drunken be withal.  
 Crown ye god Bacchus with a coronal,  
 And Hymen also crown with wreaths of vine ;  
 And let the Graces dance unto the rest,  
 For they can do it best :  
 The whiles the maidens do their carol sing,  
 To which the woods shall answer, and their  
 echo ring. 260

Ring ye the bells, ye young men of the town,  
 And leave your wonted labours for this day :  
 This day is holy, do ye write it down,  
 That ye forever it remember may ;  
 This day the sun is in his chiefest height,  
 With Barnaby the bright,  
 From whence declining daily by degrees,  
 He somewhat loseth of his heat and light,  
 When once the Crab behind his back he sees.  
 But for this time it ill ordainèd was, 270  
 To choose the longest day in all the year,  
 And shortest night, when longest fitter were :  
 Yet never day so long, but late would pass.  
 Ring ye the bells, to make it wear away,  
 And bonfires make all day ;  
 And dance about them, and about them sing,  
 That all the woods may answer, and your echo  
 ring.

Ah ! when will this long weary day have end,  
 And lend me leave to come unto my love ?  
 How slowly do the hours their numbers spend !  
 How slowly does sad Time his feathers move !  
 Haste thee, O fairest planet, to thy home, 282  
 Within the western foam :  
 Thy tirèd steeds long since have need of rest.  
 Long though it be, at last I see it gloom,  
 And the bright evening-star with golden crest  
 Appear out of the East.  
 Fair child of beauty ! glorious lamp of love !  
 That all the hosts of heaven in ranks dost lead,  
 And guidest lovers through the night's dread,  
 How cheerfully thou lookest from above, 291

And seem'st to laugh atween thy twinkling  
 light,  
 As joying in the sight  
 Of these glad many, which for joy do sing,  
 That all the woods them answer, and their  
 echo ring !

Now cease, ye damsels, your delights forepast ;  
 Enough it is that all the day was yours :  
 Now day is done, and night is nighing fast,  
 Now bring the bride into the bridal bowers.  
 The night is come, now soon her disarray, 300  
 And in her bed her lay ;  
 Lay her in lilies and in violets,  
 And silken curtains over her display,  
 And odoured sheets, and Arras coverlets.  
 Behold how goodly my fair love does lie,  
 In proud humility !  
 Like unto Maia, whenas Jove her took  
 In Tempe, lying on the flowery grass,  
 Twixt sleep and wake, after she weary was  
 With bathing in the Acidalian brook. 310  
 Now it is night, ye damsels may be gone,  
 And leave my love alone,  
 And leave likewise your former lay to sing :  
 The woods no more shall answer, nor your echo  
 ring.

\* \* \* \* \*

*Song ! made in lieu of many ornaments, 427*  
*With which my love should duly have been decked,*  
*Which cutting off through hasty accidents,*  
*Ye would not stay your due time to expect, 43*  
*But promised both to recompense ;*  
*Be unto her a goodly ornament,*  
*And for short time an endless monument !*

## AMORETTI

## VIII

More than most fair, full of the living fire  
 Kindled above unto the Maker near ;  
 No eyes, but joys, in which all powers conspire,  
 That to the world naught else be counted dear ;  
 Through your bright beams doth not the  
 blinded guest  
 Shoot out his darts to base affections wound ;  
 But angels come, to lead frail minds to rest  
 In chaste desires, on heavenly beauty bound.  
 You frame my thoughts, and fashion me  
 within ;  
 You stop my tongue, and teach my heart to  
 speak ; 10

You calm the storm that passion did begin,  
Strong through your cause, but by your virtue  
weak.

Dark is the world where your light shined  
never;

Well is he born that may behold you ever.

## XXIV

Like as a ship, that through the ocean wide  
By conduct of some star doth make her way,  
Whenas a storm hath dimmed her trusty  
guide,

Out of her course doth wander far astray;  
So I, whose star, that wont with her bright ray  
Me to direct, with clouds is overcast,  
Do wander now, in darkness and dismay,  
Through hidden perils round about me placed;  
Yet hope I well that, when this storm is past,  
My Helicē, the lodestar of my life, 10  
Will shine again, and look on me at last,  
With lovely light to clear my cloudy grief:

Till then I wander careful, comfortless,  
In secret sorrow and sad pensiveness.

## PROTHALAMION

Calm was the day, and through the trembling  
air

Sweet breathing Zephyrus did softly play,  
A gentle spirit, that lightly did delay  
Hot Titan's beams, which then did glister fair;  
When I (whom sullen care,  
Through discontent of my long fruitless stay  
In princes' court, and expectation vain  
Of idle hopes, which still do fly away,  
Like empty shadows, did afflict my brain) 10  
Walked forth, to ease my pain,

Along the shore of silver streaming Thames;  
Whose rutty<sup>1</sup> bank, the which his river hems,  
Was painted all with variable flowers,  
And all the meads adorned with dainty gems,  
Fit to deck maidens' bowers,  
And crown their paramours,  
Against the bridal day, which is not long:

Sweet Thames! run softly, till I end my  
song.

There, in a meadow, by the river's side,  
A flock of nymphs I chanced to espy, 20  
All lovely daughters of the flood thereby,  
With goodly greenish locks, all loose untied,

<sup>1</sup> rooty

As each had been a bride:

And each one had a little wicker basket,  
Made of fine twigs, entrailèd curiously,  
In which they gathered flowers to fill their  
flasket,

And with fine fingers cropt full feateously<sup>1</sup>  
The tender stalks on high  
Of every sort which in that meadow grew  
They gathered some, the violet, pallid blue,  
The little daisy, that at evening closes, 31  
The virgin lily, and the primrose true,  
With store of vermeil roses,  
To deck their bridegroom's posies,  
Against the bridal day, which was not long:  
Sweet Thames! run softly, till I end my  
song.

With that, I saw two swans of goodly hue  
Come softly swimming down along the Lee, 38  
Two fairer birds I yet did never see,  
The snow which doth the top of Pindus strew  
Did never whiter shew,  
Nor Jove himself, when he a swan would be  
For love of Leda, whiter did appear,  
Yet Leda was, they say, as white as he,  
Yet not so white as these, nor nothing near;  
So purely white they were,  
That even the gentle stream, the which them  
bare,

Seemed foul to them, and bade his billows  
spare

To wet their silken feathers, lest they might  
Soil their fair plumes with water not so fair,  
And mar their beauties bright, 51  
That shone as heaven's light,  
Against their bridal day, which was not long.  
Sweet Thames! run softly, till I end my  
song.

Eftsoons the nymphs, which now had flowers  
their fill,

Ran all in haste to see that silver brood,  
As they came floating on the crystal flood;  
Whom when they saw, they stood amazed  
still,

Their wondering eyes to fill; 59  
Them seemed they never saw a sight so fair  
Of fowls so lovely, that they sure did deem  
Them heavenly born, or to be that same pair  
Which through the sky draw Venus' silver  
team;

For sure they<sup>2</sup> did not seem  
To be begot of any earthly seed,

<sup>1</sup> neatly

But rather angels, or of angels' breed;  
Yet were they bred of summer's heat, they  
say,

In sweetest season, when each flower and weed  
The earth did fresh array,  
So fresh they seemed as day, 70  
Even as their bridal day, which was not  
long:

Sweet Thames! run softly, till I end my  
song.

Then forth they all out of their baskets drew  
Great store of flowers, the honour of the  
field,

That to the sense did fragrant odours yield,  
All which upon those goodly birds they threw,  
And all the waves did strew,  
That like old Peneus' waters they did seem,  
When down along by pleasant Tempe's shore,  
Scattered with flowers, through Thessaly they  
stream, 80

That they appear, through lilies' plenteous  
store,

Like a bride's chamber floor.

Two of those nymphs, meanwhile, two gar-  
lands bound

Of freshest flowers which in that mead they  
found,

The which presenting all in trim array,  
Their snowy foreheads therewithal they  
crowned,

Whilst one did sing this lay,

Prepared against that day,

Against their bridal day, which was not long:

Sweet Thames! run softly, till I end my  
song. 90

"Ye gentle birds! the world's fair ornament,  
And heaven's glory, whom this happy hour  
Doth lead unto your lover's blissful bower,  
Joy may you have, and gentle hearts' content  
Of your love's complement;

And let fair Venus, that is queen of love,  
With her heart-quelling son upon you smile,  
Whose smile, they say, hath virtue to remove  
All love's dislike, and friendship's faulty guile  
For ever to assoid; 100

Let endless peace your steadfast hearts  
accord,

And blessed plenty wait upon your board;  
And let your bed with pleasures chaste  
abound, 110

That fruitful issue may to you afford,  
Which may your foes confound,  
And make your joys redound

Upon your bridal day, which is not long:  
Sweet Thames! run softly, till I end my  
song."

So ended she; and all the rest around  
To her redoubled that her undersong, 110  
Which said their bridal day should not belong:  
And gentle Echo from the neighbour ground  
Their accents did resound.

So forth those joyous birds did pass along,  
Adown the Lee, that to them murmured low,  
As he would speak, but that he lacked a  
tongue,

Yet did by signs his glad affection show,  
Making his stream run slow.

And all the fowl which in his flood did dwell  
'Gan flock about these twain, that did excel  
The rest, so far as Cynthia<sup>1</sup> doth shend<sup>2</sup> 121  
The lesser stars. So they, enranged well,  
Did on those two attend,

And their best service lend,  
Against their wedding day, which was not long:

Sweet Thames! run softly, till I end my  
song.

At length they all to merry London came,  
To merry London, my most kindly nurse,  
That to me gave this life's first native source;  
Though from another place I take my name,  
An house of ancient fame: 131

There when they came, whereas<sup>3</sup> those bricky  
towers

The which on Thames' broad, agèd back do  
ride,

Where now the studious lawyers have their  
bowers,

There whilom wont the Templar Knights to  
bide,

Till they decayed through pride:

Next whereunto there stands a stately place,  
Where oft I gained gifts and goodly grace  
Of that great lord which therein wont to dwell,  
Whose want too well now feels my friendless  
case; 140

But ah! here fits not well

Old woes, but joys, to tell,

Against the bridal day, which is not long:

Sweet Thames! run softly, till I end my  
song.

Yet therein now doth lodge a noble peer,  
Great England's glory, and the world's wide  
wonder,

<sup>1</sup> the moon      <sup>2</sup> shame      <sup>3</sup> where

Whose dreadful name late through all Spain  
 did thunder,  
 And Hercules' two pillars standing near  
 Did make to quake and fear.  
 Fair branch of honour, flower of chivalry! 150  
 That fillest England with thy triumph's fame,  
 Joy have thou of thy noble victory,  
 And endless happiness of thine own name,  
 That promiseth the same;  
 That through thy prowess and victorious arms  
 Thy country may be freed from foreign harms,  
 And great Elisa's glorious name may ring  
 Through all the world, filled with thy wide  
 alarms,  
 Which some brave muse may sing  
 To ages following, 160  
 Upon the bridal day, which is not long:  
 Sweet Thames! run softly, till I end my  
 song.

From those high towers this noble lord issuing,  
 Like radiant Hesper when his golden hair  
 In th' ocean billows he hath bathed fair,  
 Descended to the river's open viewing,  
 With a great train ensuing.  
 Above the rest were goodly to be seen  
 Two gentle knights of lovely face and feature  
 Beseeming well the bower of any queen, 170  
 With gifts of wit, and ornaments of nature,  
 Fit for so goodly stature,  
 That like the twins of Jove they seemed in  
 sight,  
 Which deck the baldrick of the heavens  
 bright;  
 They two, forth pacing to the river's side,  
 Received those two fair brides, their love's  
 delight;  
 Which, at th' appointed tide,  
 Each one did make his bride, 178  
 Against their bridal day, which is not long:  
 Sweet Thames! run softly, till I end my  
 song.

#### FROM AN HYMN IN HONOUR OF BEAUTY

What time this world's great Workmaster did  
 cast  
 To make all things such as we now behold, 30  
 It seems that he before his eyes had placed  
 A goodly pattern, to whose perfect mould  
 He fashioned them as comely as he could,  
 That now so fair and seemly they appear  
 As nought may be amended anywhere. 35

That wondrous pattern, wheresoe'er it be,  
 Whether in earth laid up in secret store,  
 Or else in heaven, that no man may it see  
 With sinful eyes, for fear it to defile,<sup>1</sup>  
 Is perfect Beauty, which all men adore; 40  
 Whose face and feature doth so much excel  
 All mortal sense, that none the same may tell

Thereof as every earthly thing partakes  
 Or more or less, by influence divine,  
 So it more fair accordingly it makes, 45  
 And the gross matter of this earthly mine  
 Which clotheth it, thereafter doth refine,  
 Doing away the dross which dims the light  
 Of that fair beam which therein is empit.<sup>2</sup>

For, through infusion of celestial power 50  
 The duller earth it quickeneth with delight,  
 And life-full spirits privily doth pour  
 Through all the parts, that to the looker's sight  
 They seem to please. That is thy sovereign  
 might,  
 O Cyprian queen! which, flowing from the  
 beam  
 Of thy bright star, thou into them dost stream.

That is the thing which giveth pleasant grace  
 To all things fair, that kindleth lively fire,  
 Light of thy lamp; which, shining in the face,  
 Thence to the soul darts amorous desire, 60  
 And robs the hearts of those which it admire;  
 Therewith thou pointest thy son's poisoned  
 arrow,  
 That wounds the life, and wastes the inmost  
 marrow.

How vainly then do idle wits invent  
 That beauty is nought else but mixture made  
 Of colours fair, and goodly temp'rament<sup>3</sup> 66  
 Of pure complexions, that shall quickly fade  
 And pass away, like to a summer's shade;  
 Or that it is but comely composition 69  
 Of parts well measured, with meet disposition!

Hath white and red in it such wondrous power,  
 That it can pierce through th' eyes unto the  
 heart,  
 And therein stir such rage and restless stour,<sup>4</sup>  
 As nought but death can stint his dolour's  
 smart?  
 Or can proportion of the outward part 75  
 Move such affection in the inward mind,  
 That it can rob both sense, and reason blind?

<sup>1</sup> sully    <sup>2</sup> placed    <sup>3</sup> mixture    <sup>4</sup> strife

Why do not then the blossoms of the field,  
Which are arrayed with much more orient hue,  
And to the sense most dainty odours yield, 80  
Work like impression in the looker's view?  
Or why do not fair pictures like power shew,  
In which ofttimes we nature see of<sup>1</sup> art  
Excelled in perfect limning every part? 84

But ah! believe me, there is more than so,  
That works such wonders in the minds of men;  
I, that have often prov'd, too well it know,  
And whoso list the like assays to ken  
Shall find by trial, and confess it then,  
That Beauty is not, as fond men deem, 90  
An outward show of things that only seem.

For that same goodly hue of white and red,  
With which the cheeks are sprinkled, shall  
decay,  
And those sweet rosy leaves, so fairly spread  
Upon the lips, shall fade and fall away 95  
To that they were, even to corrupted clay:  
That golden wire, those sparkling stars so  
bright  
Shall turn to dust, and lose their goodly light.

But that fair lamp, from whose celestial ray  
That light proceeds which kindleth lovers' fire,  
Shall never be extinguished nor decay; 101  
But when the vital spirits do expire,  
Unto her native planet shall retire;  
For it is heavenly born and cannot die,  
Being a parcel of the purest sky. 105

\* \* \* \* \*

So every spirit, as it is most pure, 127  
And hath in it the more of heavenly light,  
So it the fairer body doth procure  
To habit in, and it more fairly dight<sup>2</sup> 130  
With cheerful grace and amiable sight;  
For of the soul the body form doth take;  
For soul is form, and doth the body make.

Therefore, wherever that thou dost behold  
A comely corps,<sup>3</sup> with beauty fair endued, 135  
Know this for certain, that the same doth hold  
A beauteous soul, with fair conditions shewed.<sup>4</sup>  
Fit to receive the seed of virtue strewed;  
For all that fair is, is by nature good;  
That is a sign to know the gentle blood. 140

Yet oft it falls that many a gentle mind  
Dwells in deformed tabernacle drowned,

Either by chance, against the course of kind,  
Or through unaptness in the substance found,  
Which it assumed of some stubborn ground,  
That will not yield unto her form's direction,  
But is deformed with some foul imperfection.

And oft it falls (ay me, the more to rue!)  
That goodly beauty, albe heavenly borne,  
Is foul abused, and that celestial hue, 150  
Which doth the world with her delight adorn,  
Made but the bait of sin, and sinners' scorn,  
Whilst every one doth seek and sue to have it,  
But every one doth seek but to deprave it.

Yet nathemore<sup>1</sup> is that fair beauty's blame,  
But theirs that do abuse it unto ill: 156  
Nothing so good, but that through guilty  
shame

May be corrupt, and wrested unto will:  
Natheless the soul is fair and beauteous still,  
However flesh's fault it filthy make; 160  
For things immortal no corruption take.

#### FROM AN HYMN OF HEAVENLY BEAUTY

The means, therefore, which unto us is lent,  
Him to behold, is on his works to look,  
Which he hath made in beauty excellent,  
And in the same, as in a brazen book, 130  
To read enregistered in every nook  
His goodness, which his beauty doth declare;  
For all that's good is beautiful and fair.

Thence gathering plumes of perfect specula-  
tion,  
To imp the wings of thy high-flying mind, 135  
Mount up aloft, through heavenly contempla-  
tion,  
From this dark world, whose damps the soul  
do blind,  
And like the native brood of eagle's kind,  
On that bright Sun of Glory fix thine eyes,  
Cleared from gross mists of frail infirmities.

Humbled with fear and awful reverence, 141  
Before the footstool of his Majesty,  
Throw thyself down, with trembling inno-  
cence,  
Ne dare look up with corruptible eye  
On the dread face of that great Deity, 145  
For fear lest, if he chance to look on thee,  
Thou turn to nought, and quite confounded be.

<sup>1</sup> by <sup>2</sup> adorn <sup>3</sup> body <sup>4</sup> qualities endowed

<sup>1</sup> none the more

But lowly fall before his mercy-seat,  
 Close covered with the Lamb's integrity  
 From the just wrath of his avengeful threat 150  
 That sits upon the righteous throne on high;  
 His throne is built upon Eternity,  
 More firm and durable than steel or brass,  
 Or the hard diamond, which them both doth  
 pass.

His sceptre is the rod of Righteousness. 155  
 With which he bruise all his foes to dust  
 And the great Dragon strongly doth repress  
 Under the rigour of his judgment just;  
 His seat is Truth, to which the faithful trust,  
 From whence proceed her beams so pure and  
 bright 160  
 That all about him sheddeth glorious light.

\* \* \* \* \*

Ah, then, my hungry soul! which long hast  
 fed

On idle fancies of thy foolish thought,  
 And, with false beauty's flattering bait misled,  
 Hast after vain deceitful shadows sought, 291  
 Which all are fled, and now have left thee  
 nought

But late repentance through thy follies' prief; <sup>1</sup>  
 Ah! cease to gaze on matter of thy grief:

And look at last up to that Sovereign Light,  
 From whose pure beams all perfect beauty  
 springs, 296

That kindleth love in every godly spright,  
 Even the love of God; which loathing brings  
 Of this vile world and these gay-seeming  
 things:

With whose sweet pleasures being so possessed,  
 Thy straying thoughts henceforth forever rest.

## SIR PHILIP SIDNEY (1554-1586)

### ASTROPHEL AND STELLA

#### I

Loving in truth, and fain <sup>2</sup> in verse my love to  
 show,  
 That she, dear she, might take some pleasure  
 of my pain, —  
 Pleasure might cause her read, reading might  
 make her know,  
 Knowledge might pity win, and pity grace  
 obtain, —

<sup>1</sup> proof    <sup>2</sup> desirous

I sought fit words to paint the blackest face  
 of woe;  
 Studying inventions fine, her wits to enter-  
 tain,  
 Oft turning others' leaves, to see if thence  
 would flow  
 Some fresh and fruitful showers upon my sun-  
 burn'd brain.  
 But words came halting forth, wanting In-  
 vention's stay;  
 Invention, Nature's child, fled step-dame  
 Study's blows; 10  
 And others' feet still seem'd but strangers in  
 my way.  
 Thus, great with child to speak, and helpless  
 in my throes,  
 Biting my truant pen, beating myself for  
 spite;  
 "Fool," said my Muse to me, "look in thy  
 heart, and write."

#### XV

You that do search for every purling spring  
 Which from the ribs of old Parnassus flows,  
 And every flower, not sweet perhaps, which  
 grows

Near thereabouts, into your poesie wring; <sup>1</sup>  
 Ye that do dictionary's method bring  
 Into your rimes, running in rattling rows;  
 You that poor Petrarch's long-deceased woes  
 With new-born sighs and denizen'd wit do  
 sing,

You take wrong ways; those far-fet <sup>2</sup> helps be  
 such

As do bewray a want of inward touch, <sup>3</sup> 10  
 And sure, at length stol'n goods do come to  
 light:

But if, both for your love and skill, your  
 name

You seek to nurse at fullest breasts of Fame,  
 Stella behold, and then begin to endite.

#### XXXI

With how sad steps, O Moon, thou climb'st  
 the skies!

How silently, and with how wan a face!  
 What, may it be that even in heav'nly place  
 That busy archer <sup>4</sup> his sharp arrows tries!  
 Sure, if that long-with-love-acquainted eyes  
 Can judge of love, thou feel'st a lover's case,  
 I read it in thy looks; thy languished grace,

<sup>1</sup> force    <sup>2</sup> far-fetched    <sup>3</sup> feeling    <sup>4</sup> Cupid

To me, that feel the like, thy state describes.<sup>1</sup>  
 Then, ev'n of fellowship, O Moon, tell me,  
 Is constant love deem'd there but want of  
 wit?  
 Are beauties there as proud as here they be?  
 Do they above love to be lov'd, and yet <sup>12</sup>  
 Those lovers scorn whom that love doth  
 possess?  
 Do they call virtue there ungratefulness?

## XXXIX

Come, Sleep! O Sleep, the certain knot of  
 peace,  
 The baiting-place<sup>2</sup> of wit, the balm of woe,  
 The poor man's wealth, the prisoner's release,  
 Th' indifferent judge between the high and  
 low;  
 With shield of proof shield me from out the  
 prease<sup>3</sup>  
 Of those fierce darts Despair at me doth  
 throw:  
 O make in me those civil wars to cease;  
 I will good tribute pay, if thou do so  
 Take thou of me smooth pillows, sweetest bed,  
 A chamber deaf of noise and blind of light. <sup>10</sup>  
 A rosy garland and a weary head:  
 And if these things, as being thine in right,  
 Move not thy heavy grace, thou shalt in me,  
 Livelier then else-where, Stella's image see.

## XLI

Having this day my horse, my hand, my  
 lance  
 Guided so well, that I obtain'd the prize,  
 Both by the judgment of the English eyes  
 And of some sent from that sweet enemy  
 France,  
 Horsemen my skill in horsemanship advance,  
 Town folks my strength; a daintier judge  
 applies  
 His praise to sleight which from good use  
 doth rise;  
 Some lucky wits impute it but to chance;  
 Others, because of both sides I do take <sup>9</sup>  
 My blood from them who did excell in this,  
 Think Nature me a man-at-arms did make.  
 How far they shot awry! the true cause is,  
 Stella looked on, and from her heav'nly face  
 Sent forth the beams which made so fair my  
 race.

## THE NIGHTINGALE

The nightingale, as soon as April bringeth  
 Unto her rested sense a perfect waking,  
 While late bare earth, proud of new clothing,  
 springeth,  
 Sings out her woes, a thorn her song-book  
 making,  
 And mournfully bewailing, <sup>5</sup>  
 Her throat in tunes expreseth  
 What grief her breast oppresseseth  
 For Tereus' force on her chaste will prevailing.  
 O Philomela fair! O take some gladness,  
 That here is juster cause of painful sadness:  
 Thine earth now springs, mine fadeth: <sup>11</sup>  
 Thy thorn without, my thorn my heart in-  
 vadeth.

## HYMN TO APOLLO

Apollo great, whose beams the greater world  
 do light,  
 And in our little world do clear our inward  
 sight,  
 Which ever shine, though hid from earth by  
 earthly shade,  
 Whose lights do ever live, but in our darkness  
 fade;  
 Thou god whose youth was decked with spoil  
 of Python's skin <sup>5</sup>  
 (So humble knowledge can throw down the  
 snakish sin);  
 Latona's son, whose birth in pain and travail  
 long  
 Doth teach, to learn the good what travails  
 do belong;  
 In travail of our life (a short but tedious  
 space),  
 While brickle<sup>1</sup> hour-glass runs, guide thou our  
 panting pace: <sup>10</sup>  
 Give us foresightful minds; give us minds to  
 obey  
 What foresight tells; our thoughts upon thy  
 knowledge stay.  
 Let so our fruits grow up that Nature be main-  
 tained,  
 But so our hearts keep down, with vice they  
 be not stained.  
 Let this assuréd hold our judgments over-  
 take,  
 That nothing wins the heaven but what doth  
 earth forsake. <sup>16</sup>

<sup>1</sup> reveals <sup>2</sup> place of refreshment <sup>3</sup> throng<sup>1</sup> brittle



## ARCADIA

## BOOK I. CHAP. I

And now they were already come upon the stays,<sup>1</sup> when one of the sailors descried a galley which came with sails and oars directly in the chase of them, and straight perceived it was a well-known pirate, who hunted, not only for goods, but for bodies of men, which he employed either to be his galley-slaves or to sell at the best market. Which when the master understood, he commanded forthwith to set on all the canvas they could and fly homeward, leaving in that sort poor Pyrocles, so near to be rescued. But what did not Musidorus say? what did he not offer, to persuade them to venture the fight? But fear, standing at the gates of their ears, put back all persuasions; so that he had nothing to accompany Pyrocles but his eyes, nor to succour him but his wishes. Therefore praying for him, and casting a long look that way, he saw the galley leave the pursuit of them and turn to take up the spoils of the other wreck; and, lastly, he might well see them lift up the young man; and, "Alas!" said he to himself, "dear Pyrocles, shall that body of thine be enchained? Shall those victorious hands of thine be commanded to base offices? Shall virtue become a slave to those that be slaves to viciousness? Alas, better had it been thou hadst ended nobly thy noble days. What death is so evil as unworthy servitude?" But that opinion soon ceased when he saw the galley setting upon another ship, which held long and strong fight with her, for then he began afresh to fear the life of his friend, and to wish well to the pirates, whom before he hated, lest in their ruin he might perish. But the fishermen made such speed into the haven that they absented his eyes from beholding the issue; where being entered, he could procure neither them nor any other as then<sup>2</sup> to put themselves into the sea; so that, being as full of sorrow for being unable to do anything as void of counsel how to do anything, besides that sickness grew something upon him, the honest shepherds Strephon and Claius (who, being themselves true friends, did the more perfectly judge the justness of his sorrow) advise him that he

should mitigate somewhat of his woe, since he had gotten an amendment in fortune, being come from assured persuasion of his death to have no cause to despair of his life, as one that had lamented the death of his sheep should after know they were but strayed, would receive pleasure, though readily he knew not where to find them.

## CHAP. II

"Now, sir," said they, "thus for ourselves it is. We are, in profession, but shepherds, and, in this country of Laconia, little better than strangers, and, therefore, neither in skill nor ability of power greatly to stead you. But what we can present unto you is this: Arcadia, of which country we are, is but a little way hence, and even upon the next confines.

There dwelleth a gentleman, by name Kalander, who vouchsafeth much favour unto us; a man who for his hospitality is so much haunted<sup>1</sup> that no news stir but come to his ears; for his upright dealing so beloved of his neighbours that he hath many ever ready to do him their uttermost service, and, by the great goodwill our Prince bears him, may soon obtain the use of his name and credit, which hath a principal sway, not only in his own Arcadia, but in all these countries of Peloponnesus; and, which is worth all, all these things give him not so much power as his nature gives him will to benefit, so that it seems no music is so sweet to his ear as deserved thanks. To him we will bring you, and there you may recover again your health, without which you cannot be able to make any diligent search for your friend, and, therefore but in that respect, you must labour for it. Besides, we are sure the comfort of courtesy and ease of wise counsel shall not be wanting."

Musidorus (who, besides he was merely<sup>2</sup> unacquainted in the country, had his wits astonished<sup>3</sup> with sorrow) gave easy consent to that from which he saw no reason to disagree; and therefore, defraying<sup>4</sup> the mariners with a ring bestowed upon them, they took their journey together through Laconia, Claius and Strephon by course carrying his chest for him, Musidorus only bearing in his countenance evident marks of a sorrowful mind

<sup>1</sup> come upon the stays = go about from one tack to another <sup>2</sup> as then = at the time

<sup>1</sup> visited <sup>2</sup> entirely <sup>3</sup> stricken <sup>4</sup> paying

supported with a weak body; which they perceiving, and knowing that the violence of sorrow is not, at the first, to be striven withal (being like a mighty beast, sooner tamed with following than overthrown by withstanding) they gave way unto it for that day and the next, never troubling him, either with asking questions or finding fault with his melancholy, but rather fitting to his dolour dolorous discourses of their own and other folk's misfortunes. Which speeches, though they had not a lively entrance to his senses, shut up in sorrow, yet, like one half asleep, he took hold of much of the matters spoken unto him, so as a man may say, ere sorrow was aware, they made his thoughts bear away something else beside his own sorrow, which wrought so in him that at length he grew content to mark their speeches, then to marvel at such wit in shepherds, after to like their company, and lastly to vouchsafe conference; so that the third day after, in the time that the morning did strow roses and violets in the heavenly floor against the coming of the sun, the nightingales, striving one with the other which could in most dainty variety recount their wrong-caused sorrow, made them put off their sleep; and, rising from under a tree, which that night had been their pavilion, they went on their journey, which by and by welcomed Musidorus' eyes, wearied with the wasted soil of Laconia, with delightful prospects. There were hills which garnished their proud heights with stately trees; humble valleys whose base estate seemed comforted with refreshing of silver rivers; meadows enamelled with all sorts of eye-pleasing flowers; thickets which, being lined with most pleasant shade, were witnessed so to by the cheerful disposition of many well-tuned birds; each pasture stored with sheep, feeding with sober security, while the pretty lambs, with bleating oratory, craved the dams' comfort. here a shepherd's boy piping, as though he should never be old; there a young shepherdess knitting, and withal singing, and it seemed that her voice comforted her hands to work, and her hands kept time to her voice's music. As for the houses of the country (for many houses came under their eye) they were all scattered, no two being one by the other, and yet not so far off as that it barred mutual succour: a show, as it were, of an accompanable<sup>1</sup> soli-

tariness, and of a civil<sup>1</sup> wildness "I pray you," said Musidorus, then first unsealing his long-silent lips, "what countries be these we pass through, which are so diverse in show, the one wanting no store,<sup>2</sup> the other having no store but of want?"

"The country," answered Claius, "where you were cast ashore, and now are passed through, is Laconia, not so poor by the barrenness of the soil (though in itself not passing fertile) as by a civil war, which, being these two years within the bowels of that estate, between the gentlemen and the peasants (by them named helots) hath in this sort, as it were, disfigured the face of nature and made it so unhospitable as now you have found it, the towns neither of the one side nor the other willingly opening their gates to strangers, nor strangers willingly entering, for fear of being mistaken.

"But this country, where now you set your foot, is Arcadia, and even hard by is the house of Kalander, whither we lead you: this country being thus decked with peace and (the child of peace) good husbandry. These houses you see so scattered are of men, as we two are, that live upon the commodity of their sheep, and therefore, in the division of the Arcadian estate, are termed shepherds; a happy people, wanting<sup>3</sup> little, because they desire not much."

"What cause, then," said Musidorus, "made you venture to leave this sweet life and put yourself in yonder unpleasant and dangerous realm?" "Guarded with poverty," answered Strephon, "and guided with love." "But now," said Claius, "since it hath pleased you to ask anything of us, whose baseness is such as the very knowledge is darkness, give us leave to know something of you and of the young man you so much lament, that at least we may be the better instructed to inform Kalander, and he the better know how to proportion his entertainment." Musidorus, according to the agreement between Pyrocles and him to alter their names, answered that he called himself Palladius, and his friend Daiphantus. "But, till I have him again," said he, "I am indeed nothing, and therefore my story is of nothing. His entertainment, since so good a man he is, cannot be so low as I account my estate; and, in sum, the sum of all his courtesy may

<sup>1</sup> companionable

<sup>1</sup> civilized <sup>2</sup> plenty <sup>3</sup> lacking

be to help me by some means to seek my friend."

They perceived he was not willing to open himself further, and therefore, without further questioning, brought him to the house; about which they might see (with fit consideration both of the air, the prospect, and the nature of the ground) all such necessary additions to a great house as might well show Kalander knew that provision is the foundation of hospitality, and thrift the fuel of magnificence. The house itself was built of fair and strong stone, not affecting so much any extraordinary kind of fineness as an honourable representing of a firm stateliness; the lights, doors, and stairs rather directed to the use of the guest than to the eye of the artificer, and yet as the one chiefly heeded, so the other not neglected; each place handsome without curiosity, and homely without loathsomeness; not so dainty as not to be trod on, nor yet slubbered up<sup>1</sup> with good-fellowship;<sup>2</sup> all more lasting than beautiful, but that the consideration of the exceeding lastingness made the eye believe it was exceeding beautiful; the servants, not so many in number as cleanly in apparel and serviceable in behaviour, testifying even in their countenances that their master took as well care to be served as of them that did serve. One of them was forthwith ready to welcome the shepherds, as men who, though they were poor, their master greatly favoured; and understanding by them that the young man with them was to be much accounted of, for that they had seen tokens of more than common greatness, howsoever now eclipsed with fortune, he ran to his master, who came presently forth, and pleasantly welcoming the shepherds, but especially applying him to Musidorus, Strephon privately told him all what he knew of him, and particularly that he found this stranger was loth to be known.

"No," said Kalander, speaking aloud, "I am no herald to inquire of men's pedigrees; it sufficeth me if I know their virtues; which, if this young man's face be not a false witness, do better apparel his mind than you have done his body." While he was speaking, there came a boy, in show like a merchant's prentice, who, taking Strephon by the sleeve, delivered him a letter, written jointly both to him and Claius from Urania; which they no sooner

had read, but that with short leave-taking of Kalander, who quickly guessed and smiled at the matter, and once again, though hastily, recommending the young man unto him, they went away, leaving Musidorus even loth to part with them, for the good conversation he had of them, and obligation he accounted himself tied in unto them; and therefore, they delivering his chest unto him, he opened it, and would have presented them with two very rich jewels, but they absolutely refused them, telling him they were more than enough rewarded in the knowing of him, and without hearkening unto a reply, like men whose hearts disdained all desires but one, gat speedily away, as if the letter had brought wings to make them fly. But by that sight Kalander soon judged that his guest was of no mean calling;<sup>1</sup> and therefore the more respectfully entertaining him, Musidorus found his sickness, which the fight, the sea, and late travel had laid upon him, grow greatly, so that fearing some sudden accident, he delivered the chest to Kalander, which was full of most precious stones, gorgeously and cunningly set in divers manners, desiring him he would keep those trifles, and if he died, he would bestow so much of it as was needful to find out and redeem a young man naming himself Daiphantus, as then in the hands of Laconian pirates.

But Kalander seeing him faint more and more, with careful speed conveyed him to the most commodious lodging in his house; where, being possessed with an extreme burning fever, he continued some while with no great hope of life; but youth at length got the victory of sickness, so that in six weeks the excellency of his returned beauty was a credible ambassador of his health, to the great joy of Kalander, who, as in this time he had by certain friends of his, that dwelt near the sea in Messenia, set forth a ship and a galley to seek and succour Daiphantus, so at home did he omit nothing which he thought might either profit or gratify Palladius.

For, having found in him (besides his bodily gifts, beyond the degree of admiration) by daily discourses, which he delighted himself to have with him, a mind of most excellent composition (a piercing wit, quite void of ostentation, high-erected thoughts seated in a heart of courtesy, an eloquence as sweet in

<sup>1</sup> made slovenly      <sup>2</sup> revelry

<sup>1</sup> rank

the uttering as slow to come to the uttering. a behaviour so noble as gave a majesty to adversity, and all in a man whose age could not be above one-and-twenty years), the good old man was even enamoured with a fatherly love towards him, or rather became his servant by the bonds such virtue laid upon him; once, he acknowledged himself so to be, by the badge of diligent attendance.

## JOHN LYL (1554-1606)

## FROM EUPHUES AND HIS ENGLAND

"I perceive, Camilla, that be your cloth never so bad, it will take some colour, and your cause never so false, it will bear some show of probability, wherein you manifest the right nature of a woman, who having no way to win, thinketh to overcome with words. This I gather by your answer, that beauty may have fair leaves, and foul fruit, that all that are amiable are not honest, that love proceedeth of the woman's perfection, and the man's follies, that the trial looked for, is to perform whatsoever they promise, that in mind he be virtuous, in body comely, such a husband in my opinion is to be wished for, but not looked for. Take heed, Camilla, that seeking all the wood for a straight stick you choose not at the last a crooked staff, or prescribing a good counsel to others, thou thyself follow the worst: much like to Chius, who selling the best wine to others, drank himself of the lees."

"Truly," quoth Camilla, "my wool was black, and therefore it could take no other colour, and my cause good, and therefore admitteth no cavil: as for the rules I set down of love, they were not coined of me, but learned, and, being so true, believed. If my fortune be so ill that, searching for a wand, I gather a cammock,<sup>1</sup> or, selling wine to other, I drink vinegar myself, I must be content, that of the worst, poor help, patience,<sup>2</sup> which by so much the more is to be borne, by how much the more it is perforce."

As Surius was speaking, the Lady Flavia prevented him, saying, "It is time that you break off your speech, lest we have nothing to speak, for should you wade any farther, you

would both waste the night and leave us no time, and take our reasons and leave us no matter; that every one therefore may say somewhat, we command you to cease, that you have both said so well, we give you thanks."

\* \* \* \* \*

The Lady Flavia speaking in his cast,<sup>1</sup> proceeded in this manner:

"Truly, Martius, I had not thought that as yet your colt's tooth stuck in your mouth,<sup>2</sup> or that so old a truant in love, could hitherto remember his lesson. You seem not to infer that it is requisite they should meet, but being in love that it is convenient, lest, falling into a mad mood, they pine in their own peevishness. Why then let it follow, that the drunkard which surfeiteth with wine be always quaffing, because he liketh it, or the epicure which glutteth himself with meat be ever eating, for that it contenteth him, not seeking at any time the means to redress their vices, but to renew them. But it fareth with the lover as it doth with him that poureth in much wine, who is ever more thirsty than he that drinketh moderately, for having once tasted the delights of love, he desireth most the thing that hurteth him most, not laying a plaster to the wound, but a corrosive.

"I am of this mind, that if it be dangerous, to lay flax to the fire, salt to the eyes, sulphur to the nose, that then it cannot be but perilous to let one lover come in presence of the other." Surius overhearing the lady, and seeing her so earnest, although he were more earnest in his suit to Camilla, cut her off with these words:

"Good Madam, give me leave either to depart, or to speak, for in truth you gall me more with these terms, than you wist,<sup>3</sup> in seeming to inveigh so bitterly against the meeting of lovers, which is the only marrow of love, and though I doubt not but that Martius is sufficiently armed to answer you, yet would I not have those reasons refuted,<sup>4</sup> which I loathe to have repeated. It may be you utter them not of malice you bear to love, but only to move controversy where there is no question:<sup>5</sup> for if thou envy to have lovers meet, why did you grant us; if allow it, why seek you to separate us?"

<sup>1</sup> style, manner <sup>2</sup> i.e. I had not thought that you still retained the wanton tendencies of your youth <sup>3</sup> know <sup>4</sup> refuted <sup>5</sup> difference of opinion

<sup>1</sup> crooked stick <sup>2</sup> = with the only contentment possible at the worst, the poor help patience

The good lady could not refrain from laughter, when she saw Surius so angry, who in the midst of his own tale, was troubled with hers, whom she thus again answered.

"I cry you mercy,<sup>1</sup> gentleman, I had not thought to have catched you, when I fished for another, but I perceive now that with one bean it is easy to get two pigeons, and with one bait to have divers bites I see that others may guess where the shoe wings, besides him that wears it." "Madam," quoth Surius, "you have caught a frog, if I be not deceived, and therefore as good it were not to hurt him, as not to eat him, but if all this while you angled to have a bite at a lover, you should have used no bitter medicines, but pleasant baits."

"I cannot tell," answered Flavia, "whether my bait were bitter or not, but sure I am I have the fish by the gill, that doth me good." Camilla not thinking to be silent, put in her spoke as she thought into the best wheel, saying,

"Lady, your cunning may deceive you in fishing with an angle, therefore to catch him you would have, you were best to use a net" "A net!" quoth Flavia, "I need none, for my fish playeth in a net already." With that Surius began to wince, replying immediately, "So doth many a fish, good lady, that slippeth out, when the fisher thinketh him fast in, and it may be, that either your net is too weak to hold him, or your hand too wet." "A wet hand," quoth Flavia, "will hold a dead herring;" "Aye," quoth Surius, "but eels are no herrings." "But lovers are," said Flavia.

Surius not willing to have the grass mown, whereof he meant to make his hay, began thus to conclude:

"Good Lady, leave off fishing for this time, and though it be Lent, rather break a statute which is but penal, than sew<sup>2</sup> a pond that may be perpetual." "I am content," quoth Flavia, "rather to fast for once, than to want a pleasure forever: yet, Surius, betwixt us two, I will at large prove, that there is nothing in love more venomous than meeting, which filleth the mind with grief and the body with diseases: for having the one, he cannot fail of the other. But now, Philautus and niece Francis, since I am cut off, begin you: but be short, because the time is short, and that I was more short than I would."

<sup>1</sup> I beg your pardon    <sup>2</sup> drain, empty

## APELLES' SONG

Cupid and my Campaspe played  
At cards for kisses; Cupid paid.  
He stakes his quiver, bow, and arrows,  
His mother's doves and team of sparrows:  
Loses them too; then down he throws    5  
The coral of his lip, the rose  
Growing on's cheek (but none knows how);  
With these the crystal of his brow,  
And then the dimple of his chin;  
All these did my Campaspe win.    10  
At last he set her both his eyes;  
She won, and Cupid blind did rise.  
O Love, has she done this to thee?  
What shall, alas! become of me?

## SPRING'S WELCOME

What bird so sings, yet so does wail?  
O 'tis the ravished nightingale  
"Jug, jug, jug, jug, tereu," she cries,  
And still her woes at midnight rise.

Brave prick-song! who is't now we hear?    5  
None but the lark so shrill and clear,  
Now at heaven's gates she claps her wings,  
The morn not waking till she sings

Hark, hark, with what a pretty throat  
Poor robin redbreast tunes his note,    10  
Hark how the jolly cuckoos sing,  
Cuckoo, to welcome in the spring;  
Cuckoo, to welcome in the spring!

## FAIRY REVELS

OMNES. Pinch him, pinch him black and  
blue;  
Saucy mortals must not view  
What the queen of stars is doing,  
Nor pry into our fairy wooing.

1 FAIRY. Pinch him blue —    5

2 FAIRY. And pinch him black —

3 FAIRY. Let him not lack  
Sharp nails to pinch him blue and  
red,

Till sleep has rocked his addlehead.  
4 FAIRY. For the trespass he hath done,    10  
Spots o'er all his flesh shall run.  
Kiss Endymion, kiss his eyes,  
Then to our midnight heydeguyes.<sup>1</sup>

<sup>1</sup> country dances

## THOMAS LODGE (1558?-1625)

FROM ROSALYNDE: EUPHUES'  
GOLDEN LEGACY

They came no sooner nigh the folds, but they might see where their discontented forester was walking in his melancholy. As soon as Aliena saw him, she smiled, and said to Ganimede: "Wipe your eyes, sweeting, for yonder is your sweetheart this morning, in deep prayers no doubt to Venus, that she may make you as pitiful as he is passionate. Come on, Ganimede, I pray thee let's have a little sport with him." "Content," quoth Ganimede, and with that, to waken him out of his deep *memento*,<sup>1</sup> he<sup>2</sup> began thus:

"Forester, good fortune to thy thoughts, and ease to thy passions! What makes you so early abroad this morn, in contemplation, no doubt, of your Rosalynde? Take heed, forester, step not too far; the ford may be deep, and you slip over the shoes. I tell thee, flies have their spleen, the ants choler, the least hairs shadows, and the smallest loves great desires. 'Tis good, forester, to love, but not to overlove, lest, in loving her that likes not thee, thou fold thyself in an endless labyrinth." Rosader seeing the fair shepherdess and her pretty swain, in whose company he felt the greatest ease of his care, he returned them a salute on this manner:

"Gentle shepherds, all hail, and as healthful be your flocks as you happy in content. Love is restless, and my bed is but the cell of my bane, in that there I find busy thoughts and broken slumbers. Here, although everywhere passionate,<sup>3</sup> yet I brook love with more patience, in that every object feeds mine eye with variety of fancies. When I look on Flora's beauteous tapestry, checkered with the pride of all her treasure, I call to mind the fair face of Rosalynde, whose heavenly hue exceeds the rose and the lily in their highest excellence. The brightness of Phœbus' shine puts me in mind to think of the sparkling flames that flew from her eyes and set my heart first on fire; the sweet harmony of the birds puts me in remembrance of the rare melody of her voice, which like the Syren enchanteth the ears of the hearer. Thus

in contemplation I salve my sorrows, with applying the perfection of every object to the excellence of her qualities."

"She is much beholding unto you," quoth Aliena, "and so much that I have oft wished with myself that if I should ever prove as amorous as Cœnone, I might find as faithful a Paris as yourself."

"How say you by this *Item*, forester?" quoth Ganimede. "The fair shepherdess favours you, who is mistress of so many flocks. Leave off, man, the supposition of Rosalynde's love, whenas, watching at her, you rove beyond the moon; and cast your looks upon my mistress, who no doubt is as fair though not so royal. One bird in the hand is worth two in the wood; better possess the love of Aliena, than catch frivolously at the shadow of Rosalynde."

"I'll tell thee, boy," quoth Rosader; "so is my fancy fixed on my Rosalynde, that were thy mistress as fair as Leda or Danae, whom Jove courted in transformed shapes, mine eyes would not vouch<sup>1</sup> to entertain their beauties; and so hath Love locked me in her perfections, that I had rather only contemplate in her beauties, than absolutely possess the excellence of any other."

"Venus is to blame, forester, if, having so true a servant of you, she reward you not with Rosalynde, if Rosalynde were more fairer than herself. But leaving this prattle, now I'll put you in mind of your promise about those sonnets which you said were at home in your lodge." "I have them about me," quoth Rosader; "let us sit down, and then you shall hear what a poetical fury Love will infuse into a man." With that they sat down upon a green bank shadowed with fig trees, and Rosader, fetching a deep sigh, read them this sonnet:

## ROSADER'S SONNET

In sorrow's cell I laid me down to sleep,  
But waking woes were jealous of mine eyes.  
They made them watch, and bend themselves  
to weep;  
But weeping tears their want could not suffice.  
Yet since for her they wept who guides my  
heart,  
They, weeping, smile and triumph in their  
smart.

<sup>1</sup> meditation    <sup>2</sup> he = Rosalynde disguised as Ganimede    <sup>3</sup> troubled

<sup>1</sup> condescend

Of these my tears a fountain fiercely springs,  
Where Venus bains<sup>1</sup> herself incensed with  
love;

Where Cupid boweth his fai feathered wings.  
But I behold what pains I must approve

Care drinks it dry, but when on her I  
think,

Love makes me weep it full unto the brink.

Meanwhile my sighs yield truce unto my tears,  
By them the winds increased and fiercely  
blow,

Yet when I sigh, the flame more plain appears,  
And by their force with greater power doth  
glow.

Amidst these pains all Phoenix-like I thrive,  
Since Love that yields me death may life  
revive.

Rosader, en esperance<sup>2</sup>

"Now surely, forester," quoth Aliena,  
"when thou madest this sonnet, thou wert in  
some amorous quandary, neither too fearful,  
as despairing of thy mistress' favours, nor too  
gleesome, as hoping in thy fortunes." "I  
can smile," quoth Ganymede, "at the sonet-  
toes, canzones, madrigals, rounds and rounde-  
lays, that these pensive patients pour out,  
when their eyes are more full of wantonness  
than their hearts of passions. Then, as the  
fishers put the sweetest bait to the fairest fish,  
so these Ovidians,<sup>3</sup> holding *Amo* in their  
tongues, when their thoughts come at hap-  
hazard, write that they be wrapped in an end-  
less labyrinth of sorrow, when, walking in  
the large lease of liberty, they only have their  
humours in their inkpot. If they find women  
so fond,<sup>4</sup> that they will with such painted  
lures come to their lust, then they triumph till  
they be full gorged with pleasures; and then  
fly they away, like ramage kites, to their own  
content, leaving the tame fool, their mistress,  
full of fancy, yet without ever a feather. If  
they miss (as dealing with some wary wanton,  
that wants not such a one as themselves, but  
spies their subtilty), they end their amours  
with a few feigned sighs, and so their excuse  
is, their mistress is cruel, and they smother  
passions with patience. Such, gentle forester,  
we may deem you to be, that rather pass  
away the time here in these woods with writing  
amourets, than to be deeply enamoured, as

you say, of your Rosalynde. If you be such  
a one, then I pray God, when you think your  
fortunes at the highest, and your desires to be  
most excellent, then that you may with Ixion  
embrace Juno in a cloud, and have nothing  
but a marble mistress to release your martyr-  
dom; but if you be true and trusty, eye-  
pained and heart-sick, then accursed be  
Rosalynde if she prove cruel, for, forester,  
(I flatter not) thou art worthy of as fair as  
she." Aliena, spying the storm by the wind,  
smiled to see how Ganymede flew to the fist  
without any call; but Rosader, who took  
him flat for a shepherd's swain, made him  
this answer:

"Trust me, swain," quoth Rosader, "but  
my canzon<sup>1</sup> was written in no such humour,  
for mine eye and my heart are relatives, the  
one drawing fancy<sup>2</sup> by sight, the other enter-  
taining her by sorrow. If thou sawest my  
Rosalynde, with what beauties Nature hath  
favoured her, with what perfection the heav-  
ens hath graced her, with what qualities the  
Gods have endued her, then wouldst thou say,  
there is none so fickle that could be fleeting  
unto her. If she had been Æneas' Dido, had  
Venus and Juno both scolded him from Car-  
thage, yet her excellence, despite of them,  
would have detained him at Tyre. If Phyllis  
had been as beauteous, or Ariadne as virtu-  
ous, or both as honourable and excellent as  
she, neither had the philbert tree sorrowed in  
the death of despairing Phyllis, nor the stars  
have been graced with Ariadne, but Demo-  
phoon and Theseus had been trusty to their  
paragons. I will tell thee, swain, if with a  
deep insight thou couldst pierce into the  
secret of my loves, and see what deep impres-  
sions of her idea affection hath made in my  
heart, then wouldst thou confess I were pass-  
ing passionate, and no less endued with ad-  
mirable patience." "Why," quoth Aliena,  
"needs there patience in Love?" "Or else  
in nothing," quoth Rosader; "for it is a rest-  
less sore that hath no ease, a canker that still  
frets, a disease that taketh away all hope of  
sleep. If, then, so many sorrows, sudden joys,  
momentary pleasures, continual fears, daily  
griefs, and nightly woes be found in love, then  
is not he to be accounted patient, that smother-  
eth all these passions with silence?" "Thou  
speakest by experience," quoth Ganymede,  
"and therefore we hold all thy words for

<sup>1</sup> bathes <sup>2</sup> in hope <sup>3</sup> devotees of Ovid's *Art of Love* <sup>4</sup> foolish <sup>5</sup> untamed hawks

<sup>1</sup> a kind of song <sup>2</sup> love

axioms. But is love such a lingering malady?" "It is," quoth he, "either extreme or mean, according to the mind of the party that entertains it; for as the weeds grow longer untouched than the pretty flowers, and the flint lies safe in the quarry, when the emerald is suffering the lapidary's tool, so mean men are freed from Venus' injuries, when kings are environed with a labyrinth of her cares. The whiter the lawn is, the deeper is the mole,<sup>1</sup> the more purer the chrysolite the sooner stained; and such as have their hearts full of honour, have their loves full of the greatest sorrows. But in whomsoever," quoth Rosader, "he fixeth his dart, he never leaveth to assault him, till either he hath won him to folly or fancy, for as the moon never goes without the star Lunisequa,<sup>2</sup> so a lover never goeth without the unrest of his thoughts. For proof you shall hear another fancy of my making" "Now do, gentle forester," quoth Ganimede. And with that he read over this sonnetto:

## ROSADER'S SECOND SONETTO

Turn I my looks unto the skies,  
Love with his arrows wounds mine eyes;  
If so I gaze upon the ground,  
Love then in every flower is found;  
Search I the shade to fly my pain,  
He meets me in the shade again;  
Wend I to walk in secret grove,  
Even there I meet with sacred Love,  
If so I bain<sup>3</sup> me in the spring,  
Even on the brink I hear him sing;      10  
If so I meditate alone,  
He will be partner of my moan;  
If so I mourn, he weeps with me;  
And where I am, there will he be.  
Whenas I talk of Rosalynde,  
The God from coyness waxeth kind,  
And seems in selfsame flames to fry,  
Because he loves as well as I.  
Sweet Rosalynde, for pity rue,  
For-why<sup>4</sup> than Love I am more true;      20  
He, if he speed<sup>5</sup> will quickly fly,  
But in thy love I live and die.

"How like you this sonnet?" quoth Rosader. "Marry," quoth Ganimede, "for the pen well, for the passion ill; for as I praise the one, I pity the other" . . . .

<sup>1</sup> discolored spot    <sup>2</sup> Moon-follower    <sup>3</sup> bathe  
<sup>4</sup> because    <sup>5</sup> succeed

## ROBERT GREENE (1560?-1592)

## SONG

Sweet are the thoughts that savour of content;  
The quiet mind is richer than a crown;  
Sweet are the nights in careless slumber spent;  
The poor estate scorns fortune's angry frown.  
Such sweet content, such minds, such sleep,  
such bliss,      5  
Beggars enjoy, when princes oft do miss.

The homely house that harbours quiet rest;  
The cottage that affords no pride nor care;  
The mean that 'grees with country music best;  
The sweet consort of mirth and music's fare;  
Obscured life sets down a type of bliss:      11  
A mind content both crown and kingdom is.

## PHILOMELA'S ODE

Sitting by a river's side,  
Where a silent stream did glide,  
Muse I did of many things  
That the mind in quiet brings.  
I 'gan think how some men deem  
Gold their god, and some esteem  
Honour is the chief content  
That to man in life is lent.  
And some others do contend,  
Quiet none like to a friend.      10  
Others hold there is no wealth  
Compared to a perfect health.  
Some man's mind in quiet stands,  
When he is lord of many lands.  
But I did sigh, and said all this  
Was but a shade of perfect bliss;  
And in my thoughts I did approve,  
Nought so sweet as is true love.  
Love 'twixt lovers passeth these,  
When mouth kisseth and heart 'gres,      20  
With folded arms and lips meeting,  
Each soul another sweetly greeting;  
For by the breath the soul fleeteth,  
And soul with soul in kissing meeteth.  
If love be so sweet a thing,  
That such happy bliss doth bring,  
Happy is love's sugared thrall,  
But unhappy maidens all,  
Who esteem your virgin blisses  
Sweeter than a wife's sweet kisses.      30  
No such quiet to the mind  
As true Love with kisses kind;



But if a kiss prove unchaste.  
Then is true love quite disgraced  
Though love be sweet, learn this of me.  
No sweet love but honesty

### SEPHESTIA'S SONG TO HER CHILD

Weep not, my wanton,<sup>1</sup> smile upon my knee,  
When thou art old there's grief enough for thee.

Mother's wag, pretty boy,  
Father's sorrow, father's joy;  
When thy father first did see  
Such a boy by him and me, 5  
He was glad, I was woe,  
Fortune changèd made him so,  
When he left his pretty boy,  
Last his sorrow, first his joy. 10

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for thee.

Streaming tears that never stint,  
Like pearl drops from a flint,  
Fell by course from his eyes, 15  
That one another's place supplies;  
Thus he grieved in every part,  
Tears of blood fell from his heart,  
When he left his pretty boy,  
Father's sorrow, father's joy. 20

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for thee.

The wanton smiled, father wept,  
Mother cried, baby leapt;  
More he crowed, more he cried, 25  
Nature could not sorrow hide.  
He must go, he must kiss  
Child and mother, baby bless,  
For he left his pretty boy,  
Father's sorrow, father's joy. 30

Weep not, my wanton, smile upon my knee,  
When thou art old there's grief enough for thee.

### THE SHEPHERD'S WIFE'S SONG

Ah, what is love? It is a pretty thing,  
As sweet unto a shepherd as a king;

And sweeter too:

For kings have cares that wait upon a crown,  
And cares can make the sweetest love to frown. 5

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd swain?

His flocks are folded, he comes home at night,  
As merry as a king in his delight; 10

And merrier too:

For kings bethink them what the state require,  
Where<sup>1</sup> shepherds careless carol by the fire.

Ah then, ah then,  
If country loves such sweet desires do gain, 15  
What lady would not love a shepherd swain?

He kisseth first, then sits as blithe to eat  
His cream and curds as doth the king his meat;

And blither too:

For kings have often fears when they do sup,  
Where<sup>1</sup> shepherds dread no poison in their cup

Ah then, ah then, 22  
If country loves such sweet desires do gain,  
What lady would not love a shepherd swain?

To bed he goes, as wanton then, I ween, 25  
As is a king in dalliance with a queen,

More wanton too

For kings have many griefs affects<sup>2</sup> to move,  
Where<sup>1</sup> shepherds have no greater grief than love.

Ah then, ah then, 30  
If country loves such sweet desires do gain,  
What lady would not love a shepherd swain?

Upon his couch of straw he sleeps as sound,  
As doth the king upon his bed of down;

More sounder too: 35

For cares cause kings full oft their sleep to spill,  
Where weary shepherds lie and snort their fill.

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd swain?

Thus with his wife he spends the year, as  
blithe 41

As doth the king at every tide or sithe;<sup>3</sup>

And blither too:

For kings have wars and broils to take in hand  
When shepherds laugh and love upon the land. 45

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd swain?

<sup>1</sup> a term of endearment = spoiled darling

<sup>1</sup> whereas <sup>2</sup> emotions <sup>3</sup> time

FROM A GROAT'S WORTH OF WIT,  
BOUGHT WITH A MILLION OF  
REPENTANCE

On the other side of the hedge sat one that heard his sorrow, who getting over, came towards him, and brake off his passion. When he approached, he saluted Roberto in this sort.

"Gentleman," quoth he, "(for so you seem) I have by chance heard you discourse some part of your grief; which appeareth to be more than you will discover, or I can conceit<sup>1</sup> But if you vouchsafe<sup>2</sup> such simple comfort as my ability will yield, assure yourself that I will endeavour to do the best, that either may procure your profit, or bring you pleasure. the rather, for that I suppose you are a scholar, and pity it is men of learning should live in lack."

Roberto wondering to hear such good words, for that this iron age affords few that esteem of virtue, returned him thankful gratulations, and (urged by necessity) uttered his present grief, beseeching his advice how he might be employed. "Why, easily," quoth he, "and greatly to your benefit: for men of my profession get by scholars their whole living." "What is your profession?" said Roberto. "Truly, sir," said he, "I am a player." "A player," quoth Roberto, "I took you rather for a gentleman of great living, for if by outward habit men should be censured,<sup>3</sup> I tell you you would be taken for a substantial man." "So am I, where I dwell (quoth the player), reputed able at my proper cost to build a windmill.<sup>4</sup> What though the world once went hard with me, when I was fain to carry my playing fardel<sup>5</sup> a-footback; *Tempora mutantur*,<sup>6</sup> I know you know the meaning of it better than I, but I thus construe it; it is otherwise now; for my very share in playing apparel will not be sold for two hundred pounds." "Truly (said Roberto) it is strange, that you should so prosper in that vain practice for that it seems to me your voice is nothing gracious." "Nay then," said the player, "I mislike your judgment: why, I am as famous for Delphrigus, and the King of Fairies, as ever was any of my time. The Twelve Labours of Hercules have I terribly thundered on the stage, and placed three scenes

of the Devil on the Highway to Heaven." "Have ye so?" (said Roberto) then I pray you pardon me." "Nay, more (quoth the player), I can serve to make a pretty speech, for I was a country author; passing at a moral,<sup>1</sup> for it was I that penned the Moral of Man's Wit, the Dialogue of Dives, and for seven years space was absolute interpreter of the puppets. But now my almanac is out of date.

The people make no estimation,  
Of Morals teaching education.

Was not this pretty for a plain rhyme extempore? if ye will, ye shall have more." "Nay it is enough," said Roberto, "but how mean you to use me?" "Why, sir, in making plays," said the other, "for which you shall be well paid, if you will take the pains."

\* \* \* \* \*

Here (gentlemen) break I off Roberto's speech; whose life in most parts agreeing with mine, found one self punishment as I have done Hereafter suppose me the said Roberto, and I will go on with that he promised: Greene will send you now his groatsworth of wit, that<sup>2</sup> never showed a mitesworth in his life: and though no man now be by to do me good, yet, ere I die, I will by my repentance endeavour to do all men good.

\* \* \* \* \*

And therefore (while life gives leave) will send warning to my old consorts,<sup>3</sup> which have lived as loosely as myself, albeit weakness will scarce suffer me to write. yet to my fellow scholars about this City, will I direct these few ensuing lines.

*To those Gentlemen his Quondam acquaintance,  
that spend their wits in making Plays,  
R. G. wisheth a better exercise, and  
wisdom to prevent his extremities.*

If woeful experience may move you (gentlemen) to beware, or unheard-of wretchedness entreat you to take heed, I doubt not but you will look back with sorrow on your time past, and endeavour with repentance to spend that which is to come. Wonder not (for with thee will I first begin), thou famous gracer of tragedians, that Greene, who hath said with thee like the fool in his heart, "There is no God," should now give glory unto his great-

<sup>1</sup> conceive <sup>2</sup> supply to receive <sup>3</sup> judged <sup>4</sup> proverbially expensive <sup>5</sup> bundle <sup>6</sup> Times change

<sup>1</sup> morality play <sup>2</sup> who <sup>3</sup> companions

ness: for penetrating is his power, his hand lies heavy upon me, he hath spoken unto me with a voice of thunder, and I have felt he is a God that can punish enemies. Why should thy excellent wit, his gift, be so blinded, that thou shouldst give no glory to the giver? Is it pestilent Machiavellian policy that thou hast studied? O Punish<sup>1</sup> folly! What are his rules but mere confused mockeries, able to extirpate in small time the generation of mankind. For if *Sic volo, sic jubeo*,<sup>2</sup> hold in those that are able to command: and if it be lawful *Fas et nefas*<sup>3</sup> to do anything that is beneficial, only tyrants should possess the earth, and they striving to exceed in tyranny, should each to other be a slaughter man; till the mightiest outliving all, one stroke were left for Death, that in one age man's life should end. The brother<sup>4</sup> of this Diabolical Atheism is dead, and in his life had never the felicity he aimed at: but as he began in craft, lived in fear and ended in despair *Quam inscrutabilia sunt Dei judicia?*<sup>5</sup> This murderer of many brethren had his conscience seared like Cain: this betrayer of Him that gave his life for him inherited the portion of Judas: this apostata perished as ill as Julian: and wilt thou, my friend, be his disciple? Look unto me, by him persuaded to that liberty, and thou shalt find it an infernal bondage. I know the least of my demerits merit this miserable death, but willful striving against known truth, exceedeth all the terrors of my soul. Defer not (with me) till this last point of extremity; for little knowest thou how in the end thou shalt be visited.

With thee I join young Juvenal, that biting satirist, that lastly with me together writ a comedy. Sweet boy, might I advise thee, be advised, and get not many enemies by bitter words: inveigh against vain men, for thou canst do it, no man better, no man so well: thou hast a liberty to reprove all, and none more; for, one being spoken to, all are offended; none being blamed, no man is injured. Stop shallow water still running, it will rage; tread on a worm and it will turn: then blame not scholars vexed with sharp lines, if they reprove thy too much liberty of reproof.

And thou no less deserving than the other

two, in some things rarer, in nothing inferior; driven (as myself) to extreme shifts, a little have I to say to thee: and were it not an idolatrous oath, I would swear by sweet S. George, thou art unworthy better hap, sith<sup>1</sup> thou dependest on so mean a stay. Base minded men all three of you, if by my misery ye be not warned: for unto none of you, like me, sought those burrs to cleave: those puppets, I mean, that speak from our mouths, those antics garnished in our colours. Is it not strange that I, to whom they all have been beholding: is it not like that you, to whom they all have been beholding, shall, were ye in that case that I am now, be both at once of them forsaken? Yes, trust them not: for there is an upstart Crow, beautified with our feathers, that with his *Tiger's heart wrapped in a Player's hide*, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute *Johannes fac totum*, is in his own conceit the only Shake-scene in a country. O that I might entreat your rare wits to be employed in more profitable courses: and let those Apes imitate your past excellence, and never more acquaint them with your admired inventions. I know the best husband of you all will never prove an usurer, and the kindest of them all will never prove a kind nurse: yet whilst you may, seek you better masters; for it is pity men of such rare wits, should be subject to the pleasures of such rude grooms.

In this I might insert two more, that both have writ against these buckram gentlemen: but let their own works serve to witness against their own wickedness, if they persevere to maintain any more such peasants. For other new comers, I leave them to the mercy of these painted monsters, who (I doubt not) will drive the best minded to despise them: for the rest, it skills not though they make a jest at them.

But now return I again to you three, knowing my misery is to you no news: and let me heartily entreat you to be warned by my harms. Delight not, as I have done, in irreligious oaths; for from the blasphemer's house a curse shall not depart. Despise drunkenness, which wasteth the wit, and maketh men all equal unto beasts. Fly lust, as the deathsmen of the soul, and defile not the temple of the Holy Ghost. Abhor those

<sup>1</sup> Punic, treacherous <sup>2</sup> So I wish, so I command.

<sup>3</sup> whether right or wrong <sup>4</sup> ? brother = beginner

<sup>5</sup> How inscrutable are the judgments of God!

<sup>1</sup> since

epicures, whose loose life hath made religion loathsome to your ears; and when they sooth you with terms of mastership, remember Robert Greene, whom they have so often flattered, perishes now for want of comfort. Remember, gentlemen, your lives are like so many lighted tapers, that are with care delivered to all of you to maintain; these with wind-puffed wrath may be extinguished, which drunkenness put out, which negligence let fall: for man's time of itself is not so short, but it is more shortened by sin. The fire of my light is now at the last snuff, and the want of wherewith to sustain it, there is no substance left for life to feed on. Trust not then, I beseech ye, to such weak stays: for they are as changeable in mind, as in many attires. Well, my hand is tired, and I am forced to leave where I would begin; for a whole book cannot contain these wrongs, which I am forced to knit up in some few lines of words.

*Desirous that you should live, though  
himself be dying,  
Robert Greene.*

CHRISTOPHER MARLOWE<sup>1</sup>

(1564-1593)

## HERO AND LEANDER

## FROM THE FIRST SESTIAD

On Hellespont, guilty of true love's blood,  
In view and opposite two cities stood,  
Sea-borderers, disjoin'd by Neptune's might;  
The one Abydos, the other Sestos hight.  
At Sestos Hero dwelt; Hero the fair,  
Whom young Apollo courted for her hair,  
And offer'd as a dower his burning throne,  
Where she should sit, for men to gaze upon.  
The outside of her garments were of lawn, 9  
The lining purple silk, with gilt stars drawn;  
Her wide sleeves green, and border'd with a  
grove,  
Where Venus in her naked glory strove  
To please the careless and disdainful eyes  
Of proud Adonis, that before her lies;  
Her kirtle blue, whereon was many a stain,  
Made with the blood of wretched lovers slain.  
Upon her head she ware a myrtle wreath,  
From whence her veil reach'd to the ground  
beneath;

<sup>1</sup> See also p. 165.

Her veil was artificial flowers and leaves,  
Whose workmanship both man and beast de-  
ceives

Many would praise\*the sweet smell as she  
past,

When 'twas the odour which her breath forth  
cast; 22

And there, for honey, bees have sought in vain,  
And, beat from thence, have lighted there  
again.

About her neck hung chains of pebble-stone,  
Which, lighten'd by her neck, like diamonds  
shone.

She ware no gloves; for neither sun nor wind  
Would burn or parch her hands, but, to her  
mind,

Or warm or cool them, for they took delight  
To play upon those hands, they were so white.  
Buskins of shells, all silver'd, us'd she, 31  
And branch'd with blushing coral to the knee;  
Where sparrows perch'd of hollow pearl and  
gold,

Such as the world would wonder to behold:  
Those with sweet water oft her handmaid fills,  
Which as she went, would chirrup through the  
bills

Some say, for her the fairest Cupid pin'd,  
And, looking in her face, was strooken blind.  
But this is true; so like was one the other,  
As he imagin'd Hero was his mother; 40  
And oftentimes into her bosom flew,  
About her naked neck his bare arms threw,  
And laid his childish head upon her breast,  
And, with still panting rock, there took his rest.  
So lovely-fair was Hero, Venus' nun,  
As Nature wept, thinking she was undone,  
Because she took more from her than she left,  
And of such wondrous beauty her bereft:  
Therefore, in sign her treasure suffer'd wrack,  
Since Hero's time hath half the world been  
black.

Amorous Leander, beautiful and young 51  
(Whose tragedy divine Musæus sung),  
Dwelt at Abydos; since him dwelt there none  
For whom succeeding times make greater  
moan.

His dangling tresses, that were never shorn,  
Had they been cut, and unto Colchos borne,  
Would have allur'd the venturous youth of  
Greece

To hazard more than for the golden fleece.  
Fair Cynthia wished his arms might be her  
Sphere;  
Grief makes her pale, because she moves not  
there.

His body was as straight as Circe's wand, 61  
 Jove might have sipt out nectar from his hand.  
 Even as delicious meat is to the taste,  
 So was his neck in touching, and surpast  
 The white of Pelops' shoulder. I could tell ye,  
 How smooth his breast was, and how white  
 his belly,

And whose immortal fingers did imprint  
 That heavenly path with many a curious dint  
 That runs along his back; but my rude pen  
 Can hardly blazon forth the loves of men, 70  
 Much less of powerful gods. Let it suffice  
 That my slack Muse sings of Leander's eyes,  
 Those orient cheeks and lips, exceeding his  
 That leapt into the water for a kiss  
 Of his own shadow, and, despising many,  
 Died ere he could enjoy the love of any  
 Had wild Hippolytus Leander seen,  
 Enamour'd of his beauty had he been.

His presence made the rudest peasant melt,  
 That in the vast uplandish country dwelt, 80  
 The barbarous Thracian soldier, mov'd with  
 nought,  
 Was mov'd with him, and for his favour  
 sought.

Some swore he was a maid in man's attire,  
 For in his looks were all that men desire, —  
 A pleasant-smiling cheek, a speaking eye,  
 A brow for love to banquet royally,  
 And such as knew he was a man, would say,  
 "Leander, thou art made for amorous play,  
 Why art thou not in love, and loved of all?  
 Though thou be fair, yet be not thine own  
 thrall."

The men of wealthy Sestos every year, 91  
 For his sake whom their goddess held so dear,  
 Rose-cheek'd Adonis, kept a solemn feast.  
 Thither resorted many a wandering guest  
 To meet their loves; such as had none at all  
 Came lovers home from this great festival;  
 For every street, like to a firmament,  
 Glister'd with breathing stars, who, where  
 they went,

Frighted the melancholy earth, which deem'd  
 Eternal heaven to burn, for so it seem'd 100  
 As if another Phaëton had got  
 The guidance of the sun's rich chariot.  
 But, far above the loveliest, Hero shin'd,  
 And stole away th' enchanted gazer's mind,  
 For like sea-nymphs' inveigling harmony,  
 So was her beauty to the standers by;  
 Nor that night-wandering, pale, and watery  
 star<sup>1</sup>

(When yawning dragons draw her thirling<sup>1</sup> car  
 From Latmus' mount up to the gloomy sky,  
 Where, crown'd with blazing light and maj-  
 esty, 110

She proudly sits) more over-rules the flood  
 Than she the hearts of those that near her  
 stood.

Even as, when gaudy nymphs pursue the  
 chase,

Wretched Ixion's shaggy-footed race,  
 Incens'd with savage heat, gallop amain  
 From steep pine-bearing mountains to the  
 plain,

So ran the people forth to gaze upon her,  
 And all that view'd her were enamour'd  
 on her.

And as, in fury of a dreadful fight,  
 Their fellows being slain or put to flight, 120  
 Poor soldiers stand with fear of death dead-  
 strooken,

So at her presence all surpris'd and taken,  
 Await the sentence of her scornful eyes;  
 He whom she favours lives; the other dies.  
 There might you see one sigh; another rage;  
 And some, their violent passions to assuage,  
 Compile sharp satires; but, alas, too late!  
 For faithful love will never turn to hate.

And many, seeing great princes were denied,  
 Pin'd as they went, and thinking on her died.  
 On this feast-day — O curs'd day and hour! —  
 Went Hero thorough Sestos, from her tower  
 To Venus' temple, where unhappily,  
 As after chanc'd, they did each other spy.  
 So fair a church as this had Venus none:

The walls were of discolour'd<sup>2</sup> jasper-stone,  
 Wherein was Proteus carved; and over-head  
 A lively vine of green sea-agate spread,  
 Where by one hand light-headed Bacchus  
 hung,

And with the other wine from grapes out-  
 wrung. 140

Of crystal shining fair the pavement was;  
 The town of Sestos call'd it Venus' glass:

\* \* \* \* \*

And in the midst a silver altar stood:  
 There Hero, sacrificing turtles' blood,  
 Vail'd<sup>3</sup> to the ground, veiling her eyelids  
 close;

And modestly they opened as she rose. 160  
 Thence flew Love's arrow with the golden  
 head;

And thus Leander was enamour'd.

<sup>1</sup> the moon

<sup>1</sup> piercing the air <sup>2</sup> vari-colored <sup>3</sup> bent

Stone-still he stood, and evermore he gaz'd,  
Till with the fire that from his countenance  
blaz'd

Relenting Hero's gentle heart was strook :  
Such force and virtue hath an amorous look.

It lies not in our power to love or hate,  
For will in us is over-rul'd by fate.

When two are stript, long ere the course begin,  
We wish that one should lose, the other win ;

And one especially do we affect 171  
Of two gold ingots, like in each respect :

The reason no man knows, let it suffice,  
What we behold is censur'd<sup>1</sup> by our eyes.

Where both deliberate, the love is slight :  
Who ever lov'd, that lov'd not at first sight?

## WILLIAM SHAKESPEARE

(1564-1616)

## FROM VENUS AND ADONIS

Thus hoping that Adonis is alive,  
Her rash suspect<sup>2</sup> she doth extenuate ;<sup>3</sup> 1010  
And that his beauty may the better thrive,  
With Death she humbly doth insinuate ;

Tells him of trophies, statues, tombs, and  
stories,

His victories, his triumphs, and his glories.

"O Jove," quoth she, "how much a fool was I  
To be of such a weak and silly mind  
To wail his death who lives and must not die  
Till mutual overthrow of mortal kind !

For he being dead, with him is beauty slain,  
And, beauty dead, black chaos comes again.

"Fie, fie, fond love, thou art so full of fear 1021  
As one with treasure laden, hemm'd with  
thieves ;

Trifles, unwitness'd with eye or ear,  
Thy coward heart with false bethinking  
grieves."

Even at this word she hears a merry horn,  
Whereat she leaps that was but late forlorn.

As falcon to the lure, away she flies ;  
The grass stoops not, she treads on it so light ;  
And in her haste unfortunately spies

The foul boar's conquest on her fair delight ;  
Which seen, her eyes, as murder'd with the  
view, 1031

Like stars ashamed of day, themselves with-  
drew ;

<sup>1</sup> judged    <sup>2</sup> suspicion    <sup>3</sup> lessen

Or, as the snail, whose tender horns being  
hit,

Shrinks backward in his shelly cave with  
pain,

And there, all smother'd up, in shade doth sit,  
Long after fearing to creep forth again ;

So, at his bloody view, her eyes are fled  
Into the deep dark cabins of her head :

Where they resign their office and their light  
To the disposing of her troubled brain ; 1040

Who bids them still consort with ugly night,  
And never wound the heart with looks again ;

Who, like a king perplex'd in his throne,  
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes ;  
As when the wind, imprison'd in the ground,

Struggling for passage, earth's foundation  
shakes,

Which with cold terror doth men's minds con-  
found.

This mutiny each part doth so surprise  
That from their dark beds once more leap  
her eyes, 1050

And, being open'd, threw unwilling light  
Upon the wide wound that the boar had  
trench'd

In his soft flank ; whose wonted lily white  
With purple tears, that his wound wept, was  
drench'd.

No flower was nigh, no grass, herb, leaf, or  
weed,

But stole his blood and seem'd with him to  
bleed.

This solemn sympathy poor Venus noteth ;  
Over one shoulder doth she hang her head ;  
Dumbly she passions, frantically she doteth ;  
She thinks he could not die, he is not dead :

Her voice is stopt, her joints forget to bow ;  
Her eyes are mad that they have wept till  
now. 1062

Upon his hurt she looks so steadfastly,  
That her sight dazzling makes the wound seem  
three ;

And then she reprehends her mangling eye,  
That makes more gashes where no breach  
should be :

His face seems twain, each several limb is  
doubled ;

For oft the eye mistakes, the brain being  
troubled.

"My tongue cannot express my grief for one,  
And yet," quoth she, "behold two Adons dead!  
My sighs are blown away, my salt tears gone,  
Mine eyes are turn'd to fire, my heart to lead."

Heavy heart's lead, melt at mine eyes' red  
fire!

So shall I die by drops of hot desire.

"Alas, poor world, what treasure hast thou  
lost!

What face remains alive that's worth the  
viewing?

Whose tongue is music now? what canst thou  
boast

Of things long since, or any thing ensuing?

The flowers are sweet, their colours fresh  
and trim; 1079

But true-sweet beauty lived and died with  
him.

"Bonnet nor veil henceforth no creature wear!  
Nor sun nor wind will ever strive to kiss you:  
Having no fair to lose, you need not fear;  
The sun doth scorn you and the wind doth  
hiss you:

But when Adonis lived, sun and sharp air  
Lurk'd like two thieves, to rob him of his  
fair: 1

"And therefore would he put his bonnet on,  
Under whose brim the gaudy sun would peep;  
The wind would blow it off and, being gone,  
Play with his locks: then would Adonis weep;  
And straight, in pity of his tender years,  
They both would strive who first should  
dry his tears. 1092

"To see his face the lion walk'd along  
Behind some hedge, because he would not  
fear<sup>2</sup> him;

To recreate himself when he hath sung,  
The tiger would be tame and gently hear him;  
If he had spoke, the wolf would leave his prey  
And never fright the silly lamb that day.

"When he beheld his shadow in the brook,  
The fishes spread on it their golden gills;  
When he was by, the birds such pleasure took,  
That some would sing, some other in their bills  
Would bring him mulberries and ripe-red  
cherries; 1103  
He fed them with his sight, they him with  
berries.

"But this foul, grim, and urchin-snouted boar,  
Whose downward eye still looketh for a grave,  
Ne'er saw the beauteous livery that he wore;  
Witness the entertainment that he gave:

If he did see his face, why then I know  
He thought to kiss him, and hath kill'd him  
so.

"Tis true, 'tis true; thus was Adonis slain:  
He ran upon the boar with his sharp spear,  
Who did not whet his teeth at him again, 1113  
But by a kiss thought to persuade him there;  
And nuzzling in his flank, the loving swine  
Sheathed unaware the tusk in his soft groin.

"Had I been tooth'd like him, I must confess,  
With kissing him I should have kill'd him first,  
But he is dead, and never did he bless 1119  
My youth with his; the more am I accurst."  
With this, she falleth in the place she stood,  
And stains her face with his congeal'd blood.

She looks upon his lips, and they are pale;  
She takes him by the hand, and that is cold;  
She whispers in his ears a heavy tale,  
As if they heard the woeful words she told;  
She lifts the coffer-lids that close his eyes,  
Where, lo, two lamps, burnt out, in darkness  
lies;

Two glasses, where herself herself beheld  
A thousand times, and now no more reflect;  
Their virtue lost, wherein they late excell'd,  
And every beauty robb'd of his effect: 1132

"Wonder of time," quoth she, "this is my  
spite,

That, thou being dead, the day should yet  
be light.

"Since thou art dead, lo, here I prophesy:  
Sorrow on love hereafter shall attend:  
It shall be waited on with jealousy,  
Find sweet beginning, but unsavoury end,  
Ne'er settled equally, but high or low, 1139  
That all love's pleasure shall not match his  
woe."

"It shall be fickle, false, and full of fraud,  
Bud and be blasted in a breathing-while;  
The bottom poison, and the top o'erstraw'd<sup>1</sup>  
With sweets that shall the truest sight beguile:  
The strongest body shall it make most weak,  
Strike the wise dumb and teach the fool to  
speak.

<sup>1</sup> beauty      <sup>2</sup> frighten

<sup>1</sup> o'erstrewed

"It shall be sparing and too full of riot;  
Teaching decrepit age to tread the measures;  
The staring ruffian shall it keep in quiet.  
Pluck down the rich, enrich the poor with  
treasures; 1150  
It shall be raging-mad and silly-mild,  
Make the young old, the old become a child.

"It shall suspect where is no cause of fear;  
It shall not fear where it should most mistrust;  
It shall be merciful and too severe,  
And most deceiving when it seems most just;  
Perverse it shall be where it shows most  
toward;  
Put<sup>1</sup> fear to valour, courage to the coward.

"It shall be cause of war and dire events,  
And set dissension 'twixt the son and sire;  
Subject and servile to all discontents, 1161  
As dry combustious matter is to fire.  
Sith in his prime<sup>2</sup> Death doth my love de-  
stroy,  
They that love best their loves shall not  
enjoy "

## SONNETS

## XII

When I do count the clock that tells the time,  
And see the brave day sunk in hideous night,  
When I behold the violet past prime,  
And sable curls all silver'd o'er with white,  
When lofty trees I see barren of leaves,  
Which erst from heat did canopy the herd,  
And summer's green all girded up in sheaves  
Borne on the bier with white and bristly beard,  
Then of thy beauty do I question make,  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves for-  
sake 11  
And die as fast as they see others grow;  
And nothing 'gainst Time's scythe can make  
defence  
Save breed,<sup>3</sup> to brave him when he takes thee  
hence.

## XV

When I consider every thing that grows  
Holds<sup>4</sup> in perfection but a little moment,  
That this huge stage presenteth nought but  
shows

<sup>1</sup>give <sup>2</sup>youth <sup>3</sup>offspring <sup>4</sup>remains

Whereon the stars in secret influence com-  
ment;  
When I perceive that men as plants increase,  
Cheerèd and check'd even by the self-same sky,  
Vaunt in their youthful sap, at height decrease,  
And wear their brave state out of memory;  
Then the conceit<sup>1</sup> of this inconstant stay  
Sets you most rich in youth before my sight, 10  
Where wasteful Time debateth with Decay,  
To change your day of youth to sullied night;  
And all in war with Time for love of you,  
As he takes from you, I engraft you new.

## XVII

Who will believe my verse in time to come,  
If it were fill'd with your most high deserts?  
Though yet, heaven knows, it is but as a tomb  
Which hides your life and shows not half your  
parts  
If I could write the beauty of your eyes  
And in fresh numbers number all your graces,  
The age to come would say, "This poet lies;  
Such heavenly touches ne'er touch'd earthly  
faces"  
So should my papers yellow'd with their age  
Be scorn'd like old men of less truth than  
tongue,  
And your true rights be term'd a poet's rage 11  
And stretch'd metre of an antique song:  
But were some child of yours alive that time,  
You should live twice; in it and in my  
rhyme.

## XXIX

When, in disgrace with fortune and men's eyes,  
I all alone beweep my outcast state  
And trouble deaf heaven with my bootless cries  
And look upon myself and curse my fate,  
Wishing me like to one more rich in hope,  
Featured like him, like him with friends  
possess'd,  
Desiring this man's art and that man's scope,  
With what I most enjoy contented least;  
Yet in these thoughts myself almost despising,  
Haply I think on thee, and then my state, 10  
Like to the lark at break of day arising  
From sullen earth, sings hymns at heaven's  
gate;  
For thy sweet love remember'd such wealth  
brings  
That then I scorn to change my state with  
kings.

<sup>1</sup>conception, thought



## XXX

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's  
waste:

Then can I drown an eye, unused to flow,  
For precious friends hid in death's dateless  
night,

And weep afresh love's long since cancell'd  
woe,  
And moan the expense of many a vanish'd  
sight.

Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er <sup>10</sup>  
The sad account of fore-bemoan'd moan,  
Which I new pay as if not paid before.

But if the while I think on thee, dear friend,  
All losses are restored and sorrows end.

## XXXII

If thou survive my well-contented day,  
When that churl Death my bones with dust  
shall cover,

And shalt by fortune once more re-survey  
These poor rude lines of thy deceased lover,  
Compare them with the bettering of the time,  
And though they be outstripp'd by every pen,  
Reserve them for my love, not for their rhyme,  
Exceeded by the height of happier men.

O, then vouchsafe me but this loving thought:  
"Had my friend's Muse grown with this grow-  
ing age, <sup>10</sup>

A dearer birth than this his love had brought,  
To march in ranks of better equipage:

But since he died and poets better prove,  
Theirs for their style I'll read, his for his  
love."

## LV

Not marble, nor the gilded monuments  
Of princes, shall outlive this powerful rhyme;  
But you shall shine more bright in these con-  
tents

Than unswept stone besmear'd with sluttish  
time.

When wasteful war shall statues overturn,  
And broils root out the work of masonry,  
Nor Mars his<sup>1</sup> sword nor war's quick fire shall  
burn

The living record of your memory.

<sup>1</sup> Mars's

'Gainst death and all-oblivious<sup>1</sup> enmity  
Shall you pace forth; your praise shall still  
find room <sup>10</sup>

Even in the eyes of all posterity  
That wear this world out to the ending doom.  
So, till the judgement that yourself arise,  
You live in this, and dwell in lover's eyes.

## LXIV

When I have seen by Time's fell hand defaced  
The rich proud cost of outworn buried age;  
When sometime<sup>2</sup> lofty towers I see down-razed  
And brass eternal slave to mortal rage;  
When I have seen the hungry ocean gain  
Advantage on the kingdom of the shore,  
And the firm soil win of the watery main,  
Increasing store with loss and loss with store;  
When I have seen such interchange of state,  
Or state itself confounded to decay; <sup>10</sup>  
Ruin hath taught me thus to ruminate,  
That Time will come and take my love away.

This thought is as a death, which cannot  
choose

But weep to have that which it fears to lose.

## LXV

Since brass, nor stone, nor earth, nor boundless  
sea,

But sad mortality o'er-sways their power,  
How with this rage shall beauty hold a plea,  
Whose action is no stronger than a flower?  
O, how shall summer's honey breath hold out  
Against the wreckful siege of battering days,  
When rocks impregnable are not so stout,  
Nor gates of steel so strong, but Time decays?  
O fearful meditation! where, alack,  
Shall Time's best jewel from<sup>3</sup> Time's chest lie  
hid? <sup>10</sup>

Or what strong hand can hold his swift foot  
back?

Or who his spoil<sup>4</sup> of beauty can forbid?

O, none, unless this miracle have might,  
That in black ink my love may still shine  
bright.

## LXVI

Tired with all these, for restful death I cry, —  
As,<sup>5</sup> to behold desert a beggar born,  
And needy nothing<sup>6</sup> trimm'd in jollity,  
And purest faith unhappily forsworn,

<sup>1</sup> blotting out all things <sup>2</sup> formerly <sup>3</sup> out of  
<sup>4</sup> spoiling <sup>5</sup> as, for example <sup>6</sup> i.e., one of no merit

And gilded honour shamefully misplaced,  
 And maiden virtue rudely strumpeted,  
 And right perfection wrongfully disgraced,  
 And strength by limping sway<sup>1</sup> disablèd,  
 And art made tongue-tied by authority,  
 And folly doctor-like controlling skill, 10  
 And simple truth miscall'd simplicity,<sup>2</sup>  
 And captive good attending captain ill:  
 Tired with all these, from these would I be  
   gone,  
 Save that, to die, I leave my love alone.

## LXXI

No longer mourn for me when I am dead  
 Than you shall hear the surly sullen bell  
 Give warning to the world that I am fled  
 From this vile world, with vilest worms to  
   dwell:

Nay, if you read this line, remember not  
 The hand that writ it; for I love you so  
 That I in your sweet thoughts would be forgot  
 If thinking on me then should make you woe.  
 O, if, I say, you look upon this verse 9  
 When I perhaps compounded am with clay,  
 Do not so much as my poor name rehearse,  
 But let your love even with my life decay,  
 Lest the wise world should look into your  
   moan  
 And mock you with<sup>3</sup> me after I am gone.

## LXXIII

That time of year thou mayst in me behold  
 When yellow leaves, or none, or few, do hang  
 Upon those boughs which shake against the  
   cold,  
 Bare ruin'd choirs, where late the sweet birds  
   sang.

In me thou see'st the twilight of such day  
 As after sunset fadeth in the west,  
 Which by and by black night doth take away,  
 Death's second self, that seals up all in rest.  
 In me thou see'st the glowing of such fire  
 That on the ashes of his<sup>4</sup> youth doth lie, 10  
 As the death-bed whereon it must expire,  
 Consumed with that which it was nourish'd  
   by.

This thou perceivest, which makes thy love  
 more strong,  
 To love that well which thou must leave<sup>5</sup>  
   ere long.

<sup>1</sup>power   <sup>2</sup>foolishness   <sup>3</sup>because of   <sup>4</sup>its = the  
 fire's   <sup>5</sup>give up

## XCVII

How like a winter hath my absence been  
 From thee, the pleasure of the fleeting year!  
 What freezings have I felt, what dark days  
   seen!

What old December's bareness every where!  
 And yet this time removed was summer's time,  
 The teeming autumn, big with rich increase,  
 Bearing the wanton burthen of the prime,  
 Like widow'd wombs after their lords' decease:  
 Yet this abundant issue seem'd to me 9  
 But hope of orphans and unfather'd fruit;  
 For summer and his pleasures wait on thee,  
 And, thou away, the very birds are mute;  
 Or, if they sing, 'tis with so dull a cheer  
 That leaves look pale, dreading the winter's  
   near.<sup>1</sup>

## XCVIII

From you have I been absent in the spring,  
 When proud-pied April dress'd in all his trim  
 Hath put a spirit of youth in every thing,  
 That<sup>2</sup> heavy Saturn laugh'd and leap'd with  
   him.

Yet nor the lays of birds nor the sweet smell  
 Of different flowers in odour and in hue  
 Could make me any summer's story tell,  
 Or from their proud lap pluck them where  
   they grew;

Nor did I wonder at the lily's white,  
 Nor praise the deep vermilion in the rose; 10  
 They were but sweet, but figures of delight,  
 Drawn after you, you pattern of all those.  
 Yet seem'd it winter still, and, you away,  
 As with your shadow, I with these did play.

## XCIX

The forward violet thus did I chide:  
 Sweet thief, whence didst thou steal thy sweet  
   that smells,  
 If not from my love's breath? The purple  
   pride

Which on thy soft cheek for complexion dwells  
 In my love's veins thou hast too grossly dyed.  
 The lily I condemn'd for thy hand,  
 And buds of marjoram had stol'n thy hair.  
 The roses fearfully on thorns did stand,  
 One blushing shame, another white despair;  
 A third, nor red nor white, had stol'n of both  
 And to his robbery had annex'd thy breath; 11

<sup>1</sup>nearness   <sup>2</sup>so that

But, for his theft, in pride of all his growth  
 A vengeful canker eat him up to death.  
 More flowers I noted, yet I none could see  
 But sweet or colour it had stol'n from thee.

## CVI

When in the chronicle of wasted<sup>1</sup> time  
 I see descriptions of the fairest wights,  
 And beauty making beautiful old rhyme  
 In praise of ladies dead and lovely knights,  
 Then, in the blazon<sup>2</sup> of sweet beauty's best,  
 Of hand, of foot, of lip, of eye, of brow,  
 I see their antique pen would have express'd  
 Even such a beauty as you master now.  
 So all their praises are but prophecies  
 Of this our time, all you prefiguring;  
 And, for<sup>3</sup> they look'd but with divining eyes,  
 They had not skill enough your worth to sing.  
 For we, which now behold these present  
 days,  
 Have eyes to wonder, but lack tongues to  
 praise.

## CVII

Not mine own fears, nor the prophetic soul  
 Of the wide world dreaming on things to come,  
 Can yet the lease of my true love control,  
 Supposed as forfeit to a confined doom.  
 The mortal moon hath her eclipse endured  
 And the sad augurs mock their own presage,  
 Incertainties now crown themselves assured  
 And peace proclaims olives of endless age.  
 Now with the drops of this most balmy time<sup>9</sup>  
 My love looks fresh, and Death to me sub-  
 scribes,<sup>4</sup>  
 Since, spite of him, I'll live in this poor rhyme,  
 While he insults o'er dull and speechless tribes.  
 And thou in this shalt find thy monument,  
 When tyrants' crests and tombs of brass are  
 spent.

## CIX

O, never say that I was false of heart,  
 Though absence seem'd my flame to qualify.<sup>5</sup>  
 As easy might I from myself depart  
 As from my soul which in thy breast doth lie:  
 That is my home of love: if I have ranged,  
 Like him that travels I return again,  
 Just to the time, not with the time exchanged,  
 So that myself bring water for my stain.

<sup>1</sup>past    <sup>2</sup>description    <sup>3</sup>because    <sup>4</sup>submits  
<sup>5</sup>diminish

Never believe, though in my nature reign'd  
 All frailties that besiege all kinds of blood, to  
 That it could so preposterously be stain'd,  
 To leave for nothing all thy sum of good,  
 For nothing this wide universe I call,  
 Save thou, my rose, in it thou art my all.

## CX

Alas, 'tis true I have gone here and there  
 And made myself a motley<sup>1</sup> to the view,  
 Gored mine own thoughts, sold cheap what is  
 most dear,  
 Made old offences of affections new;  
 Most true it is that I have look'd on truth  
 Askance and strangely; but, by all above,  
 These blenches<sup>2</sup> gave my heart another youth,  
 And worse essays proved thee my best of love.  
 Now all is done, have what shall have no end:  
 Mine appetite I never more will grind<sup>10</sup>  
 On newer proof, to try an older friend,  
 A god in love, to whom I am confin'd<sup>3</sup>  
 Then give me welcome, next my heaven the  
 best,  
 Even to thy pure and most most loving breast.

## CXI

O, for my sake do you with Fortune chide,  
 The guilty goddess of my harmful deeds,  
 That did not better for my life provide  
 Than public means which public manners  
 breeds.  
 Thence comes it that my name receives a  
 brand,  
 And almost thence my nature is subdued  
 To what it works in, like the dyer's hand.  
 Pity me then and wish I were renew'd;  
 Whilst, like a willing patient, I will drink  
 Potions of eisel<sup>4</sup> 'gainst my strong infection;  
 No bitterness that I will bitter think,<sup>11</sup>  
 Nor double penance, to correct correction.  
 Pity me then, dear friend, and I assure ye  
 Even that your pity is enough to cure me.

## CXVI

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove:  
 O, no! it is an ever-fixed mark

<sup>1</sup>fool    <sup>2</sup>failures    <sup>3</sup>bound    <sup>4</sup>a bitter drink used  
 as a prophylactic

That looks on tempests and is never shaken;  
 It is the star to every wandering bark,  
 Whose worth's<sup>1</sup> unknown, although his height  
     be taken  
 Love's not Time's fool,<sup>2</sup> though rosy lips and  
     cheeks  
 Within his bending sickle's compass come, 10  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
     If this be error and upon me proved,  
     I never writ, nor no man ever loved.

## CXLVI

Poor soul, the centre of my sinful earth,  
 [Amidst] these rebel powers that thee array,  
 Why dost thou pine within and suffer dearth,  
 Painting thy outward walls so costly gay?  
 Why so large cost, having so short a lease,  
 Dost thou upon thy fading mansion spend?  
 Shall worms, inheritors of this excess,  
 Eat up thy charge? is this thy body's end?  
 Then, soul, live thou upon thy servant's loss,  
 And let that pine to aggravate thy store; 10  
 Buy terms divine in selling hours of dross;  
 Within be fed, without be rich no more:  
     So shalt thou feed on Death, that feeds on  
     men,  
 And Death once dead, there's no more dying  
     then.

## SONGS FROM THE PLAYS

## FROM LOVE'S LABOUR'S LOST

When icicles hang by the wall,  
 And Dick the shepherd blows his nail,  
 And Tom bears logs into the hall,  
 And milk comes frozen home in pail, 5  
 When blood is nipped and ways be foul,  
 Then nightly sings the staring owl,  
 Tu-whit, tu-who! a merry note,  
 While greasy Joan doth keel<sup>3</sup> the pot.

When all aloud the wind doth blow,  
 And coughing drowns the parson's saw, 10  
 And birds sit brooding in the snow,  
 And Marian's nose looks red and raw,  
 When roasted crabs hiss in the bowl,  
 Then nightly sings the staring owl,  
 Tu-whit, tu-who! a merry note,  
 While greasy Joan doth keel the pot.

<sup>1</sup> occult influence   <sup>2</sup> dupe   <sup>3</sup> cool, stir

## FROM A MIDSUMMER NIGHT'S DREAM

Over hill, over dale,  
 Thorough<sup>1</sup> bush, thorough brier,  
 Over park, over pale,  
 Thorough flood, thorough fire,  
 I do wander everywhere,  
 Swifter than the moon's sphere;  
 And I serve the Fairy Queen,  
 To dew her orbs upon the green.  
 The cowslips tall her pensioners<sup>2</sup> be;  
 In their gold coats spots you see: 10  
 Those be rubies, fairy favours,  
 In those freckles live their savours  
 I must go seek some dewdrops here,  
 And hang a pearl in every cowslip's ear.

## FROM TWO GENTLEMEN OF VERONA

Who is Silvia? what is she,  
 That all our swains commend her?  
 Holy, fair, and wise is she,  
 The heaven such grace did lend her,  
 That she might admired be. 5

Is she kind as she is fair?  
 For beauty lives with kindness.  
 Love doth to her eyes repair  
 To help him of his blindness,  
 And, being help'd, inhabits there. 10

Then to Silvia let us sing,  
 That Silvia is excelling;  
 She excels each mortal thing  
 Upon the dull earth dwelling:  
 To her let us garlands bring. 15

## FROM THE MERCHANT OF VENICE

Tell me, where is fancy<sup>3</sup> bred,  
 Or in the heart, or in the head?  
 How begot, how nourish'd?  
     Reply, reply.

It is engendered in the eyes, 5  
 With gazing fed, and fancy dies  
 In the cradle where it lies.  
 Let us all ring fancy's knell;  
 I'll begin it, — Ding-dong, bell.  
     Ding, dong, bell. 10

<sup>1</sup> through   <sup>2</sup> body-guard   <sup>3</sup> romantic love

## FROM AS YOU LIKE IT

Under the greenwood tree  
 Who loves to lie with me,  
 And turn<sup>1</sup> his merry note  
 Unto the sweet bird's throat.  
 Come hither! come hither! come hither! 5  
 Here shall he see  
 No enemy  
 But winter and rough weather.

Who doth ambition shun  
 And loves to live i' the sun, 10  
 Seeking the food he eats  
 And pleased with what he gets,  
 Come hither! come hither! come hither!  
 Here shall he see  
 No enemy 15  
 But winter and rough weather.

## FROM AS YOU LIKE IT

Blow, blow, thou winter wind!  
 Thou art not so unkind  
 As man's ingratitude;  
 Thy tooth is not so keen,  
 Because thou art not seen, 5  
 Although thy breath be rude

Heigh ho! sing, heigh ho! unto the green  
 holly:  
 Most friendship is feigning, most loving mere  
 folly:

Then, heigh ho, the holly!  
 This life is most jolly. 10

Freeze, freeze, thou bitter sky!  
 That dost not bite so nigh  
 As benefits forgot;  
 Though thou the waters warp,  
 Thy sting is not so sharp 15  
 As friend remembered not.

Heigh ho! sing, heigh ho! etc.

## FROM MUCH ADO ABOUT NOTHING

Sigh no more, ladies, sigh no more!  
 Men were deceivers ever,  
 One foot in sea and one on shore,  
 To one thing constant never:

<sup>1</sup> adapt

Then sigh not so, but let them go,  
 And be you blithe and bonny,  
 Converting all your sounds of woe  
 Into Hey nonny, nonny! 8

Sing no more ditties, sing no moe<sup>1</sup>  
 Of dumps so dull and heavy!  
 The fraud of men was ever so,  
 Since summer first was leavy:  
 Then sigh not so, but let them go,  
 And be you blithe and bonny,  
 Converting all your sounds of woe  
 Into Hey nonny, nonny! 16

## FROM TWELFTH NIGHT

O Mistress mine, where are you roaming?  
 O, stay and hear, your true love's coming,  
 That can sing both high and low:  
 Trip no further, pretty sweeting,  
 Journeys end in lovers meeting. 6  
 Every wise man's son doth know.

What is love? 'tis not hereafter;  
 Present mirth hath present laughter;  
 What's to come is still unsure.  
 In delay there lies no plenty;  
 Then come kiss me, sweet and twenty,<sup>2</sup>  
 Youth's a stuff will not endure. 12

## FROM TWELFTH NIGHT

Come away,<sup>3</sup> come away, Death!  
 And in sad cypress<sup>4</sup> let me be laid;  
 Fly away, fly away, breath;  
 I am slain by a fair cruel maid.  
 My shroud of white, stuck all with yew,  
 O, prepare it!  
 My part of death, no one so true 8  
 Did share it.

Not a flower, not a flower sweet,  
 On my black coffin let there be strown;  
 Not a friend, not a friend greet  
 My poor corpse, where my bones shall be  
 thrown:  
 A thousand thousand sighs to save,  
 Lay me, O, where  
 Sad true lover never find my grave,  
 To weep there! 16

<sup>1</sup> more <sup>2</sup> often and often <sup>3</sup> come here <sup>4</sup> a crape  
 used for funerals

## FROM HAMLET

How should I your true love know  
From another one?

By his cockle hat and staff,  
And his sandal shoon.

He is dead and gone, lady,  
He is dead and gone,  
At his head a grass-green turf,  
At his heels a stone

White his shroud as the mountain snow,  
Larded<sup>1</sup> with sweet flowers,  
Which bewept to the grave did go  
With true-love showers.

## FROM MEASURE FOR MEASURE

Take, O, take those lips away,  
That so sweetly were forsworn,  
And those eyes, the break of day,  
Lights that do mislead the morn:  
But my kisses bring again,  
Bring again;  
Seals of love, but sealed in vain,  
Sealed in vain!

## FROM CYMBELINE

Hark, hark! the lark at heaven's gate sings,  
And Phoebus<sup>2</sup> 'gins arise,  
His steeds to water at those springs  
On chaliced flowers that lies;  
And winking Mary-buds begin  
To ope their golden eyes  
With every thing that pretty is,  
My lady sweet, arise!  
Arise, arise!

## FROM CYMBELINE

Fear no more the heat o' th' sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' th' great;  
Thou art past the tyrant's stroke;

<sup>1</sup> covered    <sup>2</sup> the sun

Care no more to clothe and eat;  
To thee the reed is as the oak:  
The Sceptre, Learning, Physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor th' all-dreaded thunder-stone;<sup>1</sup>  
Fear not slander, censure rash;  
Thou hast finished joy and moan:  
All lovers young, all lovers must  
Consign<sup>2</sup> to thee, and come to dust.

No exorciser harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renowned be thy grave!

## FROM THE TEMPEST

## A SEA DIRGE

Full fathom five thy father lies:  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade  
But doth suffer a sea change  
Into something rich and strange  
Sea-nymphs hourly ring his knell:  
Ding-dong!

Hark! now I hear them, — Ding-dong, bell!

## FROM THE TEMPEST

Where the bee sucks, there suck I;  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily, shall I live now  
Under the blossom that hangs on the bough.

## GEORGE CHAPMAN (1559?–1634)

FROM THE TWELFTH BOOK OF  
HOMER'S ODYSSEYS

This said, the golden-throned Aurora rose,  
She<sup>3</sup> her way went, and I did mine dispose  
Up to my ship, weigh'd anchor, and away.  
When reverend Circe help'd us to convey

<sup>1</sup> thunder-bolt    <sup>2</sup> surrender    <sup>3</sup> Circe

Our vessel safe, by making well inclined  
 A seaman's true companion, a forewind,<sup>1</sup>  
 With which she fill'd our sails, when, fitting all  
 Our arms close by us, I did sadly fall  
 To grave relation what concern'd in fate  
 My friends to know, and told them that the  
 state

Of our affairs' success, which Circe had  
 Presaged to me alone, must yet be made 230  
 To one nor only two known, but to all;  
 That, since their lives and deaths were left to  
 fall

In their elections, they might life elect,  
 And give what would preserve it fit effect

I first inform'd them, that we were to fly  
 The heavenly-singing Sirens' harmony,  
 And flower-adorn'd meadow; and that I  
 Had charge to hear their song, but fetter'd fast  
 In bands, unfavour'd, to th' erected mast,  
 From whence, if I should pray, or use com-  
 mand,

To be enlarged, they should with much more  
 band

Contain my strugglings This I simply told  
 To each particular, nor would withhold 243  
 What most enjoin'd mine own affection's stay,  
 That theirs the rather might be taught t' obey.

In meantime flew our ships, and straight we  
 fetch'd

The Sirens' isle; a spleenless<sup>2</sup> wind so  
 stretch'd

Her wings to waft us, and so urged our keel  
 But having reach'd this isle, we could not feel  
 The least gasp of it, it was stricken dead, 250  
 And all the sea in prostrate slumber spread:

The Sirens' devil charm'd all Up then flew  
 My friends to work, strook sail, together drew,  
 And under hatches stow'd them, sat, and plied  
 Their polish'd oars, and did in curls divide  
 The white-head waters. My part then came on:  
 A mighty waxen cake I set upon,  
 Chopp'd it in fragments with my sword, and  
 wrought

With strong hand every piece, till all were soft.  
 The great power of the sun, in such a beam 260  
 As then flew burning from his diadem,  
 To liquefaction help'd us. Orderly  
 I stopp'd their ears: and they as fair did ply  
 My feet and hands with cords, and to the mast  
 With other halsers<sup>3</sup> made me soundly fast.

Then took they seat, and forth our passage  
 strook,

The foamy sea beneath their labour shook.

Row'd on, in reach of an erected<sup>1</sup> voice,  
 The Sirens soon took note, without our noise;  
 Tuned those sweet accents that made charms  
 so strong, 270

And these learn'd numbers made the Sirens'  
 song

"Come here, thou worthy of a world of praise,  
 That dost so high the Grecian glory raise;  
 Ulysses! stay thy ship, and that song hear  
 That none pass'd ever but it bent his ear,  
 But left him ravish'd and instructed more  
 By us, than any ever heard before.

For we know all things whatsoever were  
 In wide Troy labour'd; whatsoever there  
 The Grecians and the Trojans both sustain'd 280  
 By those high issues that the Gods ordain'd.  
 And whatsoever all the earth can show  
 T' inform a knowledge of desert, we know."

This they gave accent in the sweetest strain  
 That ever open'd an enamour'd vein.<sup>2</sup>

When my constrain'd heart needs would have  
 mine ear

Yet more delighted, force way forth, and hear.  
 To which end I commanded with all sign

Stern looks could make (for not a joint of mine  
 Had power to stir) my friends to rise, and give  
 My limbs free way. They freely strived to  
 drive

Their ship still on When, far from will to  
 loose,

Eurylochus and Perimedes rose 293  
 To wrap me surer, and oppress'd me more  
 With many a halser than had use before.

When, rowing on without<sup>3</sup> the reach of sound,  
 My friends unstopp'd their ears, and me un-  
 bound,

And that isle quite we quitted.

SAMUEL DANIEL (1562-1619)

SONNETS TO DELIA

XIX

Restore thy tresses to the golden ore;  
 Yield Cytherea's son<sup>4</sup> those arcs of love:  
 Bequeath the heavens the stars that I  
 adore,  
 And to the orient do thy pearls remove.  
 Yield thy hands' pride unto the ivory white;  
 To Arabian odours give thy breathing  
 sweet;

<sup>1</sup> favorable wind    <sup>2</sup> gentle    <sup>3</sup> halsers

<sup>1</sup> lifted, i.e. loud    <sup>2</sup> burst from an enamored  
 heart    <sup>3</sup> beyond    <sup>4</sup> Venus' son, Cupid

Restore thy blush unto Aurora bright ;  
 To Thetis give the honour of thy feet  
 Let Venus have thy graces her resigned ,  
 And thy sweet voice give back unto the  
   spheres .  
 But yet restore thy fierce and cruel mind  
 To Hyrcan tigers and to ruthless bears 12  
 Yield to the marble thy hard heart again ,  
 So shalt thou cease to plague and I to pain .

## LIV

Care-charmer Sleep, son of the sable Night,  
 Brother to Death, in silent darkness born :  
 Relieve my languish, and restore the light ;  
 With dark forgetting of my care, return !  
 And let the day be time enough to mourn  
 The shipwreck of my ill-adventured youth :  
 Let waking eyes suffice to wail their scorn,  
 Without the torment of the night's un-  
   truth.  
 Cease, dreams, the images of day-desires,  
 To model forth the passions of the morrow ;  
 Never let rising sun approve<sup>1</sup> you liars, 11  
 To add more grief to aggravate my sorrow.  
 Still let me sleep, embracing clouds in vain ;  
 And never wake to feel the day's disdain .

## LV

Let others sing of knights and paladins  
 In aged accents and untimely words ;  
 Paint shadows in imaginary lines  
 Which well the reach of their high wits  
   records :  
 But I must sing of thee, and those fair eyes  
 Authentic<sup>2</sup> shall my verse in time to  
   come ;  
 When yet th' unborn shall say, "Lo where  
   she lies  
 Whose beauty made him speak that else  
   was dumb."  
 These are the arcs, the trophies I erect,  
 That fortify thy name against old age ; 10  
 And these thy sacred virtues must protect  
 Against the dark, and Time's consuming  
   rage.  
 Though the error of my youth in them ap-  
   pear,  
 Suffice they shew I lived and loved thee  
   dear .

<sup>1</sup> prove<sup>2</sup> authenticateEPISTLE TO THE LADY MARGARET,  
COUNTESS OF CUMBERLAND

He that of such a height hath built his mind,  
 And rear'd the dwelling of his thoughts so  
   strong  
 As neither fear nor hope can shake the frame  
 Of his resolv'd pow'rs ; nor all the wind  
 Of vanity or malice pierce, to wrong  
 His settled peace, or to disturb the same :  
 What a fair seat hath he, from whence he may  
 The boundless wastes and wilds of man sur-  
   vey !

And with how free an eye doth he look down  
 Upon these lower regions of turmoil ! 10  
 Where all the storms of passions mainly beat  
 On flesh and blood : where honour, pow'r,  
   renown  
 Are only gay afflictions, golden toil ;  
 Where greatness stands upon as feeble feet  
 As frailty doth , and only great doth seem  
 To little minds, who do it so esteem .

He looks upon the mightiest monarchs'  
   wars  
 But only as on stately robberies ;  
 Where evermore the fortune that prevails  
 Must be the right : the ill-succeeding wars  
 The fairest and the best-fac'd enterprise. 21  
 Great Pirate Pompey lesser pirates quails :  
 Justice, he sees (as if seduc'd), still  
 Conspires with pow'r, whose cause must not  
   be ill .

He sees the face of Right t' appear as  
   manifold  
 As are the passions of uncertain man ;  
 Who puts it in all colours, all attires,  
 To serve his ends, and make his courses hold.  
 He sees, that let deceit work what it can,  
 Plot and contrive base ways to high desires,  
 That the all-guiding Providence doth yet 31  
 All disappoint, and mocks this smoke of wit .

Nor is he mov'd with all the thunder-  
   cracks  
 Of tyrants' threats, or with the surly brow  
 Of Pow'r, that proudly sits<sup>1</sup> on others' crimes ;  
 Charg'd with more crying sins than those he  
   checks.  
 The storms of sad confusion, that may grow  
 Up in the present for the coming times,

<sup>1</sup> as judge



Appal not him ; that hath no side at all.  
But himself, and knows the worst can fall. 40

Altho' his heart, so near allied to earth,  
Cannot but pity the perplexèd state  
Of troublous and distress'd mortality,  
That thus make way unto the ugly birth  
Of their own sorrows, and do still beget  
Affliction upon imbecility :  
Yet seeing thus the course of things must run,  
He looks thereon not strange, but as foredone.

And whilst distraught ambition compasses,  
And is encompass'd ; whilst as craft deceives,  
And is deceiv'd ; whilst man doth ransack  
man, 51  
And builds on blood, and rises by distress,  
And th' inheritance of desolation leaves  
To great-expecting hopes . he looks thereon,  
As from the shore of peace, with unwet eye,  
And bears no venture in impiety.

\* \* \* \* \*

MICHAEL DRAYTON (1563-1631)

#### IDEA

#### IV

Bright Star of Beauty ! on whose eyelids sit  
A thousand nymph-like and enamoured  
Graces,  
The Goddesses of Memory and Wit,  
Which there in order take their several places.  
In whose dear bosom, sweet delicious Love  
Lays down his quiver, which he once did bear,  
Since he that blessèd paradise did prove ;  
And leaves his mother's lap, to sport him  
there.

Let others strive to entertain with words !  
My soul is of a braver mettle made : 10  
I hold that vile, which vulgar wit affords,  
In me's that faith which Time cannot invade !  
Let that I praise be still made good by  
you !

Be you most worthy, whilst I am most true !

#### XX

An evil Spirit (your Beauty) haunts me still,  
Wherewith, alas, I have been long possess ;  
Which ceaseth not to attempt<sup>1</sup> me to each ill,  
Nor give me once, but one poor minute's rest.

<sup>1</sup> tempt

In me it speaks, whether I sleep or wake ;  
And when by means to drive it out I try,  
With greater torments then it me doth take,  
And tortures me in most extremity.

Before my face, it lays down my despairs,  
And hastes me on unto a sudden death ; 10  
Now tempting me, to drown myself in tears,  
And then in sighing to give up my breath  
Thus am I still<sup>1</sup> provoked to every evil,  
By this good-wicked Spint, sweet Angel-  
Devil.

#### XXXVII

Dear ! why should you command me to my  
rest,

When now the night doth summon all to  
sleep ?

Methinks this time becometh lovers best !  
Night was ordained together friends to keep  
How happy are all other living things,  
Which, through the day, disjoined by several  
flight,

The quiet evening yet together brings,  
And each returns unto his Love at night !  
O thou that art so courteous else to all,  
Why shouldst thou, Night, abuse me only  
thus ? 10

That every creature to his kind dost call,  
And yet 'tis thou dost only sever us !  
Well could I wish it would be ever day ;  
If, when night comes, you bid me go away !

#### LXI

Since there's no help, come, let us kiss and  
part !

Nay, I have done ; you get no more of me !  
And I am glad, yea, glad, with all my heart,  
That thus so cleanly I myself can free.

Shake hands for ever ! Cancel all our  
vows !

And when we meet at any time again,  
Be it not seen in either of our brows.

That we one jot of former love retain !

Now at the last gasp of Love's latest breath,  
When, his pulse failing, Passion speechless  
lies ; 10

When Faith is kneeling by his bed of death,  
And Innocence is closing up his eyes, —

Now, if thou wouldst, when all have given  
him over,  
From death to life thou might'st him yet  
recover !

<sup>1</sup> constantly

## ODE XII

TO THE CAMBRO-BRITANS AND THEIR  
HARP, HIS BALLAD OF AGINCOURT

Fair stood the wind for France,  
When we our sails advance;  
Nor now to prove our chance  
Longer will tarry;  
But putting to the main,  
At Caux, the mouth of Seine,  
With all his martial train  
Landed King Harry.

And taking many a fort,  
Furnished in warlike sort, 10  
Marcheth towards Agincourt  
In happy hour;  
Skirmishing, day by day,  
With those that stopped his way,  
Where the French general lay  
With all his power

Which, in his height of pride,  
King Henry to deride,  
His ransom to provide, 20  
To the King sending;  
Which he neglects the while,  
As from a nation vile,  
Yet, with an angry smile,  
Their fall portending.

And turning to his men,  
Quoth our brave Henry then:  
"Though they to one be ten  
Be not amazed!  
Yet have we well begun:  
Battles so bravely won 30  
Have ever to the sun  
By Fame been raised!

"And for myself," quoth he,  
"This my full rest shall be:  
England ne'er mourn for me,  
Nor more esteem me!  
Victor I will remain,  
Or on this earth lie slain;  
Never shall She sustain  
Loss to redeem me! 40

"Poitiers and Cressy tell,  
When most their pride did swell,  
Under our swords they fell.  
No less our skill is,  
Than when our Grandsire great,

Claiming the regal seat,  
By many a warlike feat  
Lopped the French lilies."

The Duke of York so dread  
The eager vanward led; 50  
With the main, Henry sped  
Amongst his henchmen:  
Exeter had the rear,  
A braver man not there!  
O Lord, how hot they were  
On the false Frenchmen!

They now to fight are gone;  
Armour on armour shone;  
Drum now to drum did groan: 60  
To hear, was wonder,  
That, with the cries they make,  
The very earth did shake;  
Trumpet to trumpet spake;  
Thunder to thunder.

Well it thine age became,  
O noble Erpingham,  
Which didst the signal aim  
To our hid forces!  
When, from a meadow by,  
Like a storm suddenly, 70  
The English archery  
Stuck the French horses.

With Spanish yew so strong;  
Arrows a cloth-yard long,  
That like to serpents stung,  
Piercing the weather.  
None from his fellow starts;  
But, playing manly parts,  
And like true English hearts,  
Stuck close together. 80

When down their bows they threw,  
And forth their bilboes<sup>1</sup> drew,  
And on the French they flew:  
Not one was tardy.  
Arms were from shoulders sent,<sup>2</sup>  
Scalps to the teeth were rent,  
Down the French peasants went:  
Our men were hardy.

This while our noble King,  
His broad sword brandishing, 90  
Down the French host did ding,  
As to o'erwhelm it.

<sup>1</sup> swords      <sup>2</sup> torn

And many a deep wound lent,  
His arms with blood besprent,  
And many a cruel dent  
Bruisèd his helmet

Gloucester, that duke so good,  
Next of the royal blood,  
For famous England stood  
With his brave brother.  
Clarence, in steel so bright,  
Though but a maiden knight,  
Yet in that furious fight  
Scarce such another!

Warwick in blood did wade;  
Oxford, the foe invade,  
And cruel slaughter made,  
Still as they ran up.  
Suffolk his axe did ply;  
Beaumont and Willoughby  
Bare them right doughtily;  
Ferrers, and Fanhope

Upon Saint Crispin's Day  
Fought was this noble fray;  
Which Fame did not delay  
To England to carry  
O when shall English men  
With such acts fill a pen?<sup>1</sup>  
Or England breed again  
Such a King Harry?

#### FROM NYMPHIDIA

#### THE COURT OF FAIRY

\* \* \* \* \*

Her chariot ready straight is made  
Each thing therein is fitting laid,  
That she by nothing might be stayed,  
For nought must her be letting;  
Four nimble gnats the horses were,  
Their harnesses of gossamer,  
Fly Cranion her charioteer  
Upon the coach-box getting.

Her chariot of a snail's fine shell,  
Which for the colours did excel,  
The fair Queen Mab becoming well,  
So lively was the limning;  
The seat the soft wool of the bee,  
The cover, gallantly to see,  
The wing of a pied butterfly;  
I trow 'twas simple trimming.

<sup>1</sup> give a subject for praise

The wheels composed of crickets' bones,  
And daintily made for the nonce;  
For fear of rattling on the stones  
With thistle-down they shod it;  
For all her maidens much did fear  
If Oberon had chanc'd to hear 150  
That Mab his Queen should have been there,  
He would not have abode it.

100

She mounts her chariot with a trice,  
Nor would she stay, for no advice,  
Until her maids that were so nice  
To wait on her were fitted;  
But ran herself away alone,  
Which when they heard, there was not one  
But hasted after to be gone,  
As she had been diswitted 160

110

Hop and Mop and Drop so clear  
Pip and Trip and Skip that were  
To Mab, their sovereign, ever dear,  
Her special maids of honour,  
Fib and Tib and Pink and Pin,  
Tick and Quick and Jill and Jin,  
Tit and Nit and Wap and Win,  
The train that wait upon her.

120

Upon a grasshopper they got  
And, what with amble and with trot, 170  
For hedge nor ditch they sparèd not,  
But after her they hie them;  
A cobweb over them they throw,  
To shield the wind if it should blow;  
Themselves they wisely could bestow  
Lest any should espy them.

130

#### FRANCIS BACON (1561-1626)

#### ESSAYS

#### I. OF TRUTH

140

What is Truth? said jesting Pilate;<sup>1</sup> and would not stay for an answer. Certainly there be that<sup>2</sup> delight in giddiness, and count it a bondage to fix a belief; affecting free-will in thinking, as well as in acting. And though the sects of philosophers of that kind be gone, yet there remain certain discoursing wits which are of the same veins,<sup>3</sup> though there be not so much blood in them as was in those of

<sup>1</sup> Cf. *John*, xviii:38 <sup>2</sup> there are those who  
<sup>3</sup> the same ways of thinking

the ancients. But it is not only the difficulty and labour which men take in finding out of truth, nor again that when it is found it imposeth upon men's thoughts, that doth bring lies in favour, but a natural though corrupt love of the lie itself. One of the later school of the Grecians examineth the matter, and is at a stand to think what should be in it, that men should love lies, where neither they make for pleasure, as with poets, nor for advantage, as with the merchant; but for the lie's sake. But I cannot tell: this same truth is a naked and open day-light, that doth not show the masks and mummeries and triumphs of the world, half so stately and daintily as candle-lights. Truth may perhaps come to the price of a pearl, that showeth best by day; but it will not rise to the price of a diamond or carbuncle, that showeth best in varied lights. A mixture of a lie doth ever add pleasure. Doth any man doubt, that if there were taken out of men's minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunk things, full of melancholy and indisposition, and unpleasing to themselves? One of the Fathers, in great severity, called poesy *vinum demonum*,<sup>1</sup> because it filleth the imagination; and yet it is but with the shadow of a lie. But it is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it, that doth the hurt; such as we spake of before. But howsoever these things are thus in men's depraved judgments and affections, yet truth, which only doth judge itself, teacheth that the inquiry of truth, which is the love-making or wooing of it, the knowledge of truth, which is the presence of it, and the belief of truth, which is the enjoying of it, is the sovereign good of human nature. The first creature of God, in the works of the days, was the light of the sense; the last was the light of reason; and his Sabbath work ever since, is the illumination of his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen. The poet<sup>2</sup> that beautified the sect<sup>3</sup> that was otherwise inferior to the rest, saith yet excellently well: *It is a pleasure to stand upon the shore, and to see ships tossed upon the sea; a pleasure to*

*stand in the window of a castle, and to see a battle and the adventures thereof below; but no pleasure is comparable to the standing upon the vantage ground of Truth, (a hill now to be commanded,<sup>1</sup> and where the air is always clear and serene,) and to see the errors, and wanderings, and mists, and tempests, in the vale below; so always that this prospect be with pity, and not with swelling or pride. Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.*

To pass from theological and philosophical truth, to the truth of civil business; it will be acknowledged even by those that practise it not, that clear and round dealing is the honour of man's nature; and that mixture of falsehood is like alloy<sup>2</sup> in coin of gold and silver, which may make the metal work the better, but it embaseth it. For these winding and crooked courses are the goings of the serpent; which goeth basely upon the belly, and not upon the feet. There is no vice that doth so cover a man with shame as to be found false and perfidious. And therefore Montaigne saith prettily, when he inquired the reason, why the word of the lie should be such a disgrace, and such an odious charge? Saith he, *If it be well weighed, to say that a man lieth, is as much to say, as that he is brave towards God and a coward towards men.* For a lie faces God, and shrinks from man. Surely the wickedness of falsehood and breach of faith cannot possibly be so highly expressed, as in that it shall be the last peal to call the judgments of God upon the generations of men; it being foretold, that when Christ cometh, *he shall not find faith upon the earth.*

## VIII. OF MARRIAGE AND SINGLE LIFE

He that hath wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men; which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times; unto which they

<sup>1</sup> devils' wine    <sup>2</sup> Lucretius    <sup>3</sup> Epicureans

<sup>1</sup> looked down on from a higher    <sup>2</sup> alloy

know they must transmit their dearest pledges. Some there are, who though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences.<sup>1</sup> Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men, that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such a one is a great rich man*, and another except to it, *Yea, but he hath a great charge of children*; as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous<sup>2</sup> minds, which are so sensible of every restraint, as they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects; for they are light to run away; and almost all fugitives are of that condition. A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool. It is indifferent for judges and magistrates, for if they be facile and corrupt, you shall have a servant five times worse than a wife. For soldiers, I find the generals commonly in their hortatives<sup>3</sup> put men in mind of their wives and children; and I think the despising of marriage amongst the Turks maketh the vulgar soldier more base. Certainly wife and children are a kind of discipline of humanity; and single men, though they may be many times more charitable, because their means are less exhaust, yet, on the other side, they are more cruel and hardhearted (good to make severe inquisitors), because their tenderness is not so oft called upon. Grave natures, led by custom, and therefore constant, are commonly loving husbands; as was said of Ulysses, *vehulam suam prætulit immortalitati*.<sup>4</sup> Chaste women are often proud and froward, as presuming upon the merit of their chastity. It is one of the best bonds both of chastity and obedience in the wife, if she think her husband wise; which she will never do if she find him jealous. Wives are young men's mistresses; companions for middle age; and old men's nurses.

So as a man may have a quarrel<sup>1</sup> to marry when he will. But yet he was reputed one of the wise men, that made answer to the question, when a man should marry? *A young man not yet, an elder man not at all*. It is often seen that bad husbands have very good wives; whether it be that it raiseth the price of their husband's kindness when it comes; or that the wives take a pride in their patience. But this never fails, if the bad husbands were of their own choosing, against their friends' consent; for then they will be sure to make good their own folly.

## XI. OF GREAT PLACE

Men in great place are thrice servants: servants of the sovereign or state; servants of fame, and servants of business. So as they have no freedom; neither in their persons, nor in their actions, nor in their times. It is a strange desire, to seek power and to lose liberty: or to seek power over others and to lose power over a man's self. The rising unto place is laborious, and by pains men come to greater pains; and it is sometimes base, and by indignities men come to dignities. The standing is slippery, and the regress is either a downfall, or at least an eclipse, which is a melancholy thing. *Cum non sis qui fueris, non esse cur velis vivere*.<sup>2</sup> Nay, retire men cannot when they would, neither will they when it were reason; but are impatient of privateness, even in age and sickness, which require the shadow; like old townsmen, that will be still<sup>3</sup> sitting at their street door, though thereby they offer age to scorn. Certainly great persons had need to borrow other men's opinions, to think themselves happy; for if they judge by their own feeling, they cannot find it: but if they think with themselves what other men think of them, and that other men would fain be as they are, then they are happy as it were by report; when perhaps they find the contrary within. For they are the first that find their own griefs, though they be the last that find their own faults. Certainly men in great fortunes are strangers to themselves, and while they are in the puzzle of business they have no time to tend their health either of body or mind. *Illi mors*

<sup>1</sup> things which do not concern them <sup>2</sup> notionate  
<sup>3</sup> exhortations <sup>4</sup> He preferred his old wife to immortality.

<sup>1</sup> reason <sup>2</sup> When you are no longer what you were, there is no reason why you should wish to live. <sup>3</sup> always

*gravis incubat, qui notus nimis omnibus, ignotus moritur sibi.*<sup>1</sup> In place there is license to do good and evil; whereof the latter is a curse. for in evil the best condition is not to will; the second not to can. But power to do good is the true and lawful end of aspiring. For good thoughts (though God accept them) yet towards men are little better than good dreams, except they be put in act, and that cannot be without power and place, as the vantage and commanding ground. Merit and good works is the end of man's motion, and conscience of the same is the accomplishment of man's rest. For if a man can be partaker of God's theatre, he shall likewise be partaker of God's rest. *Et conversus Deus, ut aspiceret opera quæ fecerunt manus suæ, vidit quod omnia essent bona nimis;*<sup>2</sup> and then the Sabbath. In the discharge of thy place set before thee the best examples; for imitation is a globe<sup>3</sup> of precepts. And after a time set before thee thine own example; and examine thyself strictly whether thou didst not best at first. Neglect not also the examples of those that have carried themselves ill in the same place; not to set off thyself by taxing their memory, but to direct thyself what to avoid. Reform therefore, without bravery or scandal of former times and persons, but yet set it down to thyself as well to create good precedents as to follow them. Reduce things to the first institution, and observe wherein and how they have degenerate;<sup>4</sup> but yet ask counsel of both times; of the ancient time, what is best; and of the latter time, what is fittest. Seek to make thy course regular, that men may know beforehand what they may expect; but be not too positive and peremptory; and express thyself well when thou digressest from thy rule. Preserve the right of thy place, but stir not questions of jurisdiction: and rather assume thy right in silence and *de facto*, than voice it with claims and challenges. Preserve likewise the rights of inferior places; and think it more honour to direct in chief than to be busy in all. Embrace and invite helps and advices touching the execution of thy place; and do not drive

away such as bring thee information, as meddlers; but accept of them in good part. The vices of authority are chiefly four; delays, corruption, roughness, and facility. For delays; give easy access; keep times appointed; go through with that which is in hand, and interlace not business but of necessity. For corruption; do not only bind thine own hands or thy servants' hands from taking, but bind the hands of suitors also from offering. For integrity used doth the one; but integrity professed, and with a manifest detestation of bribery, doth the other. And avoid not only the fault, but the suspicion. Whosoever is found variable, and changeth manifestly without manifest cause, giveth suspicion of corruption. Therefore always when thou changeth thine opinion or course, profess it plainly, and declare it, together with the reasons that move thee to change; and do not think to steal it. A servant or a favourite, if he be inward,<sup>1</sup> and no other apparent cause of esteem, is commonly thought but a by-way to close corruption. For roughness; it is a needless cause of discontent. severity breedeth fear, but roughness breedeth hate. Even reproofs from authority ought to be grave, and not taunting. As for facility; it is worse than bribery. For bribes come but now and then; but if importunity or idle respects lead a man, he shall never be without. As Salomon saith, *To respect persons is not good; for such a man will transgress for a piece of bread.* It is most true that was anciently spoken, *A place sheweth the man.* And it sheweth some to the better, and some to the worse. *Omnium consensu capax imperii, nisi imperasset,*<sup>2</sup> saith Tacitus of Galba; but of Vespasian he saith, *Solus imperantium, Vespasianus mutatus in melius;*<sup>3</sup> though the one was meant of sufficiency, the other of manners and affection. It is an assured sign of a worthy and generous spirit, whom honour amends. For honour is, or should be, the place of virtue; and as in nature things move violently to their place and calmly in their place, so virtue in ambition is violent, in authority settled and calm. All rising to great place is by a winding stair; and if there be factions, it is good to side a

<sup>1</sup> It is a sad fate for a man to die too well known to everybody else, and still unknown to himself.

<sup>2</sup> And God turned to look upon the works which his hands had made, and saw that all were very good. <sup>3</sup> world <sup>4</sup> degenerated

<sup>1</sup> intimate <sup>2</sup> A man whom everybody would have thought fit for empire if he had not been emperor. <sup>3</sup> He was the only emperor whom the possession of power changed for the better.

man's self whilst he is in the rising, and to balance himself when he is placed Use the memory of thy predecessor fairly and tenderly; for if thou dost not, it is a debt will sure be paid when thou art gone If thou have colleagues, respect them, and rather call them when they look not for it, than exclude them when they have reason to look to be called. Be not too sensible or too remembering of thy place in conversation and private answers to suitors, but let it rather be said, *When he sits in place he is another man.*

## XVI. OF ATHEISM

I had rather believe all the fables in the Legend, and the Talmud, and the Alcoran, than that this universal frame is without a mind. And therefore God never wrought miracle to convince atheism, because his ordinary works convince it. It is true, that a little philosophy inclineth man's mind to atheism; but depth in philosophy bringeth men's minds about to religion. For while the mind of man looketh upon second causes scattered, it may sometimes rest in them, and go no further; but when it beholdeth the chain of them, confederate and linked together, it must needs fly to Providence and Deity. Nay, even that school which is most accused of atheism doth most demonstrate religion; that is, the school of Leucippus and Democritus and Epicurus. For it is a thousand times more credible, that four mutable elements, and one immutable fifth essence, duly and eternally placed,<sup>1</sup> need no God, than that an army of infinite small portions or seeds unplaced,<sup>2</sup> should have produced this order and beauty without a divine marshal. The Scripture saith, *The fool hath said in his heart, there is no God*; it is not said, *The fool hath thought in his heart*; so as he rather saith it by rote to himself, as that<sup>3</sup> he would have, than that he can thoroughly believe it, or be persuaded of it. For none deny there is a God, but those for whom it maketh<sup>4</sup> that there were no God. It appeareth in nothing more, that atheism is rather in the lip than in the heart of man, than by this; that atheists will ever be talking of that their opinion, as if they fainted in it within themselves, and would be glad to be

strengthened by the consent of others Nay more, you shall have atheists strive to get disciples, as it fareth with other sects. And, which is most of all, you shall have of them that will suffer for atheism, and not recant; whereas if they did truly think that there were no such thing as God, why should they trouble themselves? Epicurus is charged that he did but dissemble for his credit's sake, when he affirmed there were blessed natures, but such as enjoyed themselves without having respect to the government of the world Wherein they say he did temporise, though in secret he thought there was no God. But certainly he is traduced, for his words are noble and divine: *Non Deos vulgi negare profanum; sed vulgi opiniones Diis applicare profanum.*<sup>1</sup> Plato could have said no more. And although he had the confidence to deny the administration, he had not the power to deny the nature. The Indians of the west have names for their particular gods, though they have no name for God: as if the heathens should have had the names Jupiter, Apollo, Mars, etc., but not the word *Deus*; which shows that even those barbarous people have the notion, though they have not the latitude and extent of it. So that against atheists the very savages take part with the very subtlest philosophers. The contemplative atheist is rare: a Diagoras, a Bion, a Lucian perhaps, and some others; and yet they seem to be more than they are; for that all that impugn a received religion or superstition are by the adverse part branded with the name of atheists. But the great atheists indeed are hypocrites; which are ever handling holy things, but without feeling; so as they must needs be cauterised<sup>2</sup> in the end. The causes of atheism are: divisions in religion, if they be many; for any one main division addeth zeal to both sides; but many divisions introduce atheism. Another is, scandal of priests; when it is come to that which St. Bernard saith, *Non est jam dicere, ut populus sic sacerdos; quia nec sic populus ut sacerdos*<sup>3</sup> A third is, custom of profane scoffing in holy matters; which doth

<sup>1</sup> There is no profanity in refusing to believe in the Gods of the vulgar; the profanity is in believing of the Gods what the vulgar believe of them.

<sup>2</sup> made callous <sup>3</sup> One cannot now say, the priest is as the people, for the truth is that the people are not so bad as the priest.

<sup>1</sup> the current theory in Bacon's time <sup>2</sup> the theory ascribed to the philosophers just mentioned <sup>3</sup> what <sup>4</sup> would be advantageous

by little and little deface the reverence of religion. And lastly, learned times, specially with peace and prosperity; for troubles and adversities do more bow men's minds to religion. They that deny a God destroy man's nobility; for certainly man is of kin to the beasts by his body; and, if he be not of kin to God by his spirit, he is a base and ignoble creature. It destroys likewise magnanimity, and the raising of human nature, for take an example of a dog, and mark what a generosity and courage he will put on when he finds himself maintained by a man; who to him is instead of a God, or *melior natura*; <sup>1</sup> which courage is manifestly such as that creature, without that confidence of a better nature than his own, could never attain. So man, when he resteth and assureth himself upon divine protection and favour, gathereth a force and faith which human nature in itself could not obtain. Therefore, as atheism is in all respects hateful, so in this, that it depriveth human nature of the means to exalt itself above human frailty. As it is in particular persons, so it is in nations. Never was there such a state for magnanimity as Rome. Of this state hear what Cicero saith: *Quam volumus licet, patres conscripti, nos amemus, tamen nec numero Hispanos, nec robore Gallos, nec calliditate Pænos, nec artibus Græcos, nec denique hoc ipso hujus gentis et terræ domestico nativæque sensu Italos ipsos et Latinos; sed pietate, ac religione, atque hac una sapientia, quod Deorum immortalium numine omnia regi gubernarique perspeximus, omnes gentes nationesque superavimus.*<sup>2</sup>

### XXIII. OF WISDOM FOR A MAN'S SELF

An ant is a wise creature for itself, but it is a shrewd<sup>3</sup> thing in an orchard or garden. And certainly men that are great lovers of

<sup>1</sup> a higher being <sup>2</sup> Pride ourselves as we may upon our country, yet are we not in number superior to the Spaniards, nor in strength to the Gauls, nor in cunning to the Carthaginians, nor to the Greeks in arts, nor to the Italians and Latins themselves in the homely and native sense which belongs to this nation and land; it is in piety only and religion, and the wisdom of regarding the providence of the Immortal Gods as that which rules and governs all things, that we have surpassed all nations and peoples. <sup>3</sup> bad

themselves waste the public. Divide with reason between self-love and society; and be so true to thyself, as thou be not false to others; specially to thy king and country. It is a poor centre of a man's actions, *himself*. It is right<sup>1</sup> earth. For that<sup>2</sup> only stands fast upon his own centre; whereas all things that have affinity with the heavens, move upon the center of another, which they benefit. The referring of all to a man's self is more tolerable in a sovereign prince; because themselves are not only themselves, but their good and evil is at the peril of the public fortune. But it is a desperate evil in a servant to a prince, or a citizen in a republic. For whatsoever affairs pass such a man's hands, he crooketh them to his own ends; which must needs be often eccentric to<sup>3</sup> the ends of his master or state. Therefore let princes, or states, choose such servants as have not this mark; except they mean their service should be made but the accessory. That which maketh the effect more pernicious is that all proportion is lost. It were disproportion enough for the servant's good to be preferred before the master's; but yet it is a greater extreme, when a little good of the servant shall carry things against a great good of the master's. And yet that is the case of bad officers, treasurers, ambassadors, generals, and other false and corrupt servants; which set a bias<sup>4</sup> upon their bowl, of their own petty ends and envies, to the overthrow of their master's great and important affairs. And for the most part, the good such servants receive is after the model<sup>5</sup> of their own fortune; but the hurt they sell for that good is after the model of their master's fortune. And certainly it is the nature of extreme self-lovers, as they will set an house on fire, and it were but to roast their eggs; and yet these men many times hold credit with their masters, because their study is but to please them and profit themselves; and for either respect they will abandon the good of their affairs.

Wisdom for a man's self is, in many branches thereof, a depraved thing. It is the wisdom of rats, that will be sure to leave a house somewhat before it fall. It is the wisdom of the fox, that thrusts out the badger,

<sup>1</sup> very <sup>2</sup> the earth, according to the Ptolemaic theory <sup>3</sup> not having the same centre as <sup>4</sup> a weight placed in a bowl (ball for bowling) to make it take a curved course <sup>5</sup> size



who digged and made room for him. It is the wisdom of crocodiles, that shed tears when they would devour. But that which is specially to be noted is, that those which (as Cicero says of Pompey) are *sui amantes, sine rivali*,<sup>1</sup> are many times unfortunate. And whereas they have all their time sacrificed to themselves, they become in the end themselves sacrifices to the inconstancy of fortune; whose wings they thought by their self-wisdom to have pinioned.

## XXVII. OF FRIENDSHIP

It had been hard for him that spake it to have put more truth and untruth together in few words, than in that speech, *Whosoever is delighted in solitude is either a wild beast or a god*. For it is most true that a natural and secret hatred and aversion towards society in any man, hath somewhat of the savage beast; but it is most untrue that it should have any character at all of the divine nature; except it proceed, not out of a pleasure in solitude, but out of a love and desire to sequester a man's self for a higher conversation: such as is found to have been falsely and feignedly in some of the heathen; as Epimenides the Candian, Numa the Roman, Empedocles the Sicilian, and Apollonius of Tyana; and truly and really in divers of the ancient hermits and holy fathers of the church. But little do men perceive what solitude is, and how far it extendeth. For a crowd is not company; and faces are but a gallery of pictures; and talk but a tinkling cymbal, where there is no love. The Latin adage meeteth with it a little: *Magna civitas, magna solitudo*,<sup>2</sup> because in a great town friends are scattered; so that there is not that fellowship, for the most part, which is in less neighbourhoods. But we may go further, and affirm most truly that it is a mere and miserable solitude to want true friends; without which the world is but a wilderness; and even in this sense also of solitude, whosoever in the frame of his nature and affections is unfit for friendship, he taketh it of the beast, and not from humanity.

A principal fruit of friendship is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause

and induce. We know diseases of stoppings and suffocations are the most dangerous in the body, and it is not much otherwise in the mind; you may take sarza to open the liver, steel to open the spleen, flowers of sulphur for the lungs, castoreum for the brain; but no receipt<sup>1</sup> openeth the heart, but a true friend, to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it, in a kind of civil<sup>2</sup> shrift or confession.

It is a strange thing to observe how high a rate great kings and monarchs do set upon this fruit of friendship whereof we speak: so great, as they purchase it many times at the hazard of their own safety and greatness. For princes, in regard of the distance of their fortune from that of their subjects and servants, cannot gather this fruit, except (to make themselves capable thereof) they raise some persons to be as it were companions and almost equals to themselves, which many times sorteth to<sup>3</sup> inconvenience. The modern languages give unto such persons the name of favourites, or *privadoes*,<sup>4</sup> as if it were matter of grace, or conversation. But the Roman name attaineth the true use and cause thereof, naming them *participes curarum*,<sup>5</sup> for it is that which tieth the knot. And we see plainly that this hath been done, not by weak and passionate princes only, but by the wisest and most politic that ever reigned; who have oftentimes joined to themselves some of their servants; whom both themselves have called friends, and allowed others likewise to call them in the same manner; using the word which is received between private men.

L. Sylla, when he commanded Rome, raised Pompey (after surnamed the Great) to that height, that Pompey vaunted himself for Sylla's over-match. For when he had carried the consulship for a friend of his, against the pursuit<sup>6</sup> of Sylla, and that Sylla did a little resent thereat, and began to speak great, Pompey turned upon him again, and in effect bade him be quiet; *for that more men adored the sun rising than the sun setting*. With Julius Cæsar, Decimus Brutus had obtained that interest, as he set him down in his testament for heir in remainder after his nephew. And this was the man that had power with

<sup>1</sup> lovers of themselves, without rival <sup>2</sup> A great town is a great solitude.

<sup>1</sup> recipe <sup>2</sup> non-religious <sup>3</sup> results in <sup>4</sup> intimates  
<sup>5</sup> sharers of cares <sup>6</sup> candidacy

him to draw him forth to his death. For when Cæsar would have discharged the senate, in regard of some ill presages, and specially a dream of Calpurnia, this man lifted him gently by the arm out of his chair, telling him he hoped he would not dismiss the senate till his wife had dreamt a better dream. And it seemeth his favour was so great, as Antonius, in a letter which is recited *verbatim* in one of Cicero's Philippics, calleth him *venefica*, witch; as if he had enchanted Cæsar. Augustus raised Agrippa (though of mean birth) to that height, as when he consulted with Mæcenas about the marriage of his daughter Julia, Mæcenas took the liberty to tell him, *that he must either marry his daughter to Agrippa, or take away his life: there was no third way, he had made him so great.* With Tiberius Cæsar, Sejanus had ascended to that height, as they two were termed and reckoned as a pair of friends. Tiberius in a letter to him saith, *hæc pro amicitia nostra non occultavi*;<sup>1</sup> and the whole senate dedicated an altar to Friendship, as to a goddess, in respect of the great dearness of friendship between them two. The like or more was between Septimius Severus and Plautianus. For he forced his eldest son to marry the daughter of Plautianus; and would often maintain Plautianus in doing affronts to his son; and did write also in a letter to the senate, by these words: *I love the man so well, as I wish he may over-live me.* Now if these princes had been as a Trajan or a Marcus Aurelius, a man might have thought that this had proceeded of an abundant goodness of nature; but being men so wise, of such strength and severity of mind, and so extreme lovers of themselves, as all these were, it proveth most plainly that they found their own felicity (though as great as ever happened to mortal men) but as an half piece, except they mought<sup>2</sup> have a friend to make it entire; and yet, which is more, they were princes that had wives, sons, nephews; and yet all these could not supply the comfort of friendship.

It is not to be forgotten what Commineus<sup>3</sup> observeth of his first master, Duke Charles the Hardy; namely, that he would communicate his secrets with none; and least of all,

those secrets which troubled him most. Whereupon he goeth on and saith that towards his latter time *that closeness did impair and a little perish his understanding.* Surely Commineus mought have made the same judgment also, if it had pleased him, of his second master, Lewis the Eleventh, whose closeness was indeed his tormentor. The parable of Pythagoras<sup>1</sup> is dark, but true; *Cor ne edito: Eat not the heart.* Certainly, if a man would give it a hard phrase, those that want friends to open themselves unto are cannibals of their own hearts. But one thing is most admirable (wherewith I will conclude this first fruit of friendship), which is, that this communicating of a man's self to his friend works two contrary effects; for it redoubleth joys, and cutteth griefs in halves. For there is no man that imparteth his joys to his friend, but he joyeth the more: and no man that imparteth his griefs to his friend, but he grieveth the less. So that it is in truth of operation upon a man's mind, of like virtue as the alchemists use to attribute to their stone for man's body; that it worketh all contrary effects, but still to the good and benefit of nature. But yet without praying in aid<sup>2</sup> of alchemists, there is a manifest image of this in the ordinary course of nature. For in bodies, union strengtheneth and cherisheth any natural action; and on the other side weakeneth and dulleth any violent impression: and even so is it of minds.

The second fruit of friendship is healthful and sovereign for the understanding, as the first is for the affections. For friendship maketh indeed a fair day in the affections, from storm and tempests; but it maketh daylight in the understanding, out of darkness and confusion of thoughts. Neither is this to be understood only of faithful counsel, which a man receiveth from his friend; but before you come to that, certain it is that whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up, in the communicating and discoursing with another; he tosseth his thoughts more easily; he marshalleth them more orderly; he seeth how they look when they are turned into words: finally, he waxeth wiser than himself; and that more by an hour's discourse than by a day's meditation. It was well said by Themistocles to the king

<sup>1</sup> These things, because of our friendship, I have not concealed from you. <sup>2</sup> might. <sup>3</sup> Philippe de Commines, a French statesman

<sup>1</sup> a Greek philosopher <sup>2</sup> calling in as advocates

of Persia, *That speech was like cloth of Arras, opened and put abroad; whereby the imagery doth appear in figure; whereas in thoughts they lie but as in packs.* Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel; (they indeed are best); but even without that, a man learneth of himself, and bringeth his own thoughts to light, and whetteth his wits as against a stone, which itself cuts not. In a word, a man were better relate himself to a statua<sup>1</sup> or picture, than to suffer his thoughts to pass in smother

Add now, to make this second fruit of friendship complete, that other point which lieth more open and falleth within vulgar<sup>2</sup> observation; which is faithful counsel from a friend. Heracitus saith well in one of his enigmas, *Dry light is ever the best.* And certain it is, that the light that a man receiveth by counsel from another, is drier and purer than that which cometh from his own understanding and judgment; which is ever infused and drenched in his affections and customs. So as there is as much difference between the counsel that a friend giveth, and that a man giveth himself, as there is between the counsel of a friend and of a flatterer. For there is no such flatterer as is a man's self; and there is no such remedy against flattery of a man's self, as the liberty of a friend. Counsel is of two sorts: the one concerning manners, the other concerning business. For the first, the best preservative to keep the mind in health is the faithful admonition of a friend. The calling of a man's self to a strict account is a medicine, sometime, too piercing and corrosive. Reading good books of morality is a little flat and dead. Observing our faults in others is sometimes unproper for our case. But the best receipt<sup>3</sup> (best, I say, to work, and best to take) is the admonition of a friend. It is a strange thing to behold what gross errors and extreme absurdities many (especially of the greater sort) do commit, for want of a friend to tell them of them; to the great damage both of their fame and fortune: for, as St. James saith, they are as men *that look sometimes into a glass, and presently forget their own shape and favour.* As for business, a man may think, if he will, that two eyes see no more than one; or that a gamester

seeth always more than a looker-on; or that a man in anger is as wise as he that hath said over the four and twenty letters; or that a musket may be shot off as well upon the arm as upon a rest: and such other fond and high imaginations, to think himself all in all. But when all is done, the help of good counsel is that which setteth business straight. And if any man think that he will take counsel, but it shall be by pieces; asking counsel in one business of one man, and in another business of another man; it is well, (that is to say, better perhaps than if he asked none at all;) but he runneth two dangers: one, that he shall not be faithfully counselled; for it is a rare thing, except it be from a perfect and entire friend, to have counsel given, but such as shall be bowed and crooked to some ends which he hath that giveth it. The other, that he shall have counsel given, hurtful and unsafe, (though with good meaning,) and mixed partly of mischief and partly of remedy; even as if you would call a physician that is thought good for the cure of the disease you complain of, but is unacquainted with your body; and therefore may put you in way for a present cure, but overthroweth your health in some other kind; and so cure the disease and kill the patient. But a friend that is wholly acquainted with a man's estate will beware, by furthering any present business, how he dasheth upon other inconvenience. And therefore rest not upon scattered counsels; they will rather distract and mislead, than settle and direct.

After these two noble fruits of friendship (peace in the affections, and support of the judgment) followeth the last fruit; which is like the pomegranate, full of many kernels; I mean aid and bearing a part in all actions and occasions. Here the best way to represent to life the manifold use of friendship, is to cast and see how many things there are which a man cannot do himself; and then it will appear that it was a sparing speech of the ancients, to say, *that a friend is another himself*; for that a friend is far more than himself. Men have their time, and die many times in desire of some things which they principally take to heart; the bestowing of a child, the finishing of a work, or the like. If a man have a true friend, he may rest almost secure that the care of those things will continue after him. So that a man hath, as it were, two lives in his desires. A man hath a body, and

<sup>1</sup> statue    <sup>2</sup> common    <sup>3</sup> prescription

that body is confined to a place; but where friendship is, all offices of life are as it were granted to him and his deputy. For he may exercise them by his friend. How many things are there which a man cannot, with any face or comeliness, say or do himself? A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg; and a number of the like. But all these things are graceful in a friend's mouth, which are blushing in a man's own. So again, a man's person hath many proper relations which he cannot put off. A man cannot speak to his son but as a father; to his wife but as a husband, to his enemy but upon terms: whereas a friend may speak as the case requires, and not as it sorteth<sup>1</sup> with the person. But to enumerate these things were endless, I have given the rule, where a man cannot fitly play his own part; if he have not a friend, he may quit the stage.

#### XLII. OF YOUTH AND AGE

A man that is young in years may be old in hours, if he have lost no time. But that happeneth rarely. Generally, youth is like the first cogitations, not so wise as the second. For there is a youth in thoughts, as well as in ages. And yet the invention of young men is more lively than that of old; and imaginations stream into their minds better, and as it were more divinely. Natures that have much heat and great and violent desires and perturbations, are not ripe for action till they have passed the meridian of their years; as it was with Julius Cæsar, and Septimius Severus. Of the latter of whom it is said *Juventutem egit erroribus, imo furoribus, plenam*.<sup>2</sup> And yet he was the ablest emperor, almost, of all the list. But reposed natures may do well in youth. As it is seen in Augustus Cæsar, Cosmus Duke of Florence, Gaston de Foix, and others. On the other side, heat and vivacity in age is an excellent composition for business. Young men are fitter to invent than to judge; fitter for execution than for counsel; and fitter for new projects than for settled business. For the experience of age, in things that fall within the compass of it, directeth them, but in new things, abuseth

them. The errors of young men are the ruin of business, but the errors of aged men amount but to this, that more might have been done, or sooner. Young men, in the conduct and manage of actions, embrace more than they can hold; stir more than they can quiet; fly to the end, without consideration of the means and degrees; pursue some few principles which they have chanced upon absurdly, care<sup>1</sup> not to innovate, which draws unknown inconveniences; use extreme remedies at first; and, that which doubleth all errors, will not acknowledge or retract them, like an unready horse, that will neither stop nor turn. Men of age object too much, consult too long, adventure too little, repent too soon, and seldom drive business home to the full period, but content themselves with a mediocrity of success. Certainly it is good to compound employments of both; for that will be good for the present, because the virtues of either age may correct the defects of both; and good for succession, that young men may be learners, while men in age are actors, and, lastly, good for extern accidents, because authority followeth old men, and favour and popularity youth. But for the moral part, perhaps youth will have the pre-eminence, as age hath for the politic. A certain rabbin, upon the text, *Your young men shall see visions, and your old men shall dream dreams*, inferreth that young men are admitted nearer to God than old, because vision is a clearer revelation than a dream. And certainly, the more a man drinketh of the world, the more it intoxicateth: and age doth profit rather in the powers of understanding, than in the virtues of the will and affections. There be some have an over-early ripeness in their years, which fadeth betimes. These are, first, such as have brittle wits, the edge whereof is soon turned; such as was Hermogenes the rhetorician, whose books are exceeding subtle; who afterwards waxed stupid. A second sort is of those that have some natural dispositions which have better grace in youth than in age; such as is a fluent and luxuriant speech; which becomes youth well, but not age: so Tully saith of Hortensius, *Idem manebat, neque idem decebat*.<sup>2</sup> The third is of such as take too high a strain at the first, and are magnanimous more than tract of years can uphold. As

<sup>1</sup> agrees <sup>2</sup> He passed a youth full of errors; yea, of madnesses.

<sup>1</sup> hesitate. <sup>2</sup> He continued the same, when the same was not becoming.

was Scipio Africanus, of whom Livy saith in effect, *Ultima primis cedebant*.<sup>1</sup>

## MINOR POETRY

## MY MIND TO ME A KINGDOM IS

My mind to me a kingdom is,  
Such present joys therein I find  
That it excels all other bliss  
That earth affords or grows by kind :  
Though much I want which most would have,  
Yet still my mind forbids to crave. 6

No princely pomp, no wealthy store,  
No force to win the victory,  
No wily wit to salve a sore,  
No shape to feed a loving eye;  
To none of these I yield as thrall :  
For why? My mind doth serve for all.

I see how plenty [surfeits] oft,  
And hasty climbers soon do fall ;  
I see that those which are aloft  
Mishap doth threaten most of all ;  
They get with toil, they keep with fear :  
Such cares my mind could never bear.

Content to live, this is my stay ;  
I seek no more than may suffice ;  
I press to bear no haughty sway ;  
Look, what I lack my mind supplies :  
Lo, thus I triumph like a king,  
Content with that my mind doth bring.

Some have too much, yet still do crave ; 25  
I little have, and seek no more.  
They are but poor, though much they have,  
And I am rich with little store :  
They poor, I rich ; they beg, I give ;  
They lack, I leave ; they pine, I live. 30

I laugh not at another's loss ;  
I grudge not at another's pain ;  
No worldly waves my mind can toss ;  
My state at one doth still remain :  
I fear no foe, I fawn no friend ;  
I loathe not life, nor dread my end.

Some weigh their pleasure by their lust,  
Their wisdom by their rage of will ;  
Their treasure is their only trust ;  
A cloaked craft their store of skill : 40

<sup>1</sup> His last actions were not equal to his first.

But all the pleasure that I find  
Is to maintain a quiet mind.

My wealth is health and perfect ease ;  
My conscience clear my chief defence ;  
I neither seek by bribes to please, 45  
Nor by deceit to breed offence :  
Thus do I live, thus will I die ;  
Would all did so as well as I !

— SIR EDWARD DYER (1550?—1607)

## THE SILENT LOVER

## I

Passions are liken'd best to floods and  
streams :  
The shallow murmur, but the deep are  
dumb. 10  
So, when affection yields discourse, it seems  
The bottom is but shallow whence they  
come.  
They that are rich in words, in words discover  
That they are poor in that which makes a  
lover. 6

## II

Wrong not, sweet empress of my heart,  
The merit of true passion,  
With thinking that he feels no smart,  
That sues for no compassion. 20

Silence in love bewrays more woe 5  
Than words, though ne'er so witty :  
A beggar that is dumb, you know,  
May challenge double pity.

Then wrong not, dearest to my heart,  
My true, though secret passion ; 10  
He smarteth most that hides his smart,  
And sues for no compassion.

— SIR WALTER RALEIGH (1552?—1618)

## THE CONCLUSION

Even such is time, that takes in trust  
Our youth, our joys, our all we have,  
And pays us but with earth and dust ;  
Who in the dark and silent grave, 5  
Shuts up the story of our days :  
But from this earth, this grave, this dust,  
My God shall raise me up, I trust.

— SIR WALTER RALEIGH (1552?—1618)

## SONG OF PARIS AND CENONE

- CENONE. Fair and fair, and twice so fair,  
 As fair as any may be;  
 The fairest shepherd on our green,  
 A love for any lady.
- PARIS. Fair and fair, and twice so fair, 5  
 As fair as any may be;  
 Thy love is fair for thee alone,  
 And for no other lady.
- CEN. My love is fair, my love is gay,  
 As fresh as bin the flowers in May,  
 And of my love my roundelay, 11  
 My merry, merry roundelay,  
 Concludes with Cupid's curse, —  
 "They that do change old love for  
 new,  
 Pray gods they change for worse!" 15
- AMBO SIMUL. They that do change, etc.
- CEN. Fair and fair, etc.
- PAR. Fair and fair, etc.  
 Thy love is fair, etc.
- CEN. My love can pipe, my love can sing, 20  
 My love can many a pretty thing,  
 And of his lovely praises ring  
 My merry, merry roundelays,  
 Amen to Cupid's curse, —  
 "They that do change," etc. 25
- PAR. They that do change, etc.
- AMBO. Fair and fair, etc.

— GEORGE PEELE (1558?-1597?)

## HARVESTMEN A-SINGING

All ye that lovely lovers be,  
 Pray you for me:  
 Lo, here we come a-sowing, a-sowing,  
 And sow sweet fruits of love;  
 In your sweet hearts well may it prove! 5

Lo, here we come a-reaping, a-reaping.  
 To reap our harvest-fruit!  
 And thus we pass the year so long,  
 And never be we mute.

— GEORGE PEELE (1558?-1597?)

## FAREWELL TO ARMS

His golden locks time hath to silver turned;  
 O time too swift, O swiftness never ceasing!  
 His youth 'gainst time and age hath ever  
 spurned,  
 But spurned in vain; youth waneth by  
 increasing:

Beauty, strength, youth, are flowers but fading  
 seen; 5  
 Duty, faith, love, are roots, and ever green.

His helmet now shall make a hive for bees,  
 And, lovers' sonnets turned to holy psalms,  
 A man-at-arms must now serve on his knees,  
 And feed on prayers, which are age his<sup>1</sup>  
 alms:  
 But though from court to cottage he depart,  
 His saint is sure of his unspotted heart. 12

And when he saddest sits in homely cell,  
 He'll teach his swains this carol for a song, —  
 "Blessed be the hearts that wish my sovereign  
 well, 15  
 Cursed be the souls that think her any  
 wrong."  
 Goddess, allow this aged man his right,  
 To be your beadsman now that was your  
 knight.

— GEORGE PEELE (1558?-1597?)

## THE BURNING BABE

As I in hoary winter's night stood shivering in  
 the snow,  
 Surprised I was with sudden heat which made  
 my heart to glow;  
 And lifting up a fearful eye to view what fire  
 was near,  
 A pretty babe all burning bright did in the  
 air appear,  
 Who scorched with exceeding heat such floods  
 of tears did shed, 5  
 As though His floods should quench His  
 flames with what<sup>2</sup> His tears were fed;  
 "Alas!" quoth He, "but newly born, in fiery  
 heats I fry,  
 Yet none approach to warm their hearts or  
 feel my fire but I!  
 My faultless breast the furnace is, the fuel  
 wounding thorns;  
 Love is the fire and sighs the smoke, the  
 ashes shame and scorns; 10  
 The fuel Justice layeth on, and Mercy blows  
 the coals;  
 The metal in this furnace wrought are men's  
 defiled souls;  
 For which, as now on fire I am, to work them  
 to their good,  
 So will I melt into a bath, to wash them in  
 my blood:"

<sup>1</sup> age's      <sup>2</sup> that with which

With this He vanish'd out of sight, and swiftly  
shrunk away, 15  
And straight I callèd into mind that it was  
Christmas-day.

— ROBERT SOUTHWELL (1561<sup>2</sup>–1595)

### CHERRY-RIPE

There is a garden in her face  
Where roses and white lilies blow ;  
A heavenly paradise is that place,  
Wherein all pleasant fruits do flow :  
There cherries grow which none may  
buy  
Till "Cherry-ripe" themselves do cry 5

Those cherries fairly do enclose  
Of orient pearl a double row,  
Which when her lovely laughter shows, 9  
They look like rosebuds fill'd with snow ;  
Yet them nor peer nor prince can buy  
Till "Cherry-ripe" themselves do cry.

Her eyes like angels watch them still, <sup>1</sup>  
Her brows like bended bows do stand  
Threat'ning with piercing frowns to kill  
All that attempt with eye or hand 16  
Those sacred cherries to come nigh  
Till "Cherry-ripe" themselves do cry.

— THOMAS CAMPION (d 1619)

### ENGLAND'S HELICON (1600)

#### PHYLLIDA AND CORYDON

In the merry month of May,  
In a morn by break of day,  
Forth I walk'd by the wood-side,  
When as May was in his pride :  
There I spied all alone, 5  
Phyllida and Corydon.  
Much ado there was, God wot !  
He would love and she would not.  
She said, never man was true ;  
He said, none was false to you. 10  
He said, he had loved her long ;  
She said, love should have no wrong.  
Corydon would kiss her then ;  
She said, maids must kiss no men,  
Till they did for good and all ; 15  
Then she made the shepherd call

<sup>1</sup> constantly

All the heavens to witness truth :  
Never loved a truer youth  
Thus with many a pretty oath,  
Yea and nay, and faith and troth, 20  
Such as silly <sup>1</sup> shepherds use  
When they will not love abuse,  
Love which had been long deluded,  
Was with kisses sweet concluded ;  
And Phyllida, with garlands gay, 25  
Was made the Lady of the May.

— N BRETON (1545<sup>2</sup>–1626<sup>2</sup>)

#### AS IT FELL UPON A DAY

As it fell upon a day,  
In the merry month of May,  
Sitting in a pleasant shade,  
Which a group of myrtles made,  
Beasts did leap and birds did sing, 5  
Trees did grow and plants did spring,  
Everything did banish moan,  
Save the nightingale alone,  
She, poor bird, as all forlorn,  
Lean'd her breast against a thorn, 10  
And there sung the dolefull'st ditty,  
That to hear it was great pity.  
"Fie, fie, fie !" now would she cry ;  
"Teru, teru !" <sup>2</sup> by-and-by.  
That to hear her so complain 15  
Scarce I could from tears refrain ;  
For her griefs so lively shown  
Made me think upon mine own.  
Ah, thought I, thou mourn'st in vain,  
None takes pity on thy pain. 20  
Senseless trees, they cannot hear thee ;  
Ruthless beasts, they will not cheer thee ;  
King Pandion <sup>3</sup> he is dead,  
All thy friends are lapp'd in lead ;  
All thy fellow birds do sing, 25  
Careless of thy sorrowing ;  
Even so, poor bird, like thee,  
None alive will pity me.

— IGNOTO

#### PHYLLIDA'S LOVE-CALL TO HER CORYDON, AND HIS REPLYING

PHYL. Corydon, arise my Corydon !  
Titan shineth clear.  
COR. Who is it that calleth Corydon ?  
Who is it that I hear ?

<sup>1</sup> simple and good    <sup>2</sup> Cf. note on Sidney's *The Nightingale*    <sup>3</sup> the father of Philomela and Progne

- PHYL. Phyllida, thy true love, calleth thee. 5  
 Arise then, arise then,  
 Arise and keep thy flock with me!
- COR. Phyllida, my true love, is it she?  
 I come then, I come then, 9  
 I come and keep my flock with thee.
- PHYL. Here are cherries ripe for my Corydon;  
 Eat them for my sake
- COR. Here's my oaten pipe, my lovely one,  
 Sport for thee to make.
- PHYL. Here are threads, my true love, fine as  
 silk, 15  
 To knit thee, to knit thee,  
 A pair of stockings white as milk.
- COR. Here are reeds, my true love, fine and  
 neat,  
 To make thee, to make thee,  
 A bonnet to withstand the heat.

- PHYL. I will gather flowers, my Corydon, 21  
 To set in thy cap.
- COR. I will gather pears, my lovely one,  
 To put in thy lap.
- PHYL. I will buy my true love garters gay,  
 For Sundays, for Sundays, 26  
 To wear about his legs so tall.
- COR. I will buy my true love yellow say,<sup>1</sup>  
 For Sundays, for Sundays,  
 To wear about her middle small.
- PHYL. When my Corydon sits on a hill, 31  
 Making melody —
- COR. When my lovely one goes to her  
 wheel,  
 Singing cheerily —
- PHYL. Sure methinks my true love doth  
 excel 35  
 For sweetness, for sweetness,  
 Our Pan, that old Arcadian knight.
- COR. And methinks my true love bears the  
 bell  
 For clearness, for clearness, 39  
 Beyond the nymphs that be so  
 bright.
- PHYL. Had my Corydon, my Corydon,  
 Been, alack! her swain —
- COR. Had my lovely one, my lovely one,  
 Been in Ida plain —
- PHYL. Cynthia Endymion had refused, 45  
 Preferring, preferring,  
 My Corydon to play withal.
- COR. The queen of love had been excused  
 Bequeathing, bequeathing,  
 My Phyllida the golden ball. 50
- PHYL. Yonder comes my mother, Corydon,  
 Whither shall I fly?
- COR. Under yonder beech, my lovely one,  
 While she passeth by.
- PHYL. Say to her thy true love was not here;  
 Remember, remember, 56  
 To-morrow is another day.
- COR. Doubt me not, my true love, do not  
 fear;  
 Farewell then, farewell then,  
 Heaven keep our loves away. 60  
 — IGNOTO

THE SHEPHERD'S DESCRIPTION OF  
 LOVE

- MELIBŒUS. Shepherd, what's love, I pray  
 thee tell?
- FAUSTUS. It is that fountain and that well  
 Where pleasure and repentance  
 dwell,  
 It is perhaps that sauncing bell<sup>1</sup>  
 That tolls all in to heaven or hell:  
 And this is Love, as I hear tell. 6
- MELL. Yet what is Love, I prithee say?
- FAUST. It is a work on holiday,  
 It is December match'd with May,  
 When lusty bloods in fresh array  
 Hear ten months after of the play:  
 And this is Love, as I hear say. 12
- MELL. Yet what is Love, good shepherd,  
 sain<sup>2</sup>?
- FAUST. It is a sunshine mix'd with rain,  
 It is a tooth-ache, or like<sup>3</sup> pain,  
 It is a game, where none doth gain;  
 The lass saith no, and would full  
 fain:  
 And this is Love, as I hear sain. 18
- MELL. Yet, shepherd, what is Love, I  
 pray?
- FAUST. It is a yea, it is a nay,  
 A pretty kind of sporting fray,  
 It is a thing will soon away,  
 Then, nymphs, take vantage while  
 ye may:  
 And this is Love, as I hear say. 24
- MELL. Yet what is Love, good shepherd,  
 show?

<sup>1</sup> silk for a girdle or sash

<sup>1</sup> Sanctus bell

<sup>2</sup> say

<sup>3</sup> similar



FAUST. A thing that creeps, it cannot go,  
A prize that passeth to and fro,  
A thing for one, a thing for moe.<sup>1</sup>  
And he that proves shall find it so:  
And, shepherd, this is Love, I  
trow.

— IGNOTO<sup>30</sup>

### DAMELUS' SONG TO HIS DIAPHENIA

Diaphenia, like the daffadowndilly,  
White as the sun, fair as the lily,  
Heigho, how I do love thee!  
I do love thee as my lambs  
Are belovèd of their dams:  
How blest were I if thou wouldst prove me!

Diaphenia, like the spreading roses, 7  
That in thy sweets all sweets encloses,  
Fair sweet, how I do love thee!  
I do love thee as each flower  
Loves the sun's life-giving power,  
For dead, thy breath to life might move me.

Diaphenia, like to all things blessèd, 13  
When all thy praises are expressèd,  
Dear joy, how I do love thee!  
As the birds do love the Spring,  
Or the bees their careful king:  
Then in requite, sweet virgin, love me! 18  
— H. C.

### A NYMPH'S DISDAIN OF LOVE

"Hey, down, a down!"<sup>2</sup> did Dian sing,  
Amongst her virgins sitting;  
"Than love there is no vainer thing,  
For maidens most unfitting."  
And so think I, with a down, down, derry.<sup>2</sup> 5

When women knew no woe,  
But lived themselves to please,  
Men's feigning guiles they did not know,  
The ground of their disease.  
Unborn was false suspect,<sup>3</sup> 10  
No thought of jealousy;  
From wanton toys<sup>4</sup> and fond affect,<sup>5</sup>  
The virgin's life was free.  
"Hey, down, a down!" did Dian sing, etc.

<sup>1</sup> more    <sup>2</sup> A meaningless refrain    <sup>3</sup> suspicion  
<sup>4</sup> frivolous trifling    <sup>5</sup> foolish affection

At length men usèd charms, 15  
To which what<sup>1</sup> maids gave ear,  
Embracing gladly endless harms,  
Anon enthralled were.  
Thus women welcomed woe,  
Disguised in name of love, 20  
A jealous hell, a painted show:  
So shall they find that prove.  
"Hey, down, a down!" did Dian sing,  
Amongst her virgins sitting,  
"Than love there is no vainer thing, 25  
For maidens most unfitting."  
And so think I, with a down, down, derry  
— IGNOTO

### ROSALIND'S MADRIGAL

Love in my bosom like a bee,  
Doth suck his sweet,  
Now with his wings he plays with me,  
Now with his feet.  
Within mine eyes he makes his nest,  
His bed amidst my tender breast;  
My kisses are his daily feast,  
And yet he robs me of my rest.  
Ah, wanton,<sup>2</sup> will ye? 9

And if I sleep, then percheth he,  
With pretty slight,  
And makes his pillow of my knee,  
The livelong night.  
Strike I my lute, he tunes the string;  
He music plays if I but sing;  
He lends me every lovely thing;  
Yet cruel he my heart doth sting.  
Whist, wanton, still ye! 18

Else I with roses every day  
Will ship ye hence,  
And bind ye, when ye long to play,  
For your offence.  
I'll shut my eyes to keep ye in,  
I'll make you fast it for your sin,  
I'll count your power not worth a pin.  
Alas! what hereby shall I win  
If he gainsay me? 27

What if I beat the wanton boy  
With many a rod?  
He will repay me with annoy,  
Because a god.  
Then sit thou safely on my knee,

<sup>1</sup> whichever    <sup>2</sup> rascal (used playfully)

And let thy bower my bosom be,  
Lurk in mine eyes, I like of thee.  
O Cupid! so thou pity me,  
Spare not, but play thee. 36  
— THOM. LODGE (1558?-1625)

If these delights thy mind may move,  
Then live with me and be my love. 24  
— CHR. MARLOW (1564-1593)

THE PASSIONATE SHEPHERD TO HIS  
LOVE

Come live with me and be my love,  
And we will all the pleasures prove,  
That valleys, groves, hills, and fields,  
Woods, or steepy mountains yields. 4

And we will sit upon the rocks,  
Seeing the shepherds feed their flocks,  
By shallow rivers, to whose falls  
Melodious birds sings madrigals 8

And I will make thee beds of roses,  
And a thousand fragrant posies,  
A cap of flowers and a kirtle  
Embroider'd all with leaves of myrtle: 12

A gown made of the finest wool,  
Which from our pretty lambs we pull;  
Fair lined slippers for the cold,  
With buckles of the purest gold; 16

A belt of straw and ivy buds,  
With coral clasps and amber studs;  
And if these pleasures may thee move,  
Come live with me and be my love. 20

The shepherd swains shall dance and sing  
For thy delights each May morning;

THE NYMPH'S REPLY TO THE  
SHEPHERD

If all the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move,  
To live with thee and be thy love. 4

Time drives the flocks from field to fold,  
When rivers rage, and rocks grow cold;  
And Philomel becometh dumb;  
The rest complains of cares to come. 8

The flowers do fade, and wanton fields  
To wayward Winter reckoning yields;  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall. 12

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies,  
Soon break, soon wither, soon forgotten,  
In folly ripe, in reason rotten. 16

Thy belt of straw and ivy buds,  
Thy coral clasps and amber studs,  
All these in me no means can move,  
To come to thee and be thy love. 20

But could youth last, and love still breed,  
Had joys no date, nor age no need,  
Then these delights my mind might move,  
To live with thee and be thy love. 24  
— IGNOTO

## THE END OF THE RENAISSANCE

THOMAS DEKKER (1570?-1641)

FROM THE SHOEMAKER'S HOLIDAY

### THE SECOND THREE MEN'S SONG

Cold's the wind, and wet's the rain,  
Saint Hugh be our good speed!  
Ill is the weather that bringeth no gain,  
Nor helps good hearts in need. 4

Trowl the bowl, the jolly nut-brown bowl,  
And here, kind mate, to thee  
Let's sing a dirge for Saint Hugh's soul,  
And down it merrily 8

Down a down! hey down a down!  
Hey derry derry, down a down!  
Ho, well done; to me let come!  
Ring, compass, gentle joy. 12

Trowl the bowl, the nut-brown bowl,  
And here, kind mate, to thee: etc

*(Repeat as often as there be men to drink; and  
at last when all have drunk, this verse:)*

Cold's the wind, and wet's the rain,  
Saint Hugh be our good speed! 16  
Ill is the weather that bringeth no gain,  
Nor helps good hearts in need.

FROM OLD FORTUNATUS

### SONG

Virtue smiles cry holiday,  
Dimples on her cheeks do dwell,  
Virtue frowns, cry welladay,  
Her love is heaven, her hate is hell,  
Since heaven and hell obey her power, 5  
Tremble when her eyes do lower.  
Since heaven and hell her power obey,  
Where she smiles, cry holiday.  
Holiday with joy we cry,  
And bend, and bend, and merrily 10  
Sing hymns to Virtue's deity:  
Sing hymns to Virtue's deity.

FROM PATIENT GRISSILL

### CONTENT

Art thou poor, yet hast thou golden slumbers?  
O sweet content!  
Art thou rich, yet is thy mind perplexed?  
O punishment! 4  
Dost laugh to see how fools are vexed  
To add to golden numbers golden numbers?  
O sweet content, O sweet, O sweet content!

Work apace! apace! apace! apace!  
Honest labour bears a lovely face.  
Then hey money, money; hey money, money!

Canst drink the waters of the crisped spring?  
O sweet content! 12  
Swim'st thou in wealth, yet sink'st in thine  
own tears?  
O punishment!  
Then he that patiently want's burden bears 15  
No burden bears, but is a king, a king.  
O sweet content, O sweet, O sweet content!

Work apace, apace, etc.

THE GULL'S HORNBOOK

### CHAPTER VI

HOW A GALLANT SHOULD BEHAVE HIMSELF IN  
A PLAY-HOUSE

The theatre is your poets' royal exchange,  
upon which their muses (that are now turned  
to merchants) meeting, barter away that light  
commodity of words for a lighter ware than  
words, plaudities,<sup>2</sup> and the breath of the great  
beast;<sup>3</sup> which (like the threatenings of two  
cowards) vanish all into air. Players and  
their factors,<sup>4</sup> who put away the stuff, and  
make the best of it they possibly can (as in-  
deed 'tis their parts so to do), your gallant,  
your courtier, and your captain, had wont to

<sup>1</sup> trouble themselves to heap up gold <sup>2</sup> applause  
<sup>3</sup> the public <sup>4</sup> adherents

be the soundest paymasters; and I think are still the surest chapmen;<sup>1</sup> and these, by means that their heads are well stocked, deal upon this comical freight by the gross: when your groundling,<sup>2</sup> and gallery-commoner<sup>3</sup> buys his sport by the penny, and, like a haggler,<sup>4</sup> is glad to utter<sup>5</sup> it again by retailing.

Since then the place is so free in entertainment, allowing a stool as well to the farmer's son as to your tempter<sup>6</sup> that your stinkard has the selfsame liberty to be there in his tobacco fumes, which your sweet courtier hath: and that your carman and tinker claim as strong a voice in their suffrage, and sit to give judgment on the play's life and death, as well as the proudest momus<sup>7</sup> among the tribes of critic: it is fit that he, whom the most tailors' bills do make room for, when he comes, should not be basely (like a viol) cased up in a corner.

Whether therefore the gatherers<sup>8</sup> of the public or private playhouse stand to receive the afternoon's rent, let our gallant (having paid it) presently advance himself up to the throne of the stage. I mean not into the lord's room (which is now but the stage's suburbs): no, those boxes, by the iniquity of custom, conspiracy of waiting women and gentlemen ushers, that there sweat together, and the covetousness of sharers,<sup>9</sup> are contemptibly thrust into the rear, and much new satin is there damned, by being smothered to death in darkness. But on the very rushes where the comedy is to dance, yea, and under the state<sup>10</sup> of Cambises himself must our feathered estridge,<sup>11</sup> like a piece of ordnance, be planted, valiantly (because impudently) beating down the mews and hisses of the opposed rascality.

For do but cast up a reckoning, what large comings-in are pursed up by sitting on the stage. First a conspicuous eminence is got; by which means, the best and most essential parts of a gallant (good clothes, a proportionable leg, white hand, the Persian lock, and a tolerable beard) are perfectly revealed.

By sitting on the stage, you have a signed patent to engross the whole commodity of censure; may lawfully presume to be a girder; and stand at the helm to steer the passage of scenes; yet no man shall once offer to hinder

you from obtaining the title of an insolent, overweening coxcomb.

By sitting on the stage, you may (without travelling for it) at the very next door ask whose play it is: and, by that quest of inquiry, the law warrants you to avoid much mistaking: if you know not the author, you may rail against him: and peradventure so behave yourself, that you may enforce the author to know you.

By sitting on the stage, if you be a knight, you may happily<sup>1</sup> get you a mistress: if a mere Fleet-street gentleman, a wife: but assure yourself, by continual residence, you are the first and principal man in election to begin the number of *We Three*.<sup>2</sup>

By spreading your body on the stage, and by being a justice in examining of plays, you shall put yourself into such true scenical authority, that some poet shall not dare to present his muse rudely upon your eyes, without having first unmasked her, rifled her, and discovered all her bare and most mystical parts before you at a tavern, when you most knightly shall, for his pains, pay for both their suppers.

By sitting on the stage, you may (with small cost) purchase the dear acquaintance of the boys: have a good stool for sixpence:<sup>3</sup> at any time know what particular part any of the infants<sup>4</sup> present: get your match lighted, examine the play-suits' lace,<sup>5</sup> and perhaps win wagers upon laying 'tis copper, etc. And to conclude, whether you be a fool or a justice of peace, a cuckold, or a captain, a lord-mayor's son, or a dawcock,<sup>6</sup> a knave, or an under-sheriff; of what stamp soever you be, current, or counterfeit, the stage, like time, will bring you to most perfect light and lay you open: neither are you to be hunted from thence, though the scarecrows in the yard<sup>7</sup> hoot at you, hiss at you, spit at you, yea, throw dirt even in your teeth: 'tis most gentlemanlike patience to endure all this, and to laugh at the silly animals: but if the rabble, with a full throat, cry, "Away with the fool," you were worse than a madman to tarry by it: for the gentleman and the fool should never sit on the stage together.

<sup>1</sup> buyers <sup>2</sup> occupants of cheap places <sup>3</sup> huckster  
<sup>4</sup> sell <sup>5</sup> a resident of one of the inns of court <sup>6</sup> a  
carping critic <sup>7</sup> doorkeepers <sup>8</sup> shareholders in the  
theatre <sup>9</sup> canopy <sup>10</sup> ostrich

<sup>1</sup> haply, by chance <sup>2</sup> A jest that still survives,  
— a picture of two fools or asses, with this in-  
scription. <sup>3</sup> the usual price <sup>4</sup> boy players <sup>5</sup> braided,  
usually of gold or silver <sup>6</sup> simpleton <sup>7</sup> the pit of  
the theatre, where there were no seats

Marry, let this observation go hand in hand with the rest: or rather, like a country serving-man, some five yards before them. Present not yourself on the stage (especially at a new play) until the quaking prologue hath (by rubbing) got colour into his cheeks, and is ready to give the trumpets<sup>1</sup> their cue, that he's upon point to enter: for then it is time, as though you were one of the properties, or that you dropped out of the hangings, to creep from behind the arras,<sup>2</sup> with your tripes or three-footed stool in one hand, and a teston<sup>3</sup> mounted between a forefinger and a thumb in the other: for if you should bestow your person upon the vulgar, when the belly of the house is but half full, your apparel is quite eaten up, the fashion lost, and the proportion of your body in more danger to be devoured than if it were served up in the counter<sup>4</sup> amongst the poultry: avoid that as you would the bastome.<sup>5</sup> It shall crown you with rich commendation to laugh aloud in the midst of the most serious and saddest scene of the terriblest tragedy: and to let that clapper (your tongue) be tossed so high, that all the house may ring of it: your lords use it; your knights are apes to the lords, and do so too: your in-a-court-man<sup>6</sup> is zany<sup>7</sup> to the knights, and (marry very scurvily) comes likewise limping after it: be thou a beagle to them all, and never lin<sup>8</sup> snuffing, till you have scented them: for by talking and laughing (like a ploughman in a morris<sup>9</sup>) you heap Pelion upon Ossa, glory upon glory: as first, all the eyes in the galleries will leave walking after the players, and only follow you: the simplest dolt in the house snatches up your name, and when he meets you in the streets, or that you fall into his hands in the middle of a watch, his word shall be taken for you: he'll cry "He's such a gallant," and you pass. Secondly, you publish your temperance to the world, in that you seem not to resort thither to taste vain pleasures with a hungry appetite: but only as a gentleman to spend a foolish hour or two, because you can do nothing else: thirdly, you mightily discredit the audience, and disgrace the author: marry, you take up (though it be at the worst hand) a strong opinion of your own judgment, and enforce the poet

to take pity of your weakness, and, by some dedicated sonnet, to bring you into a better paradise, only to stop your mouth.

If you can (either for love or money), provide yourself a lodging by the water side. for, above the convenience it brings to shun shoulder-clapping,<sup>1</sup> and to ship away your cockatrice<sup>2</sup> betimes in the morning, it adds a kind of state unto you, to be carried from thence to the stairs of your play-house: hate a sculler (remember that) worse than to be acquainted with one o' th' scullery. No, your oars are your only sea-crabs, board them, and take heed you never go twice together with one pair: often shifting is a great credit to gentlemen; and that dividing of your fare will make the poor watersnakes be ready to pull you in pieces to enjoy your custom: no matter whether upon landing, you have money or no: you may swim in twenty of their boats over the river upon ticket:<sup>3</sup> marry, when silver comes in, remember to pay treble their fare, and it will make your flounder-catchers to send more thanks after you, when you do not draw, than when you do; for they know, it will be their own another day.

Before the play begins, fall to cards: you may win or lose (as fencers do in a prize) and beat one another by confederacy, yet share the money when you meet at supper: notwithstanding, to gull the ragamuffins that stand aloof gaping at you, throw the cards (having first torn four or five of them) round about the stage, just upon the third sound,<sup>4</sup> as though you had lost: it skills not<sup>5</sup> if the four knaves lie on their backs, and outface the audience; there's none such fools as dare take exceptions at them, because, ere the play go off, better knaves than they will fall into the company.

Now, sir, if the writer be a fellow that hath either epigrammed you, or hath had a flirt at your mistress, or hath brought either your feather, or your red beard, or your little legs, etc., on the stage, you shall disgrace him worse than by tossing him in a blanket, or giving him the bastinado in a tavern, if, in the middle of his play (be it pastoral or comedy, moral or tragedy), you rise with a screwed and discontented face from your stool to be gone; no matter whether the scenes be good or no:

<sup>1</sup> trumpeters (who announced the beginning of the play) <sup>2</sup> cloth hung against the wall of the stage <sup>3</sup> sixpence <sup>4</sup> a prison for debtors <sup>5</sup> cudgel <sup>6</sup> lawyer <sup>7</sup> ape <sup>8</sup> cease <sup>9</sup> a morris dance

<sup>1</sup> by a constable <sup>2</sup> prostitute <sup>3</sup> "on tick"  
<sup>4</sup> i.e. for the play to begin <sup>5</sup> it doesn't matter

the better they are the worse do you distaste them: and, being on your feet, sneak not away like a coward, but salute all your gentle acquaintance, that are spread either on the rushes, or on stools about you, and draw what troop you can from the stage after you: the mimics<sup>1</sup> are beholden to you, for allowing them elbow room: their poet cries, perhaps, "a pox go with you," but care not for that, there's no music without frets.

Marry, if either the company, or indisposition of the weather bind you to sit it out, my counsel is then that you turn plain ape, take up a rush, and tickle the earnest ears of your fellow gallants, to make other fools fall a-laughing: mew at passionate speeches, blare at merry, find fault with the music, whew at the children's action, whistle at the songs: and above all, curse the sharers, that whereas the same day you had bestowed forty shillings on an embroidered felt and feather (Scotch-fashion) for your mistress in the court, or your punk<sup>2</sup> in the city, within two hours after, you encounter with the very same block<sup>3</sup> on the stage, when the haberdasher swore to you the impression was extant but that morning.

To conclude, hoard up the finest play-scrap you can get, upon which your lean wit may most savourily feed, for want of other stuff, when the Arcadian and Euphuised gentlewomen have their tongues sharpened to set upon you: that quality (next to your shuttlecock) is the only furniture to a courtier that's but a new beginner, and is but in his A B C of compliment. The next places that are filled, after the playhouses be emptied, are (or ought to be) taverns: into a tavern then let us next march, where the brains of one hog'shead must be beaten out to make up another

## BEN JONSON (1573?-1637)

### SONG TO CELIA

Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine.  
The thirst that from the soul doth rise  
Doth ask a drink divine;  
But might I of Jove's nectar sup,  
I would not change for thine.

<sup>1</sup> players    <sup>2</sup> prostitute    <sup>3</sup> style of hat

I sent thee late a rosy wreath,  
Not so much honouring thee    10  
As giving it a hope, that there  
It could not wither'd be.  
But thou thereon didst only breathe,  
And sent'st it back to me;  
Since when it grows, and smells, I swear,  
Not of itself, but thee.

### THE TRIUMPH OF CHARIS

See the chariot at hand here of Love,  
Wherein my Lady rideth!  
Each that draws is a swan or a dove,  
And well the car Love guideth.  
As she goes, all hearts do duty  
Unto her beauty;  
And enamour'd, do wish, so they might  
But enjoy such a sight,  
That they still were to run by her side,  
Through swords, through seas, whither she  
would ride.    10

Do but look on her eyes, they do light  
All that Love's world compriseth!  
Do but look on her hair, it is bright  
As Love's star when it riseth!  
Do but mark, her forehead's smother  
Than words that soothe her;  
And from her arched brows, such a grace  
Sheds itself through the face  
As alone there triumphs to the life  
All the gain, all the good, of the elements'  
strife.    20

Have you seen but a bright lily grow,  
Before rude hands have touched it?  
Have you marked but the fall of the snow,  
Before the soil hath smutched it?  
Have you felt the wool of the beaver?  
Or swan's down ever?  
Or have smelt o' the bud of the briar?  
Or the nard in the fire?  
Or have tasted the bag of the bee?  
Oh so white! Oh so soft! Oh so sweet is  
she!    30

### TO THE MEMORY OF MY BELOVED, MASTER WILLIAM SHAKESPEARE

To draw no envy, Shakespeare, on thy name  
Am I thus ample to thy book and fame;  
While I confess thy writings to be such  
As neither man, nor muse, can praise too much.

'Tis true, and all men's suffrage.<sup>1</sup> But these  
ways

Were not the paths I meant unto thy praise;  
For silliest ignorance on these may light,  
Which, when it sounds at best, but echoes  
right;

Or blind affection, which doth ne'er advance  
The truth, but gropes, and urgeth all by  
chance, 10

Or crafty malice might pretend this praise,  
And think to ruin, where it seemed to raise.  
These are, as<sup>2</sup> some infamous bawd or whore  
Should praise a matron. What could hurt her  
more?

But thou art proof against them, and, indeed,  
Above the ill fortune of them, or the need.

I therefore will begin. Soul of the age!

The applause, delight, the wonder of our  
stage!

My Shakespeare, rise! I will not lodge thee  
by

Chaucer, or Spenser, or bid Beaumont lie 20  
A little further, to make thee a room:

Thou art a monument without a tomb,  
And art alive still<sup>3</sup> while thy book doth live  
And we have wits to read and praise to give.  
That I not mix thee so, my brain excuses,  
I mean with great, but disproportioned  
Muses;<sup>4</sup>

For if I thought my judgment were of years,  
I should commit thee surely with thy peers,  
And tell how far thou didst our Lily outshine,  
Or sporting Kyd, or Marlowe's mighty line 30  
And though thou hadst small Latin and less  
Greek,

From thence to honour thee, I would not seek  
For names; but call forth thundering Æschy-  
lus,

Euripides, and Sophocles to us;  
Pacuvius, Accius, him of Cordova dead,<sup>5</sup>  
To life again, to hear thy buskin<sup>6</sup> tread,  
And shake a stage, or, when thy socks<sup>7</sup> were  
on,

Leave thee alone for the comparison  
Of all that insolent Greece or haughty Rome  
Sent forth, or since did from their ashes come.  
Triumph, my Britain, thou hast one to show  
To whom all scenes of Europe homage owe 42  
He was not of an age, but for all time!  
And all the Muses still were in their prime,

<sup>1</sup> vote, opinion <sup>2</sup> as if <sup>3</sup> forever <sup>4</sup> i.e. poets  
not equal to thee <sup>5</sup> Pacuvius, Accius, and Seneca,  
the most famous Latin tragedians <sup>6</sup> the high shoe  
of tragedy <sup>7</sup> the low shoe of comedy

When, like Apollo, he came forth to warm  
Our ears, or like a Mercury to charm!  
Nature herself was proud of his designs  
And joyed to wear the dressing of his lines!  
Which were so richly spun, and woven so fit,  
As, since, she will vouchsafe no other wit. 50  
The merry Greek, tart Aristophanes,  
Neat Terence, witty Plautus, now not please;  
But antiquated and deserted lie,  
As<sup>1</sup> they were not of Nature's family.

Yet must I not give Nature all; thy art,  
My gentle Shakespeare, must enjoy a part.  
For though the poet's matter nature be,  
His art doth give the fashion; and, that he  
Who casts<sup>2</sup> to write a living line, must sweat,  
(Such as thine are) and strike the second heat  
Upon the Muses' anvil; turn the same 61  
(And himself with it) that he thinks to frame,  
Or, for<sup>3</sup> the laurel, he may gain a scorn;  
For a good poet's made, as well as born.  
And such wert thou! Look how the father's  
face

Lives in his issue, even so the race  
Of Shakespeare's mind and manners brightly  
shines

In his well turnèd, and true filèd lines;  
In each of which he seems to shake a lance,  
As brandished at the eyes of ignorance 71  
Sweet Swan of Avon! what a sight it were  
To see thee in our waters yet appear,  
And make those flights upon the banks of  
Thames,

That so did take Eliza, and our James!  
But stay, I see thee in the hemisphere  
Advanced, and made a constellation there!  
Shine forth, thou Star of poets, and with rage  
Or influence, chide or cheer the drooping stage,  
Which, since thy flight from hence, hath  
mourned like night, 79  
And despaired day, but for thy volume's light

#### FROM A PINDARIC ODE

*To the immortal memory and friendship of that  
noble pair, Sir Lucius Cary and Sir H. Morison.*

#### III

##### *The Strophe, or Turn*

It is not growing like a tree  
In bulk, doth make men better be;  
Or standing long an oak, three hundred year,  
To fall a log at last, dry, bald, and sear:

<sup>1</sup> as if <sup>2</sup> attempts <sup>3</sup> instead of

A lily of a day,  
Is fairer far, in May;  
Although it fall and die that night,  
It was the plant and flower of light.  
In small proportions we just beauties see;  
And in short measures life may perfect be.

70

AN EPITAPH ON SALATHIEL PAVY<sup>1</sup>

Weep with me, all you that read  
This little story:  
And know, for whom a tear you shed  
Death's self is sorry.  
'Twas a child that so did thrive  
In grace and feature,  
As heaven and nature seem'd to strive  
Which owned the creature.  
Years he numbered scarce thirteen  
When fates turned cruel, 10  
Yet three filled zodiacs<sup>2</sup> had he been  
The stage's jewel;  
And did act, what now we moan,  
Old men so duly,  
As, sooth, the Parcae<sup>3</sup> thought him one,  
He played so truly.  
So, by error, to his fate  
They all consented;  
But viewing him since, alas, too late!  
They have repented; 20  
And have sought, to give new birth,  
In baths to steep him;  
But being so much too good for earth,  
Heaven vows to keep him.

EPITAPH ON ELIZABETH, L. H.<sup>4</sup>

Would'st thou hear what man can say  
In a little? Reader, stay.

Underneath this stone doth lie  
As much beauty as could die:  
Which in life did harbour give  
To more virtue than doth live.

If at all she had a fault,  
Leave it buried in this vault.  
One name was Elizabeth,  
The other, let it sleep with death! 10  
Fitter, where it died, to tell,  
Than that it lived at all. Farewell!

<sup>1</sup> the most famous child actor of his time<sup>2</sup> years <sup>3</sup> the Fates <sup>4</sup> Lady Herbert

## JOHN DONNE (1573-1631)

## THE INDIFFERENT

I can love both fair and brown;  
Her whom abundance melts, and her whom  
want betrays;  
Her who loves loneliness best, and her who  
masks and plays;  
Her whom the country form'd, and whom the  
town;  
Her who believes, and her who tries;  
Her who still weeps with spongy eyes,  
And her who is dry cork and never cries.  
I can love her, and her, and you, and you;  
I can love any, so she be not true. 9

Will no other vice content you?  
Will it not serve your turn to do as did your  
mothers?  
Or have you all old vices spent and now would  
find out others?  
Or doth a fear that men are true torment you?  
O we are not, be not you so;  
Let me — and do you — twenty know;  
Rob me, but bind me not, and let me go.  
Must I, who came to travel thorough you, 17  
Grow your fix'd subject, because you are true?

Venus heard me sigh this song;  
And by love's sweetest part, variety, she  
swore,  
She heard not this till now; it should be so no  
more.

She went, examined, and return'd ere long,  
And said, "Alas! some two or three  
Poor heretics in love there be,  
Which think to stablish dangerous constancy.  
But I have told them, 'Since you will be true,  
You shall be true to them who're false to  
you.'" 27,

## LOVE'S DEITY

I long to talk with some old lover's ghost  
Who died before the god of love was born.  
I cannot think that he who then loved most  
Sunk so low as to love one which did scorn.  
But since this god produced a destiny,  
And that vice-nature,<sup>1</sup> custom, lets it be,  
I must love her that loves not me. 7

<sup>1</sup> Nature's substitute



Sure, they which made him<sup>1</sup> god, meant not so much,

Nor he in his young godhead practiced it.  
But when an even flame two hearts did touch,  
His office was indulgently to fit  
Actives to passives. Correspondency  
Only his subject was, it cannot be  
Love till I love her who loves me. 14

But every modern god will not extend  
His vast prerogative as far as Jove  
To rage, to lust, to write to, to commend,  
All is the purlieu of the god of love.  
O! were we waken'd by this tyranny  
To ungod this child<sup>1</sup> again, it could not be  
I should love her who loves not me. 21

Rebel and atheist too, why murmur I,  
As though I felt the worst that love could do?

Love may make me leave loving, or might try  
A deeper plague, to make her love me too,  
Which, since she loves before, I'm loth to see.  
Falsehood is worse than hate; and that must be,  
If she whom I love, should love me. 28

### THE FUNERAL

Whoever comes to shroud me, do not harm  
Nor question much  
That subtle wreath of hair about mine arm;  
The mystery, the sign you must not touch,  
For 'tis my outward soul,  
Viceroy to that which, unto heav'n being gone,  
Will leave this to control  
And keep these limbs, her provinces, from dissolution. 8

For if the sinewy thread<sup>2</sup> my brain lets fall  
Through every part  
Can tie those parts, and make me one of all;  
Those hairs, which upward grew, and strength  
and art  
Have from a better brain,  
Can better do't: except she meant that I  
By this should know my pain,  
As prisoners then are manacled, when they're  
condemn'd to die. 16

Whate'er she meant by't, bury it with me,  
For since I am

Love's martyr, it might breed idolatry  
If into other hands these reliques came.

As 'twas humility  
T'afford to it all that a soul can do,  
So 'tis some bravery  
That, since you<sup>1</sup> would have none of me, I  
bury some of you 24

### FORGET

If poisonous minerals, and if that tree  
Whose fruit threw death on else immortal us,  
If lecherous goats, if serpents envious  
Cannot be damn'd, alas! why should I be?  
Why should intent or reason, born in me,  
Make sins, else equal, in me more heinous?  
And, mercy being easy and glorious  
To God, in His stern wrath why threatens He?  
But who am I, that dare dispute with Thee?  
O God, O! of Thine only worthy blood 10  
And my tears make a heavenly Lethean flood,  
And drown in it my sin's black memory.  
That Thou remember them, some claim as  
debt;  
I think it mercy if Thou wilt forget.

### DEATH

Death, be not proud, though some have call'd  
thee  
Mighty and dreadful, for thou art not so;  
For those whom thou think'st thou dost overthrow  
Die not, poor Death; nor yet canst thou kill  
me.  
From Rest and Sleep, which but thy picture  
be,  
Much pleasure; then from thee much more  
must flow,  
And soonest our best men with thee do go —  
Rest of their bones and souls' delivery! 8  
Thou'rt slave to Fate, Chance, kings, and  
desperate men,  
And dost with poison, war, and sickness dwell;  
And poppy or charms can make us sleep as  
well  
And better than thy stroke. Why swell'st  
thou then?  
One short sleep past, we wake eternally,  
And Death shall be no more: Death, thou  
shalt die!

<sup>1</sup> the god of love    <sup>2</sup> the spinal cord and nerves

<sup>1</sup> the she of ll. 14, 17

## JOHN FLETCHER (1579-1625)

## SWEETEST MELANCHOLY

Hence, all you vain delights,  
As short as are the nights

Wherein you spend your folly !  
There's nought in this life sweet,  
If man were wise to see't, 5  
But only melancholy ;  
O sweetest melancholy !

Welcome, folded arms and fixèd eyes,  
A sigh that piercing mortifies,  
A look that's fastened to the ground, 10  
A tongue chained up without a sound !  
Fountain heads and pathless groves,  
Places which pale passion loves !  
Moonlight walks, when all the fowls  
Are warmly housed save bats and owls ! 15

A midnight bell, a parting groan,  
These are the sounds we feed upon  
Then stretch our bones in a still gloomy valley ;  
Nothing's so dainty sweet as lovely melan-  
choly.

## INVOCATION TO SLEEP

Care-charming Sleep, thou easer of all woes,  
Brother to Death, sweetly thyself dispose  
On this afflicted prince ; fall like a cloud  
In gentle showers ; give nothing that is loud  
Or painful to his slumbers ; — easy, sweet, 5  
And as a purling stream, thou son of Night,  
Pass by his troubled senses ; sing his pain  
Like hollow murmuring wind or silver rain ;  
Into this prince gently, oh, gently slide,  
And kiss him into slumbers like a bride ! 10

## SONG TO BACCHUS

God Lyæus,<sup>1</sup> ever young,  
Ever honoured, ever sung ;  
Stained with blood of lusty grapes,  
In a thousand lusty shapes,  
Dance upon the mazer's brim, 5  
In the crimson liquor swim ;  
From thy plenteous hand divine  
Let a river run with wine ;  
God of youth, let this day here  
Enter neither care nor fear ! 10

<sup>1</sup> the god of relaxation

## BEAUTY CLEAR AND FAIR

Beauty clear and fair,  
Where the air  
Rather like a perfume dwells ;  
Where the violet and the rose  
Their blue veins and blush disclose,  
And come to honour nothing else. 6

Where to live near,  
And planted there,  
Is to live, and still live new ;  
Where to gain a favour is  
More than light, perpetual bliss, —  
Make me live by serving you. 12

Dear, again back recall  
To this light  
A stranger to himself and all ;  
Both the wonder and the story  
Shall be yours, and eke the glory :  
I am your servant, and your thrall. 18

## WEEP NO MORE

Weep no more, nor sigh, nor groan,  
Sorrow calls no time that's gone ;  
Violets plucked the sweetest rain  
Makes not fresh nor grow again ;  
Trim thy locks, look cheerfully ;  
Fate's hid ends eyes cannot see ;  
Joys as wingèd dreams fly fast,  
Why should sadness longer last ? 8

Grief is but a wound to woe ;  
Gentlest fair, mourn, mourn no mo.<sup>1</sup>

## DIRGE

Lay a garland on my hearse  
Of the dismal yew ;  
Maidens, willow branches bear ;  
Say, I died true. 4

My love was false, but I was firm  
From my hour of birth.  
Upon my buried body lie  
Lightly, gentle earth ! 8

<sup>1</sup> more

## FRANCIS BEAUMONT

(1584-1616)

MASTER FRANCIS BEAUMONT'S  
LETTER TO BEN JONSON

The sun (which doth the greatest comfort  
bring  
To absent friends, because the selfsame thing  
They know they see, however absent) is  
Here our best haymaker! Forgive me this;  
It is our country's style! In this warm shine  
I lie and dream of your full Mermaid Wine! 6

\* \* \* \* \*

Methinks the little wit I had is lost 40  
Since I saw you! For wit is like a rest<sup>1</sup>  
Held<sup>2</sup> up at tennis, which men do the best  
With the best gamesters. What things have  
we seen

Done at the Mermaid! heard words that have  
been

So nimble and so full of subtle flame,  
As if that every one from whence they came  
Had meant to put his whole wit in a jest  
And had resolved to live a fool the rest  
Of his dull life! Then, when there hath been  
thrown

Wit able enough to justify the town 50  
For three days past! Wit, that might war-  
rant be

For the whole city to talk foolishly  
Till that were cancelled! And, when we were  
gone,

We left an air behind us, which alone  
Was able to make the two next companies  
Right witty! though but downright fools,  
more wise!

When I remember this, and see that now  
The country gentlemen begin to allow  
My wit for dry bobs;<sup>3</sup> then I needs must cry,  
"I see my days of ballading grow nigh!" 60

I can already riddle; and can sing  
Catches, sell bargains; and I fear shall bring  
Myself to speak the hardest words I find  
Over as oft as any, with one wind,  
That takes no medicines! But one thought  
of thee

Makes me remember all these things to be  
The wit of our young men, fellows that show  
No part of good, yet utter all they know!  
Who, like trees of the guard, have growing  
souls.

<sup>1</sup> rally    <sup>2</sup> kept    <sup>3</sup> smart quips or hits

Only strong Destiny, which all controls, 70  
I hope hath left a better fate in store  
For me, thy friend, than to live ever poor,  
Banished unto this home! Fate, once again,  
Bring me to thee, who canst make smooth and  
plain

The way of knowledge for me; and then I,  
Who have no good but in thy company,  
Protest it will my greatest comfort be  
To acknowledge all I have to flow from thee!

Ben, when these scenes are perfect, we'll  
taste wine!  
I'll drink thy Muse's health! thou shalt quaff  
mine! 80

## WILLIAM DRUMMOND

(1585-1649)

## SONNET

A passing glance, a lightning 'long the skies,  
That, ush'ring thunder, dies straight to our  
sight,

A spark, of contraries which doth arise,  
Then drowns in the huge depths of day and  
night:

Is this small Small call'd life, held in such price  
Of blinded wights, who nothing judge aright.  
Of Parthian shaft so swift is not the flight  
As life, that wastes itself, and living dies.  
O! what is human greatness, valour, wit?  
What fading beauty, riches, honour, praise? 10  
To what doth serve in golden thrones to sit,  
Thrall earth's vast round, triumphal arches  
raise?

All is a dream, learn in this prince's fall,  
In whom, save death, nought mortal was at  
all.

## MADRIGAL J

This life, which seems so fair,  
Is like a bubble blown up in the air  
By sporting children's breath,  
Who chase it everywhere,  
And strive who can most motion it bequeath;  
And though it sometime seem of its own might,  
Like to an eye of gold, to be fix'd there, 7  
And firm to hover in that empty height,  
That only is because it is so light

But in that pomp it doth not long appear; 10  
For even when most admir'd, it in a  
thought,  
As swell'd from nothing, doth dissolve in  
nought.

JOHN FORD (fl. 1639)

GEORGE WITHER (1588-1667)

SONG

FROM THE BROKEN HEART

Can you paint a thought<sup>2</sup> or number  
Every fancy in a slumber<sup>2</sup>  
Can you count soft minutes roving  
From a dial's point by moving?  
Can you grasp a sigh<sup>2</sup> or, lastly, 5  
Rob a virgin's honour chastely?  
No, O, no! yet you may  
Sooner do both that and this,  
This and that, and never miss,  
Than by any praise display 10  
Beauty's beauty; such a glory,  
As beyond all fate, all story,  
All arms, all arts,  
All loves, all hearts,  
Greater than those or they, 15  
Do, shall, and must obey.

DIRGE

FROM THE BROKEN HEART

CHOR. Glories, pleasures, pomps, de-  
lights, and ease,  
Can but please  
The outward senses, when the  
mind  
Is or untroubled or by peace  
refined.  
1ST VOICE. Crowns may flourish and decay, 5  
Beauties shine, but fade away.  
2ND VOICE. Youth may revel, yet it must  
Lie down in a bed of dust.  
3RD VOICE. Earthly honours flow and waste,  
Time alone doth change and  
last. 10  
CHOR. Sorrows mingled with contents  
prepare  
Rest for care;  
Love only reigns in death;  
though art  
Can find no comfort for a broken  
heart.

FROM FAIR VIRTUE, THE MISTRESS OF  
PHILARETE<sup>1</sup>

SONNET IV

Shall I, wasting in despair,  
Die, because a woman's fair?  
Or make pale my cheeks with care,  
'Cause another's rosy are?  
Be she fairer than the day,  
Or the flowery meads in May!  
If she be not so to me,  
What care I how fair she be? 8  
  
Should my heart be grieved or pined,  
'Cause I see a woman kind?  
Or a well disposed nature  
Join'd with a lovely feature?  
Be she meeker, kinder than  
Turtle dove, or pelican!  
If she be not so to me,  
What care I how kind she be? 16

Shall a woman's virtues move  
Me to perish for her love?  
Or her well deserving known,  
Make me quite forget mine own?  
Be she with that goodness blest  
Which may gain her, name of best!  
If she be not such to me,  
What care I how good she be? 24

'Cause her fortune seems too high,  
Shall I play the fool, and die?  
Those that bear a noble mind,  
Where they want of riches find,  
Think "What, with them, they would do  
That, without them, dare to woo!"  
And unless that mind I see,  
What care I though great she be? 32

Great, or good, or kind, or fair,  
I will ne'er the more despair!  
If she love me (this believe!)  
I will die, ere she shall grieve!  
If she slight me, when I woo,  
I can scorn, and let her go!  
For if she be not for me,  
What care I for whom she be? 40

<sup>1</sup> Philareté means lover of virtue

THOMAS HEYWOOD (D. 1630?)

GO, PRETTY BIRDS!

Ye little birds, that sit and sing  
Amidst the shady valleys,  
And see how Phillis sweetly walks  
Within her garden alleys,  
Go, pretty birds, about her bower!  
Sing, pretty birds, she may not lower!  
Ah me! methinks, I see her frown!  
Ye pretty wantons, warble!

Go, tell her, through your chirping bills,  
As you by me are bidden,  
To her is only known my love;  
Which from the world is hidden.  
Go, pretty birds, and tell her so!  
See that your notes strain not too low!  
For still, methinks, I see her frown!  
Ye pretty wantons, warble!

Go, tune your voices' harmony,  
And sing, I am her lover!  
Strain loud and sweet, that every note  
With sweet content may move her!  
And she that hath the sweetest voice,  
Tell her, I will not change my choice!  
Yet still, methinks, I see her frown!  
Ye pretty wantons, warble!

O, fly! Make haste! See, see, she falls  
Into a pretty slumber!  
Sing round about her rosy bed,  
That, waking, she may wonder!  
Say to her, 'Tis her lover true,  
That sendeth love to you! to you!  
And when you hear her kind reply,  
Return with pleasant warblings!

WILLIAM BROWNE (1591-1643)

BRITANNIA'S PASTORALS

FROM BOOK II, SONG V

Now was the Lord and Lady of the May  
Meeting the May-pole at the break of day,  
And Cælia, as the fairest on the green,  
Not without some maids' envy chosen queen.  
Now was the time com'n, when our gentle

swain

Must in<sup>1</sup> his harvest or lose all again. 146  
Now must he pluck the rose lest other  
hands,

Or tempests, blemish what so fairly stands.  
And therefore, as they had before decreed,  
Our shepherd gets a boat, and with all speed,  
In night, that doth on lovers' actions smile,  
Arrived safe on Mona's fruitful isle<sup>2</sup> 152  
Between two rocks (immortal, without  
mother,)

That stand as if out-facing one another,  
There ran a creek up, intricate and blind, 155  
As if the waters hid them from the wind,  
Which never wash'd but at a higher tide  
The frizzled coats which do the mountains  
hide;

Where never gale was longer known to stay 159  
Than from the smooth wave it had swept  
away  
The new divorced leaves, that from each  
side

Left the thick boughs to dance out with the  
tide

At further end the creek a stately wood  
Gave a kind shadow to the brackish flood  
Made up of trees, not less kenn'd by each  
skiff

Than that sky-scaling Peak of Teneriffe, 166  
Upon whose tops the hernshaw<sup>3</sup> bred her  
young,

And hoary moss upon their branches hung;  
Whose rugged rinds sufficient were to show,  
Without their height, what time they 'gan to  
grow;

And if dry eld by wrinkled skin appears, 171  
None could allot them less than Nestor's  
years

As under their command the thronged creek  
Ran lessen'd up. Here did the shepherd seek  
Where he his little boat might safely hide, 175  
Till it was fraught with what the world beside  
Could not outvalue; nor give equal weight  
Though in the time when Greece was at her  
height.

EPITAPH

May, be thou never graced with birds that  
sing,  
Nor Flora's pride!  
In thee all flowers and roses spring,  
Mine only died.

<sup>1</sup> bring in <sup>2</sup> the isle of Anglesey <sup>3</sup> heron

ON THE COUNTESS DOWAGER OF  
PEMBROKE

Underneath this sable herse  
Lies the subject of all verse:  
Sidney's sister, Pembroke's mother:  
Death, ere thou hast slain another  
Fair and learn'd and good as she,  
Time shall throw a dart at thee.

ROBERT HERRICK (1591-1674)

## CHERRY-RIPE

Cherry-ripe, ripe, ripe, I cry,  
Full and fair ones; come and buy;  
If so be you ask me where  
They do grow? I answer, there,  
Where my Julia's lips do smile;  
There's the land, or cherry-isle,  
Whose plantations fully show  
All the year where cherries grow.

## CORINNA'S GOING A-MAYING

Get up, get up for shame, the blooming morn  
Upon her wings presents the god unshorn.<sup>1</sup>  
See how Aurora throws her fair  
Fresh-quilted colours through the air:  
Get up, sweet slug-a-bed, and see  
The dew bespangling herb and tree.  
Each flower has wept and bow'd toward the  
east  
Above an hour since: yet you not dress'd;  
Nay! not so much as out of bed?  
When all the birds have matins said 10  
And sung their thankful hymns, 'tis sin,  
Nay, profanation, to keep in,  
Whereas a thousand virgins on this day  
Spring, sooner than the lark, to fetch in May.

Rise and put on your foliage, and be seen  
To come forth, like the spring-time, fresh and  
green,  
And sweet as Flora. Take no care  
For jewels for your gown or hair:  
Fear not; the leaves will strew  
Gems in abundance upon you: 20  
Besides, the childhood of the day has kept.  
Against you come, some orient pearls unwept;  
Come and receive them while the light  
Hangs on the dew-locks of the night:

<sup>1</sup> golden-haired Apollo, i.e. the sun.

And Titan on the eastern hill  
Retires himself, or else stands still  
Till you come forth. Wash, dress, be brief in  
praying:  
Few beads<sup>1</sup> are best when once we go a-Maying.

Come, my Corinna, come; and, coming,  
mark 29  
How each field turns a street, each street a  
park

Made green and trimm'd with trees; see  
how

Devotion gives each house a bough  
Or branch: each porch, each door ere this  
An ark, a tabernacle is,

Made up of white-thorn, neatly interwove;  
As if here were those cooler shades of love.

Can such delights be in the street  
And open fields and we not see't?  
Come, we'll abroad, and let's obey

The proclamation made for May: 40

And sin no more, as we have done, by staying;  
But, my Corinna, come, let's go a-Maying.

There's not a budding boy or girl this day  
But is got up, and gone to bring in May.

A deal of youth, ere this, is come  
Back, and with white-thorn laden home.  
Some have despatched their cakes and  
cream

Before that we have left<sup>2</sup> to dream:

And some have wept, and woo'd, and plighted  
troth,

And chose their priest, ere we can cast off  
sloth: 50

Many a green-gown has been given;

Many a kiss, both odd and even:

Many a glance too has been sent

From out the eye, love's firmament;

Many a jest told of the keys betraying  
This night, and locks pick'd, yet we're not  
a-Maying.

Come, let us go while we are in our prime;  
And take the harmless folly of the time.

We shall grow old apace, and die

Before we know our liberty. 60

Our life is short, and our days run

As fast away as does the sun;

And, as a vapour or a drop of rain,

Once lost, can ne'er be found again,

So when or you or I are made

A fable, song, or fleeting shade,

<sup>1</sup> prayers<sup>2</sup> ceased

All love, all liking, all delight  
 Lies drowned with us in endless night  
 Then while time serves, and we are but decay-  
     ing,  
 Come, my Corinna, come, let's go a-Maying 70

### TO THE VIRGINS, TO MAKE MUCH OF TIME

Gather ye rosebuds while ye may,  
 Old Time is still a-flying;  
 And this same flower that smiles to-day,  
     To-morrow will be dying 4

The glorious lamp of heaven, the sun,  
 The higher he's a-getting,  
 The sooner will his race be run,  
     And nearer he's to setting. 8

That age is best which is the first,  
 When youth and blood are warmer;  
 But being spent, the worse and worst  
     Times still succeed the former. 12

Then be not coy, but use your time,  
 And while ye may, go marry,  
 For, having lost but once your prime,  
     You may forever tarry. 16

### UPON JULIA'S CLOTHES

When-as in silks my Julia goes,  
 Then, then, methinks, how sweetly flows  
 The liquefaction of her clothes. 3

Next, when I cast mine eyes, and see  
 That brave vibration, each way free,  
 O, how that glittering taketh me! 6

### TO DAFFODILS

Fair Daffodils, we weep to see  
 You haste away so soon;  
 As yet the early rising sun  
     Has not attain'd his noon.  
     Stay, stay,  
     Until the hasting day  
     Has run  
     But to the even-song;  
 And, having prayed together, we  
     Will go with you along. 10

We have short time to stay, as you,  
 We have as short a spring,  
 As quick a growth to meet decay,  
 As you, or anything.

We die 15  
 As your hours do, and dry  
     Away.

Like to the summer's rain;  
 Or as the pearls of morning's dew,  
 Ne'er to be found again 20

### TO KEEP A TRUE LENT

Is this a fast, to keep  
     The larder lean,  
     And clean,  
 From fat of veals and sheep? 4

Is it to quit the dish  
     Of flesh, yet still  
     To fill  
 The platter high with fish? 8

Is it to fast an hour,  
     Or ragg'd to go,  
     Or show  
 A downcast look, and sour? 12

No; 'tis a fast, to dole  
     Thy sheaf of wheat  
     And meat  
 Unto the hungry soul. 16

It is to fast from strife,  
     From old debate,  
     And hate;  
 To circumcise thy life. 20

To show a heart grief-rent;  
     To starve thy sin,  
     Not bin;<sup>1</sup>  
 And that's to keep thy Lent. 24

### GEORGE HERBERT (1593-1633)

#### VIRTUE

5 Sweet day, so cool, so calm, so bright,  
     The bridal of the earth and sky!  
 The dew shall weep thy fall to-night;  
     For thou must die. 4

<sup>1</sup> larder for food

Sweet rose, whose hue, angry and brave,  
 Bids the rash gazer wipe his eye.  
 Thy root is ever in its grave,  
 And thou must die 8  
 Sweet spring, full of sweet days and roses,  
 A box where sweets compacted lie,  
 My music shows ye have your closes,  
 And all must die 12  
 Only a sweet and virtuous soul,  
 Like seasoned timber, never gives;  
 But though the whole world turn to coal,  
 Then chiefly lives. 16

### THE COLLAR

I struck the board, and cried, "No more;  
 I will abroad!  
 What! shall I ever sigh and pine?  
 My lines and life are free; free as the road,  
 Loose as the wind, as large as store.<sup>1</sup>  
 Shall I be still in suit?  
 Have I no harvest but a thorn  
 To let me blood, and not restore  
 What I have lost with cordial fruit?  
 Sure there was wine 10  
 Before my sighs did dry it; there was corn  
 Before my tears did drown it;  
 Is the year only lost to me?  
 Have I no bays to crown it,  
 No flowers, no garlands gay? all blasted,  
 All wasted?  
 Not so, my heart; but there is fruit,  
 And thou hast hands.  
 Recover all thy sigh-blown age  
 On double pleasures; leave thy cold dispute  
 Of what is fit and not; forsake thy cage, 21  
 Thy rope of sands  
 Which petty thoughts have made; and made  
 to thee  
 Good cable, to enforce and draw,  
 And be thy law,  
 While thou didst wink<sup>2</sup> and wouldst not see.  
 Away! take heed;  
 I will abroad.  
 Call in thy death's-head there, tie up thy fears:  
 He that forbears 30  
 To suit and serve his need  
 Deserves his load."  
 But as I raved, and grew more fierce and wild  
 At every word,  
 Methought I heard one calling, "Child";  
 And I replied, "My Lord."

<sup>1</sup> plenty      <sup>2</sup> close the eyes

### LOVE

Love bade me welcome; yet my soul drew back,  
 Guilty of dust and sin.  
 But quick-eyed Love, observing me grow slack  
 From my first entrance in,  
 Drew nearer to me, sweetly questioning,  
 If I lacked anything. 6  
 "A guest," I answered, "worthy to be here:"  
 Love said, "You shall be he."  
 "I, the unkind, ungrateful? Ah, my dear,  
 I cannot look on Thee!"  
 Love took my hand and smiling did reply,  
 "Who made the eyes but I?" 12  
 "Truth, Lord, but I have marred them: let my  
 shame  
 Go where it doth deserve."  
 "And know you not," says Love, "who bore the  
 blame?"  
 "My dear, then I will serve."<sup>1</sup>  
 "You must sit down," says Love, "and taste  
 my meat."  
 So I did sit and eat. 18

## IZAAK WALTON (1593-1683)

### THE COMPLETE ANGLER

#### FROM THE FIRST DAY

A CONFERENCE BETWIXT AN ANGLER, A FALCONER, AND A HUNTER, EACH COMMENDING HIS RECREATION

#### CHAPTER I. PISCATOR,<sup>2</sup> VENATOR,<sup>3</sup> ATCEPS<sup>4</sup>

*Piscator.* You are well overtaken, Gentlemen! A good morning to you both! I have stretched my legs up Tottenham Hill to overtake you, hoping your business may occasion you towards Ware, whither I am going this fine fresh May morning.

*Venator.* Sir, I, for my part, shall almost answer your hopes; for my purpose is to drink my morning's draught at the Thatched House in Hoddesden; and I think not to rest till I come thither, where I have appointed a friend or two to meet me: but for this gentleman that you see with me, I know not how far he intends his journey; he came so lately into

<sup>1</sup> act as servant    <sup>2</sup> angler    <sup>3</sup> hunter    <sup>4</sup> falconer



my company, that I have scarce had time to ask him the question.

*Auceps.* Sir, I shall by your favour bear you company as far as Theobalds, and there leave you; for then I turn up to a friend's house, who mews<sup>1</sup> a Hawk for me, which I now long to see.

*Piscator.* Sir, we are all so happy as to have a fine, fresh, cool morning, and I hope we shall each be the happier in the others' company. And, Gentlemen, that I may not lose yours, I shall either abate or amend my pace to enjoy it, knowing that, as the Italians say, "Good company in a journey makes the way to seem the shorter."

*Auceps.* It may do, Sir, with the help of a good discourse, which, methinks, we may promise from you, that both look and speak so cheerfully: and for my part, I promise you, as an invitation to it, that I will be as free and open hearted as discretion will allow me to be with strangers.

*Venator.* And, Sir, I promise the like.

*Piscator.* I am right glad to hear your answers; and, in confidence<sup>2</sup> you speak the truth, I shall put on a boldness to ask you, Sir, whether business or pleasure caused you to be so early up, and walk so fast? for this other gentleman hath declared he is going to see a hawk, that a friend mews for him.

*Venator.* Sir, mine is a mixture of both, a little business and more pleasure; for I intend this day to do all my business, and then bestow another day or two in hunting the Otter, which a friend, that I go to meet, tells me is much pleasanter than any other chase whatsoever: howsoever, I mean to try it; for to-morrow morning we shall meet a pack of Otter-dogs of noble Mr. Sadler's, upon Amwell Hill, who will be there so early, that they intend to prevent<sup>3</sup> the sunrising.

*Piscator.* Sir, my fortune has answered my desires, and my purpose is to bestow a day or two in helping to destroy some of those villainous vermin: for I hate them perfectly, because they love fish so well, or rather, because they destroy so much; indeed so much, that, in my judgment all men that keep Otter-dogs ought to have pensions from the King, to encourage them to destroy the very breed of those base Otters, they do so much mischief.

*Venator.* But what say you to the Foxes of the Nation? would not you as willingly

have them destroyed? for doubtless they do as much mischief as Otters do.

*Piscator.* Oh, Sir, if they do, it is not so much to me and my fraternity, as those base vermin the Otters do

*Auceps.* Why, Sir, I pray, of what fraternity are you, that you are so angry with the poor Otters?

*Piscator.* I am, Sir, a Brother of the Angle, and therefore an enemy to the Otter. for you are to note, that we Anglers all love one another, and therefore do I hate the Otter both for my own, and their sakes who are of my brotherhood

*Venator.* And I am a lover of Hounds: I have followed many a pack of dogs many a mile, and heard many merry Huntsmen make sport and scoff at Anglers.

*Auceps.* And I profess myself a Falconer, and have heard many grave, serious men pity them, it is such a heavy, contemptible, dull recreation.

*Piscator.* You know, Gentlemen, it is an easy thing to scoff at any art or recreation; a little wit mixed with ill-nature, confidence, and malice will do it; but though they often venture boldly, yet they are often caught, even in their own trap, according to that of Lucian,<sup>1</sup> the father of the family of Scoffers: —

Lucian, well skill'd in scoffing, this hath writ,  
Friend, that's your folly, which you think your wit:

This you vent oft, void both of wit and fear,  
Meaning another, when yourself you jeer.

If to this you add what Solomon says of Scoffers, that they are an abomination to mankind, let him that thinks fit scoff on, and be a Scoffer still; but I account them enemies to me and all that love Virtue and Angling.

And for you that have heard many grave, serious men pity Anglers; let me tell you, Sir, there be many men that are by others taken to be serious and grave men, whom we condemn and pity. Men that are taken to be grave, because nature hath made them of a sour complexion; money-getting men, men that spend all their time, first in getting, and next, in anxious care to keep it; men that are condemned to be rich, and then always busy or discontented: for these poor rich men, we Anglers pity them perfectly, and stand in no need to borrow their thoughts to

<sup>1</sup> keeps in a cage <sup>2</sup> Supply that. <sup>3</sup> anticipate

<sup>1</sup> a famous Greek satirist

think ourselves so happy. No, no, Sir, we enjoy a contentedness above the reach of such dispositions, and as the learned and ingenuous Montaigne says, like himself, freely, "When my Cat and I entertain each other with mutual apish tricks, as playing with a garter, who knows but that I make my Cat more sport than she makes me? Shall I conclude her to be simple, that has her time to begin or refuse, to play as freely as I myself have? Nay, who knows but that it is a defect of my not understanding her language, for doubtless Cats talk and reason with one another, that we agree no better. and who knows but that she pities me for being no wiser than to play with her, and laughs and censures my folly, for making sport for her, when we two play together?"

Thus freely speaks Montaigne concerning Cats; and I hope I may take as great a liberty to blame any man, and laugh at him too, let him be never so grave, that hath not heard what Anglers can say in the justification of their Art and Recreation; which I may again tell you, is so full of pleasure, that we need not borrow their thoughts, to think ourselves happy.

## THOMAS CAREW (1598?-1639?)

## SONG

Ask me no more where Jove bestows,  
When June is past, the fading rose,  
For in your beauty's orient deep  
These flowers, as in their causes, sleep. 4

Ask me no more whither do stray  
The golden atoms of the day,  
For, in pure love, heaven did prepare  
Those powders to enrich your hair. 8

Ask me no more whither doth haste  
The nightingale when May is past,  
For in your sweet dividing<sup>1</sup> throat  
She winters and keeps warm her note. 12

Ask me no more where those stars light  
That downwards fall in dead of night,  
For in your eyes they sit, and there  
Fix'd become as in their sphere. 16

<sup>1</sup> dividing means singing in florid style.

Ask me no more if east or west  
The Phoenix builds her spicy nest,  
For unto you at last she flies,  
And in your fragrant bosom dies. 20

## SONG

Would you know what's soft? I dare  
Not bring you to the down, or air,  
Nor to stars to show what's bright,  
Nor to snow to teach you white; 4

Nor, if you would music hear,  
Call the orbs to take your ear;  
Nor, to please your sense, bring forth  
Bruis'd nard, or what's more worth; 8

Or on food were your thoughts placed,  
Bring you nectar for a taste;  
Would you have all these in one,  
Name my mistress, and 'tis done! 12

## SIR THOMAS BROWNE

(1605-1682)

## HYDRIOGRAPHY: URN-BURIAL

## CHAPTER V

Now, since these dead bones have already outlasted the living ones of Methuselah, and, in a yard under ground, and thin walls of clay, outworn all the strong and specious<sup>1</sup> buildings above it, and quietly rested under the drums and trappings of three conquests;<sup>2</sup> what prince can promise such diuturnity unto his relics, or might not gladly say,

"Sic ego componi versus in ossa velim" <sup>3</sup>

Time, which antiquates antiquities, and hath an art to make dust of all things, hath yet spared these minor monuments. In vain we hope to be known by open and visible conservatories,<sup>4</sup> when to be unknown was the means of their continuation, and obscurity their protection

If they died by violent hands, and were thrust into their urns, these bones become considerable, and some old philosophers would

<sup>1</sup> beautiful <sup>2</sup> the Saxon, the Danish, and the Norman <sup>3</sup> Would that I were turned into bones!

<sup>4</sup> repositories

honour them, whose souls they conceived most pure, which were thus snatched from their bodies, and to retain a stronger propension<sup>1</sup> unto them; whereas, they weariedly left a languishing corpse, and with faint desires of reunion. If they fell by long and aged decay, yet wrapped up in the bundle of time, they fall into indistinction, and make but one blot with infants. If we begin to die when we live, and long life be but a prolongation of death, our life is a sad composition; we live with death, and die not in a moment. How many pulses made up the life of Methuselah, were work for Archimedes. Common counters<sup>2</sup> sum up the life of Moses's man.<sup>3</sup> Our days become considerable, like petty sums by minute accumulations, where numerous fractions make up but small round numbers, and our days of a span long make not one little finger<sup>4</sup>.

If the nearness of our last necessity brought a nearer conformity unto it, there were a happiness in hoary hairs, and no calamity in half senses. But the long habit of living indisposeth us for dying; when avarice makes us the sport of death, when even David grew politically<sup>5</sup> cruel; and Solomon could hardly be said to be the wisest of men. But many are too early old, and before the date of age. Adversity stretcheth our days, misery makes Alcmena's nights,<sup>6</sup> and time hath no wings unto it. But the most tedious being is that which can unwish itself, content to be nothing, or never to have been; which was beyond the malecontent of Job, who cursed not the day of his life, but his nativity, content to have so far been as to have a title to future being, although he had lived here but in a hidden state of life, and as it were an abortion.

What song the Sirens sang, or what name Achilles assumed when he hid himself among women, though puzzling questions,<sup>7</sup> are not beyond all conjecture. What time the persons of these ossuaries<sup>8</sup> entered the famous nations of the dead, and slept with princes and counsellors, might admit a wide<sup>9</sup> solution. But who were the proprietaries of these bones, or what bodies these ashes made up, were a ques-

tion above antiquarianism; not to be resolved by man, nor easily perhaps by spirits, except we consult the provincial guardians or tutelary observers. Had they made as good provision for their names as they have done for their relics, they had not so grossly erred in the art of perpetuation. But to subsist in bones, and be but pyramidally<sup>1</sup> extant, is a fallacy in duration. Vain ashes, which in the oblivion of names, persons, times, and sexes, have found unto themselves a fruitless continuation, and only arise unto late posterity, as emblems of mortal vanities, antidotes against pride, vainglory, and madding vices. Pagan vainglories, which thought the world might last forever, had encouragement for ambition; and finding no Atropos<sup>2</sup> unto the immortality of their names, were never damped with the necessity of oblivion. Even old ambitions had the advantage of ours, in the attempts of their vainglories, who, acting early, and before the probable meridian<sup>3</sup> of time, have by this time found great accomplishment of their designs, whereby the ancient heroes have already outlasted their monuments and mechanical preservations. But in this latter scene of time we cannot expect such mummies unto our memories, when ambition may fear the prophecy of Elias,<sup>4</sup> and Charles the Fifth can never expect to live within two Methuselahs of Hector<sup>5</sup>.

And therefore restless inquietude for the diuturnity of our memories unto present considerations, seems a vanity almost out of date, and superannuated piece of folly. We cannot hope to live so long in our names as some have done in their persons. One face of Janus<sup>6</sup> holds no proportion unto the other. 'Tis too late to be ambitious. The great mutations of the world are acted, or time may be too short for our designs. To extend our memories by monuments, whose death we daily pray for, and whose duration we cannot hope, without injury to our expectations, in the advent of the last day, were a contradiction to our beliefs. We, whose generations are ordained in this setting part of time, are providentially taken off from such imaginations; and being neces-

<sup>1</sup> tendency to return <sup>2</sup> disks for counting  
<sup>3</sup> Psalms xc, 10 <sup>4</sup> According to the ancient arithmetic of the hand, wherein the little finger of the right hand, contracted, signified a hundred. <sup>5</sup> with crafty purpose <sup>6</sup> of double length <sup>7</sup> Put by the emperor Tiberius to the grammarians. <sup>8</sup> receptacles for bones <sup>9</sup> vague, general

<sup>1</sup> in a pyramid or other monument <sup>2</sup> the Fate who cuts the thread of life <sup>3</sup> noon, middle <sup>4</sup> That the world may last only six thousand years. <sup>5</sup> Hector's fame having lasted more than twice the life of Methuselah before the birth of Charles (1500 A.D.). <sup>6</sup> The two faces of Janus look in opposite directions.

sitated to eye the remaining particle of futurity, are naturally constituted unto thoughts of the next world, and cannot excusably decline the consideration of that duration, which maketh pyramids pillars of snow, and all that's past a moment.

Circles and right lines limit and close all bodies, and the mortal right-lined circle<sup>1</sup> must conclude and shut up all. There is no antidote against the opium of time, which temporarily considereth all things. Our fathers find their graves in our short memories, and sadly tell us how we may be buried in our survivors. Gravestones tell truth scarce forty years.<sup>2</sup> Generations pass while some trees stand and old families last not three oaks. To be read by bare inscriptions, like many in Gruter;<sup>3</sup> to hope for eternity by enigmatical epithets, or first letters of our names; to be studied by antiquaries, who we were, and have new names given us, like many of the mummies, are cold consolations unto the students of perpetuity, even by everlasting languages.

To be content that times to come should only know there was such a man, not caring whether they knew more of him, was a frigid ambition in Cardan,<sup>4</sup> disparaging his horoscopol inclination and judgment of himself. Who cares to subsist like Hippocrates's patients, or Achilles's horses in Homer, under naked nominations,<sup>5</sup> without deserts and noble acts, which are the balsam of our memories, the "entelechia"<sup>6</sup> and soul of our subsistences? Yet to be nameless in worthy deeds exceeds an infamous history. The Canaanitish woman lives more happily without a name, than Herodias with one. And who had not rather have been the good thief than Pilate?

But the iniquity<sup>7</sup> of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity. Who can but pity the founder of the pyramids? Erostratus<sup>8</sup> lives that burnt the Temple of Diana; he is almost lost that built

it. Time hath spared the epitaph of Adrian's<sup>1</sup> horse, confounded that of himself. In vain we compute our felicities by the advantage of our good names, since bad have equal durations; and Thersites<sup>2</sup> is like to live as long as Agamemnon.<sup>3</sup> Who knows whether the best of men be known, or whether there be not more remarkable persons forgot than any that stand remembered in the known account of time? Without the favour of the everlasting register, the first man had been as unknown as the last, and Methuselah's long life had been his only chronicle.

Oblivion is not to be hired. The greater part must be content to be as though they had not been, to be found in the register of God, not in the record of man. Twenty-seven names make up the first story,<sup>4</sup> and the recorded names ever since contain not one living century. The number of the dead long exceedeth all that shall live. The night of time far surpasseth the day; and who knows when was the equinox? Every hour adds unto that current arithmetic, which scarce stands one moment. And since death must be the Lucina<sup>5</sup> of life, and even Pagans could doubt whether thus to live were to die; since our longest sun sets at right declensions, and makes but winter arches, and therefore it cannot be long before we lie down in darkness, and have our light in ashes; since the brother of death daily haunts us with dying mementos, and time, that grows old itself, bids us hope no long duration, diuturnity is a dream and folly of expectation.

Darkness and light divide the course of time, and oblivion shares with memory a great part even of our living beings. We slightly remember our felicities, and the smartest strokes of affliction leave but short smart upon us. Sense endureth no extremities, and sorrows destroy us or themselves. To weep into stones are fables. Afflictions induce callosities; miseries are slippery, or fall like snow upon us, which, notwithstanding, is no unhappy stupidity. To be ignorant of evils to come, and forgetful of evils past, is a merciful provision in nature, whereby we digest the mixture of our few and evil days, and our

<sup>1</sup>  $\Theta$ , the character of death <sup>2</sup> In old graveyards the old graves were used for new burials. <sup>3</sup> Gruter's Ancient Inscriptions <sup>4</sup> A famous Italian scholar of the sixteenth century, who said: "I should like it to be known that I lived, I do not care that it should be known what sort of man I was." <sup>5</sup> mere names <sup>6</sup> realizations <sup>7</sup> injustice <sup>8</sup> The night that Alexander the Great was born, Erostratus burnt the temple of Diana, at Ephesus, to secure immortal fame.

<sup>1</sup> the emperor Hadrian <sup>2</sup> an impudent coward in the Greek army against Troy, see the *Iliad* or *Troilus and Cressida* <sup>3</sup> leader of the Greeks against Troy <sup>4</sup> i.e., before the flood, see *Gen.*, iv and v <sup>5</sup> goddess of birth

delivered senses not relapsing into cutting remembrances, our sorrows are not kept raw by the edge of repetitions. A great part of antiquity contented their hopes of subsistency with a transmigration of their souls; a good way to continue their memories, while, having the advantage of plural successions, they could not but act something remarkable in such variety of beings, and enjoying the fame of their passed selves, make accumulation of glory unto their last durations. Others, rather than be lost in the uncomfortable night of nothing, were content to recede into the common being, and make one particle of the public soul of all things, which was no more than to return into their unknown and divine original again. Egyptian ingenuity was more unsatisfied, contriving their bodies in sweet consistencies<sup>1</sup> to attend the return of their souls. But all was vanity, feeding the wind and folly. The Egyptian mummies, which Cambyses or time hath spared, avarice now consumeth.<sup>2</sup> Mummy is become merchandise, Mizraim<sup>3</sup> cures wounds, and Pharaoh is sold for balsams.

In vain do individuals hope for immortality, or any patent from oblivion, in preservations below the moon. Men have been deceived even in their flatteries above the sun,<sup>4</sup> and studied conceits to perpetuate their names in heaven. The various cosmography of that part hath already varied the names of contrived constellations. Nimrod<sup>5</sup> is lost in Orion, and Osiris<sup>6</sup> in the Dog-star. While we look for incorruption in the heavens, we find they are but like the earth, durable in their main bodies, alterable in their parts; whereof, beside comets and new stars, perspectives begin to tell tales, and the spots that wander about the sun, with Phaethon's favor, would make clear conviction.

There is nothing strictly immortal but immortality. Whatever hath no beginning, may be confident of no end; which is the peculiar of that necessary essence that cannot destroy itself, and the highest strain of omnipotency to be so powerfully constituted, as not to suffer even from the power of itself. All others have

a dependent being, and within the reach of destruction. But the sufficiency of Christian immortality frustrates all earthly glory, and the quality of either state after death makes a folly of posthumous memory. God, who can only destroy our souls, and hath assured our resurrection, either of our bodies or names hath directly promised no duration. Wherein there is so much of chance, that the boldest expectants have found unhappy frustration; and to hold long subsistence seems but a scape in oblivion. But man is a noble animal, splendid in ashes, and pompous in the grave, solemnising nativities and deaths with equal lustre, nor omitting ceremonies of bravery in the infamy of his nature. . . .

EDMUND WALLER (1606-1687)

### THE STORY OF PHŒBUS AND DAPHNE, APPLIED

Thyrsis, a youth of the inspired train,  
Fair Sacharissa loved, but loved in vain.  
Like Phœbus sung the no less amorous boy;  
Like Daphne she, as lovely, and as coy!  
With numbers<sup>1</sup> he the flying nymph pursues, 5  
With numbers such as Phœbus' self might use!  
Such is the chase when Love and Fancy leads,  
O'er craggy mountains, and through flowery  
meads;

Invoked to testify the lover's care,  
Or form some image of his cruel fair. 10  
Urged with his fury, like a wounded deer,  
O'er these he fled; and now approaching near,  
Had reached the nymph with his harmonious  
lay,<sup>2</sup>

Whom all his charms could not incline to stay.  
Yet what he sung in his immortal strain, 15  
Though unsuccessful, was not sung in vain;  
All, but the nymph that should redress his  
wrong,

Attend his passion, and approve his song  
Like Phœbus thus, acquiring unsought praise,  
He caught at love, and filled his arm with  
bays. 20

### ON A GIRDLE

That which her slender waist confined,  
Shall now my joyful temples bind,  
No monarch but would give his crown,  
His arms might do what this has done.

<sup>1</sup> verses

<sup>2</sup> song

<sup>1</sup> Mummies were made by the use of preservative syrups <sup>2</sup> Mummies were sold for use as medicines

<sup>3</sup> the ancestor of the Egyptians, according to Hebrew tradition, 1 Chron., i. 8. <sup>4</sup> in the sky

<sup>5</sup> the Chaldaic name for the constellation Orion  
<sup>6</sup> the Egyptian name for Sirius

It was my heaven's extremest sphere, 5  
The pale which held that lovely deer.  
My joy, my grief, my hope, my love,  
Did all within this circle move!

A narrow compass! and yet there  
Dwelt all that's good, and all that's fair; 10  
Give me but what this ribband bound,  
Take all the rest the sun goes round.

### GO, LOVELY ROSE!

Go, lovely Rose!  
Tell her that wastes her time and me,  
That now she knows,  
When I resemble her to thee, 5  
How sweet and fair she seems to be.

Tell her that's young,  
And shuns to have her graces spied,  
That hadst thou sprung  
In deserts, where no men abide, 10  
Thou must have uncommended died.

Small is the worth  
Of beauty from the light retired;  
Bid her come forth,  
Suffer herself to be desired, 15  
And not blush so to be admired.

Then die! that she  
The common fate of all things rare  
May read in thee;  
How small a part of time they share 20  
That are so wondrous sweet and fair!

THOMAS FULLER (1608-1661)

### THE HOLY STATE

#### BOOK II. CHAPTER XXII

#### THE LIFE OF SIR FRANCIS DRAKE

Francis Drake was born nigh South Tavis-  
tock in Devonshire, and brought up in Kent;  
God dividing the honour betwixt two coun-  
ties, that the one might have his birth, and the  
other his education. His father, being a min-  
ister, fled into Kent, for fear of the Six Articles,  
wherein the sting of Popery still remained in  
England, though the teeth thereof were  
knocked out, and the Pope's supremacy  
abolished. Coming into Kent, he bound his

son Francis apprentice to the master of a  
small bark, which traded into France and  
Zealand,<sup>1</sup> where he underwent a hard service;  
and pains with patience in his youth, did  
knit the joints of his soul, and made them  
more solid and compacted. His master,  
dying unmarried, in reward of his industry,  
bequeathed his bark unto him for a legacy.

For some time he continued his master's  
profession; but the narrow seas were a prison  
for so large a spirit, born for greater under-  
takings. He soon grew weary of his bark;  
which would scarce go alone, but as it crept  
along by the shore: wherefore, selling it, he  
unfortunately ventured most of his estate with  
Captain John Hawkins into the West Indies,  
in 1567; whose goods were taken by the Span-  
iards at St. John de Ulva, and he himself  
scarce escaped with life: the king of Spain  
being so tender in those parts, that the least  
touch doth wound him; and so jealous of the  
West Indies, his wife, that willingly he would  
have none look upon her: he therefore used  
them with the greater severity.

Drake was persuaded by the minister of his  
ship, that he might lawfully recover in value  
of the king of Spain, and repair his losses upon  
him anywhere else. The case was clear in  
sea-divinity; and few are such infidels, as not  
to believe doctrines which make for their own  
profit. Whereupon Drake, though a poor  
private man, hereafter undertook to revenge  
himself on so mighty a monarch; who, as not  
contented that the sun riseth and setteth in his  
dominions, may seem to desire to make all  
his own where he shineth. And now let us  
see how a dwarf, standing on the mount of  
God's providence, may prove an overmatch  
for a giant.

After two or three several voyages to gain  
intelligence in the West Indies, and some  
prizes taken, at last he effectually set forward  
from Plymouth with two ships, the one of  
seventy, the other twenty-five, tons, and  
seventy-three men and boys in both. He  
made with all speed and secrecy to Nombre  
de Dios, as loath to put the town to too much  
charge (which he knew they would willingly  
bestow) in providing beforehand for his en-  
tertainment; which city was then the granary  
of the West Indies, wherein the golden harvest  
brought from Panama was hoarded up till it  
could be conveyed into Spain. They came

<sup>1</sup> Zealand (in the Netherlands)

hard aboard the shore, and lay quiet all night, intending to attempt the town in the dawning of the day.

But he was forced to alter his resolution, and assault it sooner, for he heard his men muttering amongst themselves of the strength and greatness of the town. and when men's heads are once fly-blown with buzzes of suspicion, the vermin multiply instantly, and one jealousy<sup>1</sup> begets another. Wherefore, he raised them from their nest before they had hatched their fears; and, to put away those conceits,<sup>2</sup> he persuaded them it was day-dawning when the moon rose, and instantly set on the town, and won it, being unvalled. In the marketplace the Spaniards saluted them with a volley of shot; Drake returned their greeting with a flight of arrows, the best and ancient English compliment, which drove their enemies away. Here Drake received a dangerous wound, though he valiantly concealed it a long time; knowing if his heart stooped, his men's would fall, and loath to leave off the action, wherein if so bright an opportunity once setteth, it seldom riseth again. But at length his men forced him to return to his ship, that his wound might be dressed; and this unhappy accident defeated the whole design. Thus victory sometimes slips through *their* fingers *who* have caught it in their hands.

But his valour would not let him give over the project as long as there was either life or warmth in it; and therefore, having received intelligence from the Negroes called Symerons,<sup>3</sup> of many mules'-lading of gold and silver, which was to be brought from Panama, he, leaving competent numbers to man his ships, went on land with the rest, and bestowed himself in the woods by the way as they were to pass, and so intercepted and carried away an infinite mass of gold. As for the silver, which was not portable over the mountains, they digged holes in the ground and hid it therein.

There want not those who love to beat down the price of every honourable action, though they themselves never mean to be chapmen. These cry up Drake's *fortune* herein to cry down his *valour*; as if this his performance were nothing, wherein a golden opportunity ran his head, with his long forelock, into Drake's hands beyond expectation. But, cer-

tainly, his resolution and unconquerable patience deserved much praise, to adventure on such a design, which had in it just no more probability than what was enough to keep it from being impossible. Yet I admire<sup>1</sup> not so much at all the treasure he took, as at the rich and deep mine of God's providence.

Having now full freighted himself with wealth, and burnt at the House of Crosses<sup>2</sup> above two hundred thousand pounds' worth of Spanish merchandise, he returned with honour and safety into England, and, some years after (December 13th, 1577), undertook that his famous voyage about the world, most accurately described by our English authors: and yet a word or two thereof will not be amiss.

Setting forward from Plymouth, he bore up for Cabo-verd,<sup>3</sup> where, near to the island of St Jago,<sup>4</sup> he took prisoner Nuno de Silva, an experienced Spanish pilot, whose direction he used in the coasts of Brazil and Magellan Straits, and afterwards safely landed him at Guatulco in New Spain.<sup>5</sup> Hence they took their course to the Island of Brava; and hereabouts they met with those tempestuous winds whose only praise is, that they continue not an hour, in which time they change all the points of the compass. Here they had great plenty of rain, poured (not, as in other places, as it were out of sieves, but) as out of spouts, so that a butt of water falls down in a place; which, notwithstanding, is but a courteous injury in that hot climate far from land, and where otherwise fresh water cannot be provided. Then cutting the Line,<sup>6</sup> they saw the face of that heaven which earth hideth from us, but therein only three stars of the first greatness, the rest few and small compared to our hemisphere; as if God, on purpose, had set up the best and biggest candles in that room wherein his civilest guests are entertained.

Sailing the south of Brazil, he afterwards passed the Magellan Straits (August 20th, 1578), and then entered *Mare Pacificum*, came to the southernmost land at the height of 55½ latitudes; thence directing his course northward, he pillaged many Spanish towns, and took rich prizes of high value in the kingdoms of Chili, Peru, and New Spain. Then,

<sup>1</sup> fear <sup>2</sup> ideas <sup>3</sup> Cimarrones, a band of fugitive negroes who gathered on the Isthmus of Panama in the sixteenth century

<sup>1</sup> wonder <sup>2</sup> a Spanish town in Panama <sup>3</sup> Cape Verde <sup>4</sup> Santiago of the Cape Verde Islands <sup>5</sup> Mexico <sup>6</sup> the equator

bending eastwards, he coasted China, and the Moluccas, where, by the king of Terrenate, a true gentleman Pagan, he was most honourably entertained. The king told them, they and he were all of one religion in this respect, — that they believed not in gods made of stocks and stones, as did the Portugals. He furnished them also with all necessaries that they wanted

On January 0th following (1579), his ship, having a large wind and a smooth sea, ran aground on a dangerous shoal, and struck twice on it, knocking twice at the door of death, which, no doubt, had<sup>1</sup> opened the third time. Here they stuck, from eight o'clock at night till four the next afternoon, having ground too much, and yet too little to land on; and water too much, and yet too little to sail in. Had God (who, as the wise man saith, "holdeth the winds in his fist," Prov. xxx. 4) but opened his little finger, and let out the smallest blast, they had undoubtedly been cast away; but there blew not any wind all the while. Then they, conceiving aright that the best way to lighten the ship was, first, to ease it of the burden of their sins by true repentance, humbled themselves, by fasting, under the hand of God. Afterwards they received the communion, dining on Christ in the sacrament, expecting no other than to sup with him in heaven. Then they cast out of their ship six great pieces of ordnance, threw overboard as much wealth as would break the heart of a miser to think on it, with much sugar, and packs of spices, making a caudle of the sea round about. Then they betook themselves to their prayers, the best lever at such a dead lift indeed; and it pleased God, that the wind, formerly their mortal enemy, became their friend; which, changing from the starboard to the larboard of the ship, and rising by degrees, cleared them off to the sea again, — for which they returned unfeigned thanks to Almighty God.

By the Cape of Good Hope and west of Africa, he returned safe into England, and (November 3rd, 1580) landed at Plymouth, (being almost the first of those that made a thorough light through the world) having, in his whole voyage, though a curious searcher after the time, lost one day through the variation of several climates. He feasted the

queen in his ship at Dartford,<sup>1</sup> who knighted him for his service. Yet it grieved him not a little, that some prime courtiers refused the gold he offered them, as gotten by piracy. Some of them would have been loath to have been told, that they had *aurum Tholosanum*<sup>2</sup> in their own purses. Some think, that they did it to show that their envious pride was above their covetousness, who of set purpose did blur the fair copy of his performance, because they would not take pains to write after it.

I pass by his next West-Indian voyage (1585), wherein he took the cities of St. Jago, St. Domingo, Carthagena, and St. Augustine in Florida; as also his service performed in 1588, wherein he, with many others, helped to the waning of that half-moon,<sup>3</sup> which sought to govern all the motion of our sea. I haste to his last voyage.

Queen Elizabeth, in 1595, perceiving that the only way to make the Spaniard a cripple forever, was to cut his sinews of war in the West Indies, furnished Sir Francis Drake, and Sir John Hawkins, with six of her own ships, besides twenty-one ships and barks of their own providing, containing in all two thousand five hundred men and boys, for some service on America. But, alas! this voyage was marred before begun. For, so great preparations being too big for a cover, the king of Spain knew of it, and sent a caraval of *adviso*<sup>4</sup> to the West Indies; so that they had intelligence three weeks before the fleet set forth of England, either to fortify or remove their treasure; whereas, in other of Drake's voyages, not two of his own men knew whither he went; and managing such a design is like carrying a mine in war, — if it hath any vent, all is spoiled. Besides, Drake and Hawkins, being in joint commission, hindered each other. The latter took himself to be inferior rather in success than skill; and the action was unlike to prosper when neither would follow, and both could not handsomely go abreast. It vexed old Hawkins, that his counsel was not followed, in present sailing to America, but that they spent time in vain in assaulting the Canaries; and the grief that his advice was slighted, say some, was the cause of his death. Others

<sup>1</sup> would have

<sup>1</sup> Deptford <sup>2</sup> Spanish gold, as bribes <sup>3</sup> The Armada was drawn up in crescent form. <sup>4</sup> ship of notification



impute it to the sorrow he took for the taking of his bark called "the Francis," which five Spanish frigates had intercepted. But when the same heart hath two mortal wounds given it together, it is hard to say which of them killeth.

Drake continued his course for Porto Rico, and, riding within the road, a shot from the Castle entered the steerage of the ship, took away the stool from under him as he sate at supper, wounded Sir Nicholas Clifford, and Brute Brown to death "Ah, dear Brute!" said Drake, "I could grieve for thee, but now is no time for me to let down my spirits." And, indeed, a soldier's most proper bemoaning a friend's death in war, is in revenging it. And, sure, as if grief had made the English furious, they soon after fired five Spanish ships of two hundred tons apiece, in despite of the Castle.

America is not unfitly resembled to an hour-glass, which hath a narrow neck of land (suppose it the hole where the sand passeth) betwixt the parts thereof, — Mexicana and Peruana. Now the English had a design to march by land over this Isthmus, from Porto Rico to Panama, where the Spanish treasure was laid up. Sir Thomas Baskerville, general of the land-forces, undertook the service with seven hundred and fifty armed men. They marched through deep ways, the Spaniards much annoying them with shot out of the woods. One fort in the passage they assaulted in vain, and heard two others were built to stop them, besides Panama itself. They had so much of this breakfast they thought they should surfeit of a dinner and supper of the same. No hope of conquest, except with cloying the jaws of death, and thrusting men on the mouth of the cannon. Wherefore, fearing to find the proverb true, that "gold may be bought too dear," they returned to their ships. Drake afterwards fired *Nombre de Dios*, and many other petty towns (whose treasure the Spaniards had conveyed away), burning the empty casks, when their precious liquor was run out before, and then prepared for their returning home.

Great was the difference betwixt the Indian cities now, from what they were when Drake first haunted these coasts. At first, the Spaniards here were safe and secure, counting their treasure sufficient to defend itself, the remoteness thereof being the greatest (almost only) resistance, and the fetching of it more than

the fighting for it. Whilst the king of Spain guarded the head and heart of his dominions in Europe, he left his long legs in America open to blows, till, finding them to smart, being beaten black and blue by the English, he learned to arm them at last, fortifying the most important of them to make them impregnable.

Now began Sir Francis's discontent to feed upon him. He conceived, that expectation, a merciless usurer, computing each day since his departure, exacted an interest and return of honour and profit proportionable to his great preparations, and transcending his former achievements. He saw that all the good which he had done in this voyage, consisted in the evil he had done to the Spaniards afar off, whereof he could present but small visible fruits in England. These apprehensions, accompanying, if not causing, the disease of the flux, wrought his sudden death, January 28th, 1595. And sickness did not so much untie his clothes, as sorrow did rend at once the robe of his mortality asunder. He lived by the sea, died on it, and was buried in it. Thus an extempore performance (scarce heard to be begun, before we hear it is ended<sup>1</sup>) comes off with better applause, or miscarries with less disgrace, than a long-studied and openly-premeditated action. Besides, we see how great spirits, having mounted to the highest pitch of performance, afterwards strain and break their credits in striving to go beyond it. Lastly, God oftentimes leaves the brightest men in an eclipse, to show that they do but borrow their lustre from his reflexion. We will not justify all the actions of any man, though of a tamer profession than a sea-captain, in whom civility is often counted preciseness. For the main, we say that this our captain was a religious man towards God and his houses (generally sparing churches where he came), chaste in his life, just in his dealings, true of his word, and merciful to those that were under him, hating nothing so much as idleness: and therefore, lest his soul should rest in peace, at spare hours he brought fresh water to Plymouth.<sup>1</sup> Careful he was for posterity (though men of his profession have as well an ebb of riot, as a float of fortune) and providently raised a

<sup>1</sup> He was a member of the parliamentary commission for establishing a system of water-works there.

worshipful family of his kindred. In a word. should those that speak against him fast till they fetch their bread where he did his, they would have a good stomach<sup>1</sup> to eat it.

## JOHN MILTON (1608-1674)

ON THE MORNING OF CHRIST'S  
NATIVITY

(Composed 1629)

This is the month, and this the happy morn,  
Wherein the Son of Heaven's eternal King,  
Of wedded maid and virgin mother born,  
Our great redemption from above did bring,  
For so the holy sages once did sing. 5

That he our deadly forfeit should release,  
And with his Father work us a perpetual  
peace.

That glorious form, that light unsufferable,  
And that far-beaming blaze of majesty,  
Wherewith he wont at Heaven's high council-  
table 10

To sit the midst of Trinal Unity,  
He laid aside; and here with us to be,  
Forsook the courts of everlasting day,  
And chose with us a darksome house of mortal  
clay

Say, Heavenly Muse, shall not thy sacred  
vein 15

Afford a present to the Infant God?  
Hast thou no verse, no hymn, or solemn strain,  
To welcome him to this his new abode,  
Now while the heaven, by the sun's team un-  
trod,

Hath took no print of the approaching light,  
And all the spangled host keep watch in  
squadrons bright? 21

See how from far upon the eastern road  
The star-led wizards<sup>2</sup> haste with odours sweet!  
O run, prevent<sup>3</sup> them with thy humble ode,  
And lay it lowly at his blessed feet; 25

Have thou the honour first thy Lord to greet,  
And join thy voice unto the angel quire,  
From out his secret altar touched with hal-  
lowed fire.

<sup>1</sup> appetite <sup>2</sup> wise men <sup>3</sup> precede

## THE HYMN

It was the winter wild,  
While the heaven-born child 30  
All meanly wrapt in the rude manger lies;  
Nature, in awe to him,  
Had doffed her gaudy trim,  
With her great Master so to sympathize:  
It was no season then for her 35  
To wanton<sup>1</sup> with the sun, her lusty paramour.<sup>2</sup>

Only with speeches fair  
She woos the gentle air  
To hide her guilty front with innocent snow,  
And on her naked shame, 40  
Pollute<sup>3</sup> with sinful blame,  
The saintly veil of maiden white to throw;  
Confounded, that her Maker's eyes  
Should look so near upon her foul deformities.

But he, her fears to cease, 45  
Sent down the meek-eyed Peace.  
She, crowned with olive green, came softly  
sliding

Down through the turning sphere,  
His ready harbinger,  
With turtle<sup>4</sup> wing the amorous clouds  
dividing; 50  
And waving wide her myrtle wand,  
She strikes a universal peace through sea and  
land.

No war, or battle's sound,  
Was heard the world around;  
The idle spear and shield were high up-  
hung; 55  
The hooked<sup>5</sup> chariot stood  
Unstained with hostile blood;  
The trumpet spake not to the armèd throng;  
And kings sat still with awful eye,  
As if they surely knew their sovran Lord was  
by. 60

But peaceful was the night  
Wherein the Prince of Light  
His reign of peace upon the earth began:  
The winds, with wonder whist,<sup>6</sup>  
Smoothly the waters kissed, 65  
Whispering new joys to the mild ocean,  
Who now hath quite forgot to rave,  
While birds of calm sit brooding on the  
charmèd wave.

<sup>1</sup> sport <sup>2</sup> lover <sup>3</sup> polluted <sup>4</sup> turtle dove <sup>5</sup> pro-  
vided with scythes at the hubs <sup>6</sup> silenced

The stars with deep amaze,  
 Stand fixed in steadfast gaze. 70  
 Bending one way their precious influence,  
 And will not take their flight,  
 For all the morning light,  
 Or Lucifer that often warned them thence,  
 But in their glimmering orbs did glow, 75  
 Until their Lord himself bespake and bid  
 them go.

And though the shady gloom  
 Had given day her room,  
 The sun himself withheld his wonted speed,  
 And hid his head for shame, 80  
 As<sup>1</sup> his inferior flame  
 The new-enlightened world no more should  
 need.  
 He saw a greater Sun appear  
 Than his bright throne or burning axletree  
 could bear

The shepherds on the lawn, 85  
 Or ere the point of dawn,  
 Sat simply chatting in a rustic row;  
 Full little thought they than,<sup>2</sup>  
 That the mighty Pan  
 Was kindly come to live with them below<sup>3</sup> 90  
 Perhaps their loves, or else their sheep,  
 Was all that did their silly thoughts so busy  
 keep

When such music sweet  
 Their hearts and ears did greet  
 As never was by mortal finger strook, 95  
 Divinely-warbled voice  
 Answering the stringèd noise,  
 As all their souls in blissful rapture took:  
 The air, such pleasure loath to lose,  
 With thousand echoes still prolongs each  
 heavenly close.<sup>3</sup> 100

Nature, that heard such sound  
 Beneath the hollow round  
 Of Cynthia's<sup>4</sup> seat the airy region thrilling,  
 Now was almost won  
 To think her part was done, 105  
 And that her reign had here its last fulfill-  
 ing:  
 She knew such harmony alone  
 Could hold all heaven and earth in happier  
 union.

At last surrounds their sight  
 A globe of circular light, 110  
 That with long beams the shamefaced night  
 arrayed;  
 The helmèd cherubim  
 And sworded seraphim  
 Are seen in glittering ranks with wings dis-  
 played,  
 Harping in loud and solemn quire, 115  
 With unexpressive<sup>1</sup> notes, to Heaven's new-  
 born heir.

Such music (as 'tis said)  
 Before was never made,  
 But when of old the sons of morning sung,<sup>2</sup>  
 While the Creator great 120  
 His constellations set,  
 And the well-balanced world on hinges hung,  
 And cast the dark foundations deep,  
 And bid the weltering waves their oozy  
 channel keep.

Ring out, ye crystal spheres! 125  
 Once bless our human ears  
 (If ye have power to touch our senses so),  
 And let your silver chime  
 Move in melodious time,  
 And let the bass of heaven's deep organ  
 blow;  
 And with your ninefold harmony 131  
 Make up full consort to the angelic symphony.

For if such holy song  
 Enwrap our fancy long,  
 Time will run back and fetch the age of  
 gold;  
 And speckled Vanity 136  
 Will sicken soon and die,  
 And leprous Sin will melt from earthly  
 mould;  
 And Hell itself will pass away,  
 And leave her dolorous mansions to the peer-  
 ing day. 140

Yea, Truth and Justice then  
 Will down return to men,  
 Orbed in a rainbow; and, like glories  
 wearing,  
 Mercy will sit between,  
 Throned in celestial sheen, 145  
 With radiant feet the tissued<sup>3</sup> clouds down  
 steering;

<sup>1</sup> as if <sup>2</sup> then <sup>3</sup> conclusion of a musical strain  
<sup>4</sup> the moon

<sup>1</sup> inexpressible <sup>2</sup> cf. *Job xxxviii* · 7 <sup>3</sup> rich, as if  
 woven with threads of silver and gold

And Heaven, as at some festival,  
Will open wide the gates of her high Palace  
Hall.

But wisest Fate says no,  
This must not yet be so; 150  
The Babe yet lies in smiling infancy  
That on the bitter cross  
Must redeem our loss,  
So both himself and us to glorify.  
Yet first, to those ychained in sleep, 155  
The wakeful trump of doom must thunder  
through the deep,

With such a horrid clang  
As on Mount Sinai rang,  
While the red fire and smouldering clouds  
outbrake.  
The aged earth, aghast 160  
With terror of that blast,  
Shall from the surface to the centre shake,  
When at the world's last session,  
The dreadful Judge in middle air shall spread  
his throne.

And then at last our bliss 165  
Full and perfect is,  
But now begins; for from this happy day  
The old Dragon<sup>1</sup> under ground,  
In straiter limits bound,  
Not half so far casts his usurpèd sway; 170  
And wroth to see his kingdom fail.  
Swinges the scaly horror of his folded tail.

The oracles are dumb;  
No voice or hideous hum  
Runs through the archèd roof in words de-  
ceiving. 175  
Apollo from his shrine  
Can no more divine,  
With hollow shriek the steep of Delphos<sup>2</sup>  
leaving.  
No nightly trance, or breathèd spell,  
Inspires the pale-eyed priest from the pro-  
phetic cell. 180

The lonely mountains o'er,  
And the resounding shore,  
A voice of weeping heard and loud lament;  
From haunted spring, and dale  
Edged with poplar pale, 185  
The parting Genius is with sighing sent;

<sup>1</sup> Satan <sup>2</sup> Delphi, where Apollo had a temple, is  
perhaps confused with Delos, where he also had one.

With flower-inwoven tresses torn  
The Nymphs in twilight shade of tangled  
thickets mourn.

In consecrated earth,  
And on the holy hearth, 190  
The Lars and Lemures<sup>1</sup> moan with midnight  
plant;  
In urns and altars round,  
A drear and dying sound  
Affrights the flames at their service quaint;  
And the chill marble seems to sweat, 195  
While each peculiar power forgoes his wonted  
seat

Peor and Baalim<sup>2</sup>  
Forsake their temples dim,  
With that twice-battered god of Pales-  
tine;<sup>3</sup>  
And moonèd Ashtaroth,<sup>4</sup> 200  
Heaven's queen and mother both,  
Now sits not girt with tapers' holy shine;  
The Libyc Hammon<sup>5</sup> shrinks his horn;  
In vain the Tyrian maids their wounded  
Thammuz mourn<sup>6</sup>

And sullen Moloch, fled,<sup>7</sup> 205  
Hath left in shadows dread  
His burning idol all of blackest hue;  
In vain with cymbals' ring  
They call the grisly king,  
In dismal dance about the furnace blue; 210  
The brutish gods of Nile as fast,  
Isis<sup>7</sup> and Orus<sup>8</sup> and the dog Anubis, haste.

Nor is Osiris<sup>9</sup> seen  
In Memphian grove or green,  
Trampling the unshowered<sup>10</sup> grass with low-  
ings loud; 215  
Nor can he be at rest  
Within his sacred chest;<sup>11</sup>  
Naught but profoundest Hell can be his  
shroud;  
In vain, with timbrelled anthems dark,  
The sable-stolèd sorcerers bear his worshipped  
ark. 220

<sup>1</sup> ghosts <sup>2</sup> cf. *Par. Lost*, I, 392-482 <sup>3</sup> See 1  
*Sam* v: 3 and 4 <sup>4</sup> cf. *Par. Lost*, I, 438 ff. <sup>5</sup> an  
Egyptian deity represented with large curving  
horns <sup>6</sup> cf. *Par. Lost*, I, 446 ff. <sup>7</sup> wife of Osiris  
<sup>8</sup> son of Isis <sup>9</sup> Osiris in the form of Apis, was the  
bull god of Memphis. <sup>10</sup> It does not rain in Egypt.  
<sup>11</sup> Isis gathered the scattered limbs of Osiris, who was  
cut to pieces by his brother.

He feels from Juda's land  
 The dreaded Infant's hand,  
 The rays of Bethlehem blind his dusky eyn;  
 Nor all the gods beside  
 Longer dare abide, 225  
 Not Typhon<sup>1</sup> huge, ending in snaky twine:  
 Our Babe, to show his Godhead true,  
 Can in his swaddling bands control the  
 damnèd crew.

So when the sun in bed,  
 Curtained with cloudy red, 230  
 Pillows his chin upon an orient wave,  
 The flocking shadows pale  
 Troop to the infernal jail,  
 Each fettered ghost slips to his several  
 grave,  
 And the yellow-skirted fays 235  
 Fly after the night-steeds, leaving their  
 moon-loved maze.

But see! the Virgin blest  
 Hath laid her Babe to rest.  
 Time is our tedious song should here have  
 ending.  
 Heaven's youngest-teemèd<sup>2</sup> star 240  
 Hath fixed her polished car,  
 Her sleeping Lord with handmaid lamp  
 attending,  
 And all about the courtly stable  
 Bright-harnessed<sup>3</sup> angels sit in order service-  
 able.

### L'ALLEGRO

Hence, loathèd Melancholy,  
 Of Cerberus and blackest Midnight born  
 In Stygian cave forlorn,  
 'Mongst horrid shapes and shrieks and  
 sights unholy!  
 Find out some uncouth cell, 5  
 Where brooding darkness spreads his jeal-  
 ous wings,  
 And the night-raven sings;  
 There under ebon shades and low-browed  
 rocks,  
 As ragged as thy locks,  
 In dark Cimmerian desert ever dwell. 10  
 But come, thou Goddess fair and free,  
 In heaven yclept<sup>4</sup> Euphrosyne,  
 And by men heart-easing Mirth;  
 Whom lovely Venus, at a birth,

With two sister Graces more, 15  
 To ivy-crownèd Bacchus bore;  
 Or whether (as some sager sing)  
 The frolic wind that breathes the spring,  
 Zephyr, with Aurora playing,  
 As he met her once a-Maying, 20  
 There on beds of violets blue  
 And fresh-blown roses washed in dew,  
 Filled her with thee, a daughter fair,  
 So buxom, blithe, and debonair.  
 Haste thee, nymph, and bring with thee 25  
 Jest, and youthful Jollity,  
 Quips and cranks and wanton wiles,  
 Nods and becks and wreathèd smiles,  
 Such as hang on Hebe's cheek,  
 And love to live in dimple sleek;  
 Sport that wrinkled Care derides, 30  
 And Laughter, holding both his sides.  
 Come, and trip it as you go,  
 On the light fantastic toe;  
 And in thy right hand lead with thee 35  
 The mountain nymph, sweet Liberty,  
 And if I give thee honour due,  
 Mirth, admit me of thy crew,  
 To live with her, and live with thee,  
 In unproved pleasures free: 40  
 To hear the lark begin his flight,  
 And singing, startle the dull night,  
 From his watch-tower in the skies,  
 Till the dappled dawn doth rise;  
 Then to come in spite of sorrow, 45  
 And at my window bid good-morrow,  
 Through the sweet-briar or the vine,  
 Or the twisted eglantine;  
 While the cock, with lively din,  
 Scatters the rear of darkness thin, 50  
 And to the stack, or the barn-door,  
 Stoutly struts his dames before:  
 Oft listening how the hounds and horn  
 Cheerly rouse the slumbering morn,  
 From the side of some hoar hill, 55  
 Through the high wood echoing shrill:  
 Sometime walking, not unseen,  
 By hedge-row elms, on hillocks green,  
 Right against the eastern gate  
 Where the great sun begins his state, 60  
 Robed in flames and amber light,  
 The clouds in thousand liveries dight;  
 While the ploughman, near at hand,  
 Whistles o'er the furrowed land,  
 And the milkmaid singeth blithe, 65  
 And the mower whets his scythe,  
 And every shepherd tells his tale<sup>1</sup>

<sup>1</sup> a monster of Greek mythology <sup>2</sup> newest born,  
 the star of Bethlehem <sup>3</sup> in bright armor <sup>4</sup> called

<sup>1</sup> counts his flock

Under the hawthorn in the dale.  
 Straight mine eye hath caught new pleasures  
 Whilst the landskip<sup>1</sup> round it measures: 70  
 Russet lawns and fallows grey,  
 Where the nibbling flocks do stray;  
 Mountains on whose barren breast  
 The labouring clouds do often rest;  
 Meadows trim with daisies pied, 75  
 Shallow brooks and rivers wide;  
 Towers and battlements it sees  
 Bosomed high in tufted trees,  
 Where perhaps some beauty lies,  
 The cynosure<sup>2</sup> of neighbouring eyes. 80  
 Hard by, a cottage chimney smokes  
 From betwixt two aged oaks,  
 Where Corydon and Thyrsis met  
 Are at their savoury dinner set  
 Of herbs and other country messes, 85  
 Which the neat-handed Phillis dresses;  
 And then in haste her bower she leaves,  
 With Thestylis to bind the sheaves,  
 Or, if the earlier season lead,  
 To the tanned haycock in the mead. 90  
 Sometimes, with secure<sup>3</sup> delight,  
 The upland hamlets will invite,  
 When the merry bells ring round,  
 And the jocund rebecks sound  
 To many a youth and many a maid 95  
 Dancing in the chequered shade;  
 And young and old come forth to play  
 On a sunshine holiday,  
 Till the livelong daylight fail:  
 Then to the spicy nut-brown ale, 100  
 With stories told of many a feat,  
 How faery Mab the junkets eat.  
 She<sup>4</sup> was pinched and pulled, she said;  
 And he,<sup>5</sup> by friar's lantern led,  
 Tells how the drudging goblin sweat 105  
 To earn his cream-bowl duly set,  
 When in one night, ere glimpse of morn,  
 His shadowy flail hath threshed the corn  
 That ten day-labourers could not end;  
 Then lies him down, the lubber fiend, 110  
 And, stretched out all the chimney's length,  
 Basks at the fire his hairy strength,  
 And crop-full out of doors he flings,  
 Ere the first cock his matin rings.  
 Thus done the tales, to bed they creep, 115  
 By whispering winds soon lulled asleep.  
 Towered cities please us then,  
 And the busy hum of men,  
 Where throngs of knights and barons bold,  
 In weeds<sup>1</sup> of peace high triumphs hold, 120  
 With store of ladies, whose bright eyes  
 Rain influence,<sup>2</sup> and judge the prize  
 Of wit or arms, while both contend  
 To win her grace whom all commend.  
 There let Hymen<sup>3</sup> oft appear 125  
 In saffron robe, with taper clear,  
 And pomp and feast and revelry,  
 With mask and antique pageantry;  
 Such sights as youthful poets dream  
 On summer eves by haunted stream. 130  
 Then to the well-trod stage anon,  
 If Jonson's learned sock<sup>4</sup> be on,  
 Or sweetest Shakespear, Fancy's child,  
 Warble his native wood-notes wild.  
 And ever, against eating cares, 135  
 Lap me in soft Lydian airs,  
 Married to immortal verse,  
 Such as the meeting soul may pierce,  
 In notes with many a winding bout  
 Of linked sweetness long drawn out, 140  
 With wanton heed and giddy cunning,  
 The melting voice through mazes running,  
 Untwisting all the chains that tie  
 The hidden soul of harmony;  
 That Orpheus' self may heave his head 145  
 From golden slumber on a bed  
 Of heaped Elysian flowers, and hear  
 Such strains as would have won the ear  
 Of Pluto to have quite set free  
 His half-regained Eurydice. 150  
 These delights if thou canst give,  
 Mirth, with thee I mean to live.

## IL PENNEROSO

Hence, vain deluding Joys,  
 The brood of Folly without father bred!  
 How little you bested,<sup>5</sup>  
 Or fill the fix'd mind with all your toys?  
 Dwell in some idle brain, 5  
 And fancies fond<sup>6</sup> with gaudy shapes possess,  
 As thick and numberless  
 As the gay motes that people the sun-beams,  
 Or likest hovering dreams,  
 The fickle pensioners of Morpheus' train. 10  
 But hail, thou Goddess sage and holy,  
 Hail, divinest Melancholy!

<sup>1</sup> landscape <sup>2</sup> Phœnician sailors steered by the constellation of the Little Bear, Cynosura. <sup>3</sup> carefree  
<sup>4</sup> one speaker <sup>5</sup> another

<sup>1</sup> garments <sup>2</sup> Originally influence meant the power of the stars over human affairs. <sup>3</sup> cf. *Epithalamion*, ll. 25 ff. <sup>4</sup> cf. Jonson's lines on Shakespeare ll. 36-7  
<sup>5</sup> aid <sup>6</sup> foolish

Whose saintly visage is too bright  
 To hit the sense of human sight.  
 And therefore to our weaker view  
 O'erlaid with black, staid Wisdom's hue, 15  
 Black, but such as in esteem  
 Prince Memnon's sister<sup>1</sup> might beseem,  
 Or that starred Ethiop queen<sup>2</sup> that strove  
 To set her beauty's praise above 20  
 The sea nymphs, and their powers offended  
 Yet thou art higher far descended :  
 Thee bright-haired Vesta long of yore  
 To solitary Saturn bore,  
 His daughter she (in Saturn's reign  
 Such mixture was not held a stain). 25  
 Oft in glimmering bowers and glades  
 He met her, and in secret shades  
 Of woody Ida's inmost grove,  
 Whilst yet there was no fear of Jove.  
 Come, pensive Nun, devout and pure,  
 Sober, steadfast, and demure,  
 All in a robe of darkest grain,<sup>3</sup>  
 Flowing with majestic train,  
 And sable stole of cypress lawn<sup>4</sup> 35  
 Over thy decent shoulders drawn.  
 Come, but keep thy wonted state,  
 With even step, and musing gait,  
 And looks commercing with the skies,  
 Thy rapt soul sitting in thine eyes : 40  
 There, held in holy passion still,  
 Forget thyself to marble, till  
 With a sad leaden downward cast  
 Thou fix them on the earth as fast.  
 And join with thee calm Peace, and Quiet, 45  
 Spare Fast, that oft with gods doth diet,  
 And hears the Muses in a ring  
 Aye round about Jove's altar sing ;  
 And add to these retired Leisure,  
 That in trim gardens takes his pleasure ; 50  
 But first, and chiefest, with thee bring  
 Him that yon<sup>5</sup> soars on golden wing,  
 Guiding the fiery-wheel'd throne,  
 The cherub Contemplation ;  
 And the mute Silence hist along, 55  
 'Less Philomel<sup>6</sup> will deign a song,  
 In her sweetest, saddest plight,  
 Smoothing the rugged brow of Night,  
 While Cynthia checks her dragon yoke<sup>7</sup>  
 Gently o'er the accustomed oak : 60  
 Sweet bird,<sup>6</sup> that shunn'st the noise of folly,  
 Most musical, most melancholy !  
 Thee, chauntress, oft the woods among,  
 I woo to hear thy even-song, 65  
 And missing thee, I walk unseen  
 On the dry smooth-shaven green,  
 To behold the wandering moon,  
 Riding near her highest noon,  
 Like one that had been led astray  
 Through the heaven's wide pathless way, 70  
 And oft, as if her head she bowed,  
 Stooping through a fleecy cloud.  
 Oft on a plat of rising ground,  
 I hear the far-off curfew sound,  
 Over some wide-watered shore, 75  
 Swinging slow with sullen roar ;  
 Or if the air will not permit,  
 Some still removed place will fit,  
 Where glowing embers through the room  
 Teach light to counterfeit a gloom, 80  
 Far from all resort of mirth,  
 Save the cricket on the hearth,  
 Or the bellman's drowsy charm  
 To bless the doors from nightly harm.  
 Or let my lamp at midnight hour 85  
 Be seen in some high lonely tower,  
 Where I may oft out-watch the Bear,  
 With thrice-great Hermes ; or unsphere  
 The spirit of Plato, to unfold 90  
 What worlds or what vast regions hold  
 The immortal mind that hath forsook  
 Her mansion in this fleshly nook ;  
 And of those demons that are found  
 In fire, air, flood, or underground,  
 Whose power hath a true consent 95  
 With planet or with element.  
 Sometime let gorgeous Tragedy  
 In sceptred pall come sweeping by,  
 Presenting Thebes', or Pelops' line,  
 Or the tale of Troy divine, 100  
 Or what (though rare) of later age  
 Ennobled hath the buskined<sup>1</sup> stage.  
 But, O sad Virgin ! that thy power  
 Might raise Musæus from his bower ;  
 Or bid the soul of Orpheus sing 105  
 Such notes as, warbled to the string,  
 Drew iron tears down Pluto's cheek,  
 And made Hell grant what love did seek ;  
 Or call up him that left half-told  
 The story of Cambuscan bold, 110  
 Of Camball, and of Algarsife,  
 And who had Canace to wife,  
 That owned the virtuous<sup>2</sup> ring and glass,  
 And of the wondrous horse of brass

<sup>1</sup> Hemera, presumably very beautiful though black <sup>2</sup> Cassiopea, who offended the Nereids ; and after her death was placed among the stars <sup>3</sup> dye <sup>4</sup> crape <sup>5</sup> yonder <sup>6</sup> the nightingale <sup>7</sup> The chariot of the moon, Cynthia, was drawn by dragons.

<sup>1</sup> tragic

<sup>2</sup> powerful

On which the Tartar king did ride; 115  
 And if aught else great bards beside  
 In sage and solemn tunes have sung,  
 Of turneys, and of trophies hung,  
 Of forests, and enchantments drear,  
 Where more is meant than meets the ear. 120  
 Thus, Night, oft see me in thy pale career,  
 Till civil-suited<sup>1</sup> Morn appear,  
 Not tricked and frownced as she was wont  
 With the Attic boy to hunt,  
 But kerchieft in a comely cloud, 125  
 While rocking winds are piping loud,  
 Or ushered with a shower still,  
 When the gust hath blown his fill,  
 Ending on the rustling leaves,  
 With minute-drops<sup>2</sup> from off the eaves. 130  
 And when the sun begins to fling  
 His flaming beams, me, Goddess, bring  
 To archèd walks of twilight groves,  
 And shadows brown, that Sylvan<sup>3</sup> loves,  
 Of pine, or monumental oak, 135  
 Where the rude axe with heavèd stroke  
 Was never heard the nymphs to daunt,  
 Or fright them from their hallowed haunt.  
 There in close covert by some brook,  
 Where no profaner eye may look, 140  
 Hide me from day's garish eye,  
 While the bee with honeyed thigh,  
 That at her flowery work doth sing,  
 And the waters murmuring,  
 With such consort as they keep, 145  
 Entice the dewy-feathered Sleep;  
 And let some strange mysterious dream  
 Wave at his wings in airy stream  
 Of lively portraiture displayed,  
 Softly on my eyelids laid; 150  
 And as I wake, sweet music breathe  
 Above, about, or underneath,  
 Sent by some spirit to mortals good,  
 Or the unseen Genius of the wood.  
 But let my due feet never fail 155  
 To walk the studious cloister's pale,<sup>4</sup>  
 And love the high embowèd roof,  
 With antique pillars massy proof,  
 And storied<sup>5</sup> windows richly dight,  
 Casting a dim religious light. 160  
 There let the pealing organ blow,  
 To the full-voiced quire below,  
 In service high and anthems clear,  
 As may with sweetness, through mine ear,  
 Dissolve me into ecstasies. 165  
 And bring all Heaven before mine eyes.  
 And may at last my weary age  
 Find out the peaceful hermitage,  
 The hairy gown, and mossy cell,  
 Where I may sit and rightly spell<sup>1</sup> 170  
 Of every star that heaven doth shew,  
 And every herb that sips the dew,  
 Till old experience do attain  
 To something like prophetic strain  
 These pleasures, Melancholy, give, 175  
 And I with thee will choose to live.

## LYCIDAS

*In this Monody the Author bewails a learned  
 Friend, unfortunately drowned in his passage  
 from Chester on the Irish Seas, 1637;  
 and by occasion foretells the ruin  
 of our corrupted Clergy, then  
 in their height.*

Yet once more, O ye laurels, and once more,  
 Ye myrtles brown, with ivy never sere,<sup>2</sup>  
 I come to pluck your berries harsh and crude,<sup>3</sup>  
 And with forced fingers rude  
 Shatter your leaves before the mellowing year.  
 Bitter constraint and sad occasion dear 6  
 Compels me to disturb your season due;  
 For Lycidas is dead, dead ere his prime,  
 Young Lycidas, and hath not left his peer.  
 Who would not sing for Lycidas? he knew 10  
 Himself<sup>4</sup> to sing, and build the lofty rhyme.  
 He must not float upon his watery bier  
 Unwept, and welter to the parching wind,  
 Without the meed of some melodious tear.  
 Begin then, Sisters of the sacred well<sup>5</sup> 15  
 That from beneath the seat of Jove doth  
 spring;  
 Begin, and somewhat loudly sweep the string.  
 Hence with denial vain and coy excuse;  
 So may some gentle Muse<sup>6</sup>  
 With lucky words favour my destined urn,  
 And as he passes turn, 21  
 And bid fair peace be to my sable shroud.  
 For we were nursed upon the self-same hill,  
 Fed the same flock, by fountain, shade, and  
 rill;  
 Together both, ere the high lawns appeared 25  
 Under the opening eyelids of the morn,  
 We drove a-field, and both together heard  
 What time the gray-fly winds her sultry horn,  
 Battening<sup>7</sup> our flocks with the fresh dews of  
 night,

<sup>1</sup> soberly attired <sup>2</sup> slow drops <sup>3</sup> god of forests  
<sup>4</sup> confines, limits <sup>5</sup> with pictures in stained glass

<sup>1</sup> interpret <sup>2</sup> dry <sup>3</sup> unripe <sup>4</sup> Supply how. <sup>5</sup> the  
 Muses <sup>6</sup> poet <sup>7</sup> feeding



Oft till the star that rose at evening, bright,  
 Toward heaven's descent had sloped his west-  
 ering wheel 31  
 Meanwhile the rural ditties were not mute,  
 Tempered to the oaten flute,  
 Rough Satyrs danced, and Fauns with cloven  
 heel  
 From the glad sound would not be absent  
 long;  
 And old Damœtas loved to hear our song 36  
 But O the heavy change, now thou art gone,  
 Now thou art gone, and never must return!  
 Thee, Shepherd, thee the woods and desert  
 caves,  
 With wild thyme and the gadding vine o'er-  
 grown,  
 And all their echoes, mourn 41  
 The willows and the hazel copses green  
 Shall now no more be seen,  
 Fanning their joyous leaves to thy soft lays.  
 As killing as the canker to the rose, 45  
 Or taint-worm to the weanling herds that  
 graze,  
 Or frost to flowers, that their gay wardrobe  
 wear,  
 When first the white-thorn blows;  
 Such, Lycidas, thy loss to shepherd's ear.  
 Where were ye, Nymphs, when the remorse-  
 less deep 50  
 Closed o'er the head of your loved Lycidas?  
 For neither were ye playing on the steep  
 Where your old bards, the famous Druids, lie,  
 Nor on the shaggy top of Mona<sup>1</sup> high,  
 Nor yet where Deva<sup>2</sup> spreads her wizard  
 stream.  
 Ay me, I fondly dream! 56  
 Had ye been there — for what could that have  
 done?  
 What could the Muse<sup>3</sup> herself that Orpheus  
 bore,  
 The Muse herself, for her enchanting son,  
 Whom universal nature did lament, 60  
 When by the rout<sup>4</sup> that made the hideous roar  
 His gory visage down the stream was sent,  
 Down the swift Hebrus to the Lesbian shore?  
 Alas! what boots it with incessant care  
 To tend the homely, slighted, shepherd's  
 trade,  
 And strictly meditate the thankless Muse? 66  
 Were it not better done, as others use,  
 To sport with Amaryllis in the shade,  
 Or with the tangles of Neæra's hair?

Fame is the spur that the clear spirit doth  
 raise  
 (That last infirmity of noble mind) 71  
 To scorn delights and live laborious days;  
 But the fair guerdon when we hope to find,  
 And think to burst out into sudden blaze, 74  
 Comes the blind Fury<sup>1</sup> with the abhorred  
 shears,  
 And slits the thin-spun life. "But not the  
 praise,"  
 Phœbus replied, and touched my trembling  
 ears.  
 "Fame is no plant that grows on mortal soil  
 Nor in the glistening foil 79  
 Set off to the world, nor in broad rumour lies;  
 But lives and spreads aloft by those pure eyes  
 And perfect witness of all-judging Jove;  
 As he pronounces lastly on each deed,  
 Of so much fame in heaven expect thy meed."  
 O fountain Arethuse, and thou honoured  
 flood, 85  
 Smooth-sliding Mincius, crowned with vocal  
 reeds,  
 That strain I heard was of a higher mood:  
 But now my oat<sup>2</sup> proceeds,  
 And listens to the herald of the sea,  
 That came in Neptune's plea. 90  
 He asked the waves, and asked the felon  
 winds,  
 What hard mishap hath doomed this gentle  
 swain?  
 And questioned every gust of rugged wings  
 That blows from off each beakèd promontory:  
 They knew not of his story; 95  
 And sage Hippotades their answer brings,  
 That not a blast was from his dungeon strayed;  
 The air was calm, and on the level brine  
 Sleek Panope with all her sisters played.  
 It was that fatal and perfidious bark, 100  
 Built in the eclipse, and rigged with curses  
 dark,  
 That sunk so low that sacred head of thine.  
 Next Camus, reverend sire, went footing  
 slow,  
 His mantle hairy, and his bonnet sedge,  
 Inwrought with figures dim, and on the edge  
 Like to that sanguine flower inscribed with  
 woe. 106  
 "Ah! who hath reft,"<sup>3</sup> quoth he, "my dearest  
 pledge?"  
 Last came, and last did go,  
 The pilot of the Galilean lake;<sup>4</sup>

<sup>1</sup> the isle of Anglesey <sup>2</sup> the river Dee <sup>3</sup> Calliope  
<sup>4</sup> mob

<sup>1</sup> Atropos, the Fate who severs the thread of  
 life <sup>2</sup> shepherd's pipe <sup>3</sup> taken away <sup>4</sup> St. Peter

Two massy keys he bore of metals twain 110  
 (The golden opes, the iron shuts amain).  
 He shook his mitred locks, and stern bespake.  
 "How well could I have spared for thee, young

swain,  
 Enough of such as for their bellies' sake,  
 Creep and intrude and climb into the fold!  
 Of other care they little reckoning make 116  
 Than how to scramble at the shearers' feast.  
 And shove away the worthy bidden guest  
 Blind mouths! that scarce themselves know  
 how to hold

A sheep-hook, or have learnt aught else the  
 least  
 That to the faithful herdman's art belongs!  
 What recks it them? What need they?  
 They are sped;<sup>1</sup> 122

And when they list, their lean and flashy songs  
 Grate on their scrannel<sup>2</sup> pipes of wretched  
 straw,

The hungry sheep look up, and are not fed.  
 But swoln with wind and the rank mist they  
 draw. 126

Rot inwardly, and foul contagion spread;  
 Besides what the grim wolf with privy paw  
 Daily devours apace, and nothing said.  
 But that two-handed engine at the door 130  
 Stands ready to smite once, and smite no  
 more."

Return, Alpheus, the dread voice is past  
 That shrunk thy streams; return, Sicilian  
 Muse,

And call the vales, and bid them hither cast  
 Their bells and flowrets of a thousand hues.  
 Ye valleys low, where the mild whispers use  
 Of shades and wanton winds and gushing  
 brooks, 137

On whose fresh lap the swart<sup>3</sup> star sparsely  
 looks,

Throw hither all your quaint enamelled eyes,  
 That on the green turf suck the honeyed  
 showers, 140

And purple all the ground with vernal flowers.  
 Bring the rathe primrose that forsaken dies,  
 The tufted crow-toe, and pale jessamine,  
 The white pink, and the pansy freaked with  
 jet,

The glowing violet, 145  
 The musk-rose, and the well-attired woodbine,  
 With cowslips wan that hang the pensive  
 head,

And every flower that sad embroidery wears;

Bid amaranthus all his beauty shed,  
 And daffodillies fill their cups with tears, 150  
 To strew the laureate hearse where Lycid lies.  
 For so to interpose a little ease,  
 Let our frail thoughts dally with false surmise,  
 Ay me! whilst thee the shores and sounding  
 seas

Wash far away, where'er thy bones are hurled;  
 Whether beyond the stormy Hebrides, 156  
 Where thou perhaps under the whelming tide  
 Visit'st the bottom of the monstrous world;<sup>1</sup>  
 Or whether thou, to our moist<sup>2</sup> vows denied,  
 Sleep'st by the fable of Bellerus old, 160  
 Where the great vision of the guarded mount  
 Looks toward Namancos and Bayona's hold.  
 Look homeward, Angel, now, and melt with  
 ruth;<sup>3</sup>

And O ye dolphins, waft the hapless youth.  
 Weep no more, woeful shepherds, weep no  
 more,

For Lycidas, your sorrow,<sup>4</sup> is not dead. 166  
 Sunk though he be beneath the watery floor;  
 So sinks the day-star in the ocean bed,  
 And yet anon repairs his drooping head,  
 And tricks his beams, and with new-spangled  
 ore

Flames in the forehead of the morning sky:  
 So Lycidas sunk low, but mounted high, 172  
 Through the dear might of him that walked  
 the waves,

Where, other groves and other streams along,  
 With nectar pure his oozy locks he laves, 175  
 And hears the unexpressive<sup>5</sup> nuptial song,  
 In the blest kingdoms meek of joy and love.  
 There entertain him all the saints above,  
 In solemn troops and sweet societies,  
 That sing, and singing in their glory move, 180  
 And wipe the tears for ever from his eyes.

Now, Lycidas, the shepherds weep no more;  
 Henceforth thou art the Genius of the shore,  
 In thy large recompense, and shalt be good  
 To all that wander in that perilous flood. 185

Thus sang the uncouth swain to the oaks  
 and rills,

While the still morn went out with sandals  
 gray;

He touched the tender stops of various quills,  
 With eager thought warbling his Doric lay:  
 And now the sun had stretched out all the hills,  
 And now was dropt into the western bay. 191  
 At last he rose, and twitched his mantle blue:  
 To-morrow to fresh woods and pastures new.

<sup>1</sup> They have what they wish <sup>2</sup> thin, slender  
<sup>3</sup> dark, injurious

<sup>1</sup> world of monsters <sup>2</sup> tear-wet <sup>3</sup> pity <sup>4</sup> the  
 object of your sorrow <sup>5</sup> inexpressible

ON HIS HAVING ARRIVED AT THE  
AGE OF TWENTY-THREE

How soon hath Time, the subtle thief of youth,  
 Stolen on his wing my three and twentieth year!  
 My hasting days fly on with full career.  
 But my late spring no bud or blossom shew'eth  
 Perhaps my semblance might deceive the truth 5  
 That I to manhood am arrived so near;  
 And inward ripeness doth much less appear,  
 That some more timely-happy spirits endu'th.  
 Yet be it less or more, or soon or slow,  
 It shall be still in strictest measure even 10  
 To that same lot, however mean or high,  
 Toward which Time leads me, and the will of Heaven;  
 All is, if I have grace to use it so,  
 As ever in my great Task-Master's eye.

WHEN THE ASSAULT WAS IN-  
TENDED TO THE CITY

Captain, or Colonel,<sup>1</sup> or Knight in arms,  
 Whose chance on these defenceless doors may seize,  
 If ever deed of honour did thee please,  
 Guard them, and him within protect from harms.  
 He can requite thee; for he knows the charms  
 That call fame on such gentle acts as these,  
 And he can spread thy name o'er lands and seas, 7  
 Whatever clime the sun's bright circle warms.  
 Lift not thy spear against the Muses' bower:  
 The great Emathian conqueror<sup>2</sup> bid spare  
 The house of Pindarus, when temple and tower 11  
 Went to the ground; and the repeated air  
 Of sad Electra's poet<sup>3</sup> had the power  
 To save the Athenian walls from ruin bare.

<sup>1</sup> Pronounced trisyllabic    <sup>2</sup> Alexander the Great  
<sup>3</sup> Euripides

## TO THE LORD GENERAL CROMWELL

MAY, 1652

*On the Proposals of Certain Ministers at the  
 Committee for Propagation of the Gospel*

Cromwell, our chief of men, who through a cloud  
 Not of war only, but detractions rude,  
 Guided by faith and matchless fortitude,  
 To peace and truth thy glorious way hast ploughed,  
 And on the neck of crownèd Fortune proud 5  
 Hast reared God's trophies, and his work pursued,  
 While Darwen stream,<sup>1</sup> with blood of Scots imbrued,  
 And Dunbar field,<sup>2</sup> resounds thy praises loud,  
 And Worcester's<sup>3</sup> laureate wreath, yet much remains  
 To conquer still, peace hath her victories  
 No less renowned than war: new foes arise, 11  
 Threatening to bind our souls with secular chains  
 Help us to save free conscience from the paw  
 Of hireling wolves, whose gospel is their maw.<sup>4</sup>

ON THE LATE MASSACRE IN  
PIEDMONT

Avenge, O Lord, thy slaughtered saints, whose bones  
 Lie scattered on the Alpine mountains cold;  
 Even them who kept thy truth so pure of old  
 When all our fathers worshipped stocks and stones,  
 Forget not: in thy book record their groans 5  
 Who were thy sheep, and in their ancient fold  
 Slain by the bloody Piemontese, that rolled  
 Mother with infant down the rocks. Their moans  
 The vales redoubled to the hills, and they  
 To heaven. Their martyred blood and ashes sow 10  
 O'er all the Italian fields, where still doth sway

<sup>1</sup> near Preston, where Cromwell defeated the royalist Scots in Aug., 1648    <sup>2</sup> Sept., 1650    <sup>3</sup> Sept., 1651    <sup>4</sup> Cf. *Lycidas*, ll. 113-131.

The triple tyrant;<sup>1</sup> that from these may grow  
A hundredfold, who, having learnt thy way,  
Early may fly the Babylonian woe.<sup>2</sup>

## ON HIS BLINDNESS

When I consider how my light is spent  
Ere half my days, in this dark world and  
wide,  
And that one talent<sup>3</sup> which is death to hide  
Lodged with me useless, though my soul  
more bent  
To serve therewith my Maker, and present 5  
My true account, lest he returning chide;  
"Doth God exact day-labour, light denied?"  
I fondly ask. But Patience, to prevent  
That murmur, soon replies, "God doth not  
need  
Either man's work or his own gifts. Who  
best 10  
Bear his mild yoke, they serve him best.  
His state  
Is kingly: thousands at his bidding speed,  
And post o'er land and ocean without rest;  
They also serve who only stand and wait."

## TO CYRIACK SKINNER

Cyriack, this three years' day these eyes,  
though clear  
To outward view, of blemish or of spot,  
Bereft of light, their seeing have forgot;  
Nor to their idle orbs doth sight appear  
Of sun or moon or star throughout the year, 5  
Or man or woman. Yet I argue not  
Against Heaven's hand or will, nor bate a  
jot  
Of heart or hope, but still bear up and steer  
Right onward. What supports me, dost thou  
ask?  
The conscience,<sup>4</sup> friend, to have lost them  
overplied 10  
In liberty's defence, my noble task,  
Of which all Europe talks from side to side.  
This thought might lead me through the  
world's vain mask  
Content, though blind, had I no better  
guide.

<sup>1</sup> the Pope (alluding to his triple crown) <sup>2</sup> The Puritans interpreted the biblical denunciations of Babylon as directed prophetically against the Catholic Church. <sup>3</sup> his ability to write <sup>4</sup> consciousness

## PARADISE LOST

## BOOK I

Of Man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal<sup>1</sup> taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man  
Restore us, and regain the blissful seat, 5  
Sing, Heavenly Muse, that on the secret top  
Of Oreb,<sup>2</sup> or of Sinai,<sup>2</sup> didst inspire  
That shepherd who first taught the chosen  
seed  
In the beginning how the Heavens and Earth  
Rose out of Chaos: or, if Sion hill 10  
Delight thee more, and Siloa's brook that  
flowed  
Fast by<sup>3</sup> the oracle of God, I thence  
Invoke thy aid to my adventurous song,  
That with no middle flight intends to soar  
Above the Aonian mount,<sup>4</sup> while it pursues 15  
Things unattempted yet in prose or rhyme.  
And chiefly Thou, O Spirit, that dost prefer  
Before all temples the upright heart and pure,  
Instruct me, for Thou know'st; Thou from  
the first  
Wast present, and, with mighty wings out-  
spread, 20  
Dove-like sat'st brooding on the vast Abyss,  
And mad'st it pregnant: what in me is dark  
Illumine, what is low raise and support;  
That to the highth of this great argument<sup>6</sup>  
I may assert Eternal Providence, 25  
And justify the ways of God to men.  
Say first — for Heaven hides nothing from  
Thy view,  
Nor the deep tract of Hell — say first what  
cause  
Moved our grand parents, in that happy state,  
Favoured of Heaven so highly, to fall off 30  
From their Creator, and transgress his will  
For one restraint, lords of the world besides.  
Who first seduced them to that foul revolt?  
The infernal Serpent; he it was, whose  
guile, 34  
Stirred up with envy and revenge, deceived  
The mother of mankind, what time<sup>6</sup> his pride  
Had cast him out from Heaven, with all his  
host  
Of rebel Angels, by whose aid, aspiring

<sup>1</sup> deadly <sup>2</sup> The Ten Commandments were given on Horeb or Sinai. <sup>3</sup> close by <sup>4</sup> Mt. Helicon; here, figuratively, for Greek poetry <sup>5</sup> subject <sup>6</sup> at the time when

To set himself in glory above his peers,  
 He trusted to have equalled the Most High,  
 If he opposed. and with ambitious aim <sup>41</sup>  
 Against the throne and monarchy of God  
 Raised impious war in Heaven, and battle  
 proud,  
 With vain attempt. Him the Almighty  
 Power  
 Hurl'd headlong flaming from the ethereal  
 sky, <sup>45</sup>  
 With hideous ruin and combustion, down  
 To bottomless perdition; there to dwell  
 In adamantin<sup>1</sup> chains and penal fire,  
 Who durst defy the Omnipotent to arms.  
 Nine times the space that measures day  
 and night <sup>50</sup>  
 To mortal men, he with his horrid crew  
 Lay vanquished, rolling in the fiery gulf,  
 Confounded, though immortal. But his  
 doom  
 Reserved him to more wrath; for now the  
 thought  
 Both of lost happiness and lasting pain <sup>55</sup>  
 Torments him, round he throws his baleful  
 eyes,  
 That witness'd<sup>2</sup> huge affliction and dismay,  
 Mixed with obdurate pride and steadfast  
 hate.  
 At once, as far as Angels ken,<sup>3</sup> he views  
 The dismal situation waste and wild: <sup>60</sup>  
 A dungeon horrible on all sides round  
 As one great furnace flamed; yet from those  
 flames  
 No light; but rather darkness visible  
 Served only to discover sights of woe,  
 Regions of sorrow, doleful shades, where  
 peace <sup>65</sup>  
 And rest can never dwell, hope never comes  
 That comes to all; but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed.  
 Such place Eternal Justice had prepared <sup>70</sup>  
 For those rebellious; here their prison or-  
 dained  
 In utter<sup>4</sup> darkness, and their portion set,  
 As far removed from God and light of Heaven  
 As from the centre thrice to the utmost pole.<sup>5</sup>  
 Oh how unlike the place from whence they  
 fell! <sup>75</sup>  
 There the companions of his fall, o'erwhelmed  
 With floods and whirlwinds of tempestuous  
 fire,

He soon discerns; and, weltering by his side,  
 One next himself in power, and next in crime,  
 Long after known in Palestine, and named so  
 Beelzebub To whom the Arch-Enemy,  
 And thence in Heaven called Satan, with  
 bold words  
 Breaking the horrid silence, thus began: —  
 "If thou beest he — but Oh how fallen!  
 how changed  
 From him, who in the happy realms of light <sup>85</sup>  
 Clothed with transcendent brightness, didst  
 outshine  
 Myriads, though bright! — if he whom mu-  
 tual league,  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise,  
 Joined with me once, now misery hath joined  
 In equal ruin — into what pit thou seest <sup>91</sup>  
 From what highth fallen: so much the  
 stronger proved  
 He with his thunder: and till then who knew  
 The force of those dire arms? Yet not for  
 those,  
 Nor what the potent Victor in his rage <sup>95</sup>  
 Can else inflict, do I repent, or change,  
 Though changed in outward lustre, that fixed  
 mind,  
 And high disdain from sense of injured merit,  
 That with the Mightiest raised me to contend,  
 And to the fierce contention brought along  
 Innumerable force of Spirits armed, <sup>101</sup>  
 That durst dislike his reign, and, me preferring,  
 His utmost power with adverse power opposed  
 In dubious battle on the plains of Heaven,  
 And shook his throne What though the  
 field be lost? <sup>105</sup>  
 All is not lost: the unconquerable will,  
 And study<sup>1</sup> of revenge, immortal hate,  
 And courage never to submit or yield,  
 And what is else not to be overcome; <sup>109</sup>  
 That glory never shall his wrath or might  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power  
 Who, from the terror of this arm, so late  
 Doubted his empire<sup>2</sup> — that were low indeed;  
 That were an ignominy and shame beneath  
 This downfall; since by fate the strength of  
 gods <sup>116</sup>  
 And this empyreal<sup>3</sup> substance cannot fail;  
 Since, through experience of this great event,  
 In arms not worse, in foresight much ad-  
 vanced,

<sup>1</sup> unbreakable <sup>2</sup> gave evidence of <sup>3</sup> see <sup>4</sup> outer  
<sup>5</sup> pole of the universe

<sup>1</sup> continued endeavor <sup>2</sup> authority and power  
<sup>3</sup> divine, cf. l. 138

We may with more successful hope resolve  
To wage by force or guile eternal war, 121  
Irreconcilable to our grand Foe,  
Who now triumphs, and in the excess of joy  
Sole reigning holds the tyranny of Heaven."

So spake the apostate Angel, though in  
pain, 125  
Vaunting aloud, but racked with deep despair;  
And him thus answered soon his bold com-  
peer:—

"O Prince' O Chief of many throned  
powers,

That led the embattled Seraphim to war  
Under thy conduct, and, in dreadful deeds  
Fearless, endangered Heaven's perpetual  
King, 131

And put to proof his high supremacy.  
Whether upheld by strength, or chance, or  
fate!

Too well I see and rue the dire event  
That with sad overthrow and foul defeat 135  
Hath lost us Heaven, and all this mighty host  
In horrible destruction laid thus low,

As far as gods and Heavenly essences  
Can perish: for the mind and spirit remains  
Invincible, and vigor soon returns, 140

Though all our glory extinct, and happy state  
Here swallowed up in endless misery.

But what if he our Conqueror (whom I now  
Of force,<sup>1</sup> believe almighty, since no less  
Than such could have o'erpowered such force  
as ours) 145

Have left us this our spirit and strength entire,  
Strongly to suffer and support our pains,  
That we may so suffice his vengeful ire;  
Or do him mightier service, as his thralls

By right of war, whate'er his business be, 150  
Here in the heart of Hell to work in fire,  
Or do his errands in the gloomy Deep?

What can it then avail, though yet we feel  
Strength undiminished, or eternal being  
To undergo eternal punishment?" 155

Whereto with speedy words the Arch-  
Fiend replied:—

"Fallen Cherub, to be weak is miserable,  
Doing or suffering: but of this be sure —  
To do aught good never will be our task,  
But ever to do ill our sole delight, 160  
As being the contrary to his high will  
Whom we resist. If then his providence  
Out of our evil seek to bring forth good,  
Our labour must be to pervert that end,  
And out of good still to find means of evil; 165

<sup>1</sup> necessarily

Which oftentimes may succeed so as perhaps  
Shall grieve him, if I fail not,<sup>2</sup> and disturb  
His inmost counsels from their destined aim.  
But see! the angry Victor hath recalled  
His ministers of vengeance and pursuit 170  
Back to the gates of Heaven; the sulphurous  
hail,

Shot after us in storm, o'erblown hath laid  
The fiery surge that from the precipice  
Of Heaven received us falling; and the  
thunder,

Winged with red lightning and impetuous  
rage, 175

Perhaps hath spent his<sup>3</sup> shafts, and ceases now  
To bellow through the vast and boundless  
Deep.

Let us not slip the occasion, whether scorn  
Or satiate fury yield it from our Foe.

Seest thou yon dreary plain, forlorn and wild,  
The seat of desolation, void of light, 181  
Save what the glimmering of these livid<sup>4</sup>  
flames

Casts pale and dreadful? Thither let us tend<sup>5</sup>  
From off the tossing of these fiery waves;

There rest, if any rest can harbour there; 185  
And, reassembling our afflicted powers,  
Consult how we may henceforth most offend<sup>6</sup>

Our Enemy, our own loss how repair,  
How overcome this dire calamity,  
What reinforcement we may gain from hope,  
If not, what resolution from despair." 191

Thus Satan, talking to his nearest mate,  
With head uplift above the wave, and eyes  
That sparkling blazed; his other parts besides,  
Prone on the flood, extended long and large,  
Lay floating many a rood, in bulk as huge 196  
As whom the fables name of monstrous size,  
Titanian,<sup>8</sup> or Earth-born, that warred on Jove,  
Briareos or Typhon,<sup>7</sup> whom the den

By ancient Tarsus held, or that sea-beast 200  
Leviathan,<sup>8</sup> which God of all his works  
Created hugest that swim the ocean-stream

Him, haply slumbering on the Norway foam,  
The pilot of some small night-foundered<sup>9</sup> skiff  
Deeming some island, oft, as seamen tell, 205

With fixed anchor in his scaly rind,  
Moors by his side under the lee, while night  
Invests<sup>10</sup> the sea, and wished morn delays.  
So stretched out huge in length the Arch-  
Fiend lay,

<sup>1</sup> if I mistake not <sup>2</sup> its <sup>3</sup> blue-black <sup>4</sup> go <sup>5</sup> injure  
<sup>6</sup> cf. ll. 509 ff. <sup>7</sup> gigantic monsters of Greek my-  
thology <sup>8</sup> in Job xli: 1 the crocodile, but here the  
whale <sup>9</sup> overtaken by night <sup>10</sup> covers

Anguish and doubt and fear and sorrow and  
pain

From mortal or immortal minds. Thus they,  
Breathing united force with fixèd thought, 560  
Moved on in silence to soft pipes that charmed  
Their painful steps o'er the burnt soil; and  
now

Advanced in view they stand, a horrid front  
Of dreadful length and dazzling arms, in guise  
Of warriors old, with ordered spear and shield,  
Awaiting what command their mighty Chief  
Had to impose. He through the armèd files  
Darts his experienced eye, and soon traverse<sup>1</sup>  
The whole battalion views — their order due,  
Their visages and stature as of gods, 570  
Their number last he sums. And now his  
heart

Distends with pride, and hardening in his  
strength

Glories; for never, since created man,  
Met such embodied force as, named with  
these,

Could merit more than that small infantry<sup>2</sup> 575  
Warred on by cranes: though all the giant  
brood

Of Phlegra<sup>3</sup> with the heroic race were joined  
That fought at Thebes and Ilium, on each side  
Mixed with auxilliary gods; and what resounds  
In fable or romance of Uther's son,<sup>4</sup> 580

Begirt with British and Armoric knights;  
And all who since, baptized or infidel,  
Jousted in Aspramont,<sup>5</sup> or Montalban,  
Damasco, or Marocco, or Trebisond;  
Or whom Biserta sent from Afric shore 585  
When Charlemain with all his peerage fell  
By Fontarabbia. Thus far these beyond  
Compare of mortal prowess, yet observed  
Their dread commander. He, above the rest  
In shape and gesture proudly eminent, 590  
Stood like a tower; his form had yet not lost  
All her original brightness, nor appeared  
Less than Archangel ruined, and the excess  
Of glory obscured: as when the sun new-  
risen

Looks through the horizontal misty air 595  
Shorn of his beams, or from behind the moon,  
In dim eclipse, disastrous twilight sheds  
On half the nations, and with fear of change  
Perplexes monarchs. Darkened so, yet shone  
Above them all the Archangel; but his face

<sup>1</sup> cross-wise <sup>2</sup> the Pygmies <sup>3</sup> where the gods and  
giants fought <sup>4</sup> King Arthur <sup>5</sup> This and the fol-  
lowing are places celebrated in the romances of  
Charlemagne.

Deep scars of thunder had intrenched, and  
care 601

Sat on his faded cheek, but under brows  
Of dauntless courage, and considerate<sup>1</sup> pride  
Waiting revenge. Cruel his eye, but cast  
Signs of remorse<sup>2</sup> and passion, to behold 605  
The fellows of his crime, the followers rather  
(Far other once beheld in bliss), condemned  
Forever now to have their lot in pain;  
Millions of Spirits for his fault amerced<sup>3</sup>  
Of Heaven, and from eternal splendors flung  
For his revolt, yet faithful how they stood,  
Their glory withered<sup>4</sup> as, when Heaven's fire  
Hath scathed<sup>4</sup> the forest oaks or mountain  
pines,

With singed top their stately growth, though  
bare,

Stands on the blasted heath. He now pre-  
pared 615

To speak; whereat their doubled ranks they  
bend

From wing to wing, and half enclose him  
round

With all his peers: attention held them mute.  
Thrice he assayed, and thrice, in spite of scorn,  
Tears, such as Angels weep, burst forth: at  
last 620

Words interwove with sighs found out their  
way: —

“O myriads of immortal Spirits! O powers  
Matchless, but with the Almighty! — and  
that strife

Was not inglorious, though the event was dire,  
As this place testifies, and this dire change, 625  
Hateful to utter. But what power of mind,  
Foreseeing or presaging, from the depth  
Of knowledge past or present, could have  
feared

How such united force of gods, how such  
As stood like these, could ever know repulse?  
For who can yet believe, though after loss, 631  
That all these puissant legions, whose exile  
Hath emptied Heaven, shall fail to reascend,  
Self-raised, and repossess their native seat?  
For me, be witness all the host of Heaven, 635  
If counsels different, or dangers shunned  
By me, have lost our hopes. But he who  
reigns

Monarch in Heaven, till then as one secure  
Sat on his throne, upheld by old repute,  
Consent or custom, and his regal state 640  
Put forth at full, but still his strength con-  
cealed;

<sup>1</sup> calm <sup>2</sup> pity <sup>3</sup> deprived <sup>4</sup> injured

Which tempted our attempt, and wrought our fall.

Henceforth his might we know, and know our own,

So as not either to provoke, or dread  
New war provoked. Our better part remains  
To work in close<sup>1</sup> design, by fraud or guile, 646  
What force effected not, that he no less  
At length from us may find, who overcomes  
By force hath overcome but half his foe.  
Space may produce new worlds; whereof so  
rife 650

There went a fame in Heaven that he ere long  
Intended to create, and therein plant  
A generation whom his choice regard  
Should favour equal to the Sons of Heaven.  
Thither, if but to pry, shall be perhaps 655  
Our first eruption: thither or elsewhere;  
For this infernal pit shall never hold  
Celestial Spirits in bondage, nor the Abyss  
Long under darkness cover. But these  
thoughts,

Full counsel must mature Peace is despaired,  
For who can think submission? War, then,  
war 661

Open or understood,<sup>1</sup> must be resolved"  
He spake; and, to confirm his words, out-flew  
Millions of flaming swords, drawn from the  
thighs

Of mighty Cherubim; the sudden blaze 665  
Far round illumined Hell. Highly they raged  
Against the Highest, and fierce with grasped  
arms

Clashed on their sounding shields the din of  
war,

Hurling defiance toward the vault of Heaven.

There stood a hill not far, whose grisly  
top 670

Belched fire and rolling smoke; the rest entire  
Shone with a glossy scurf, undoubted sign  
That in his womb<sup>2</sup> was hid metallic ore,  
The work of sulphur. Thither, winged with  
speed,

A numerous brigade hastened: as when  
bands 675

Of pioneers,<sup>3</sup> with spade and pickaxe armed,  
Forerun the royal camp, to trench a field,  
Or cast a rampart. Mammon led them on.  
Mammon, the least erected<sup>4</sup> Spirit that fell  
From Heaven, for even in Heaven his looks  
and thoughts 680

Were always downward bent, admiring more

The riches of Heaven's pavement, trodden  
gold,

Than aught divine or holy else enjoyed  
In vision beatific. By him first  
Men also, and by his suggestion taught, 685  
Ransacked the Centre, and with impious  
hands

Rifled the bowels of their mother Earth  
For treasures better hid. Soon had his crew  
Opened into the hill a spacious wound,  
And digged out ribs of gold. Let none ad-  
mire<sup>1</sup> 690

That riches grow in Hell; that soil may best  
Deserve the precious bane.<sup>2</sup> And here let  
those

Who boast in mortal things, and wondering  
tell

Of Babel,<sup>3</sup> and the works of Memphian<sup>4</sup> kings,  
Learn how their greatest monuments of fame,  
And strength, and art, are easily outdone 696  
By Spirits reprobate, and in an hour  
What in an age they, with incessant toil  
And hands innumerable, scarce perform.  
Nigh on the plain, in many cells prepared, 700  
That underneath had veins of liquid fire  
Sluiced from the lake, a second multitude  
With wondrous art founded the massy ore,  
Severing each kind, and scummed the bullion  
dross.

A third as soon had formed within the ground  
A various mould, and from the boiling cells 706  
By strange conveyance filled each hollow nook:  
As in an organ, from one blast of wind,  
To many a row of pipes the sound-board  
breathes.

Anon out of the earth a fabric huge 710  
Rose like an exhalation, with the sound  
Of dulcet symphonies and voices sweet —  
Built like a temple, where pilasters round  
Were set, and Doric pillars overlaid  
With golden architrave; nor did there want  
Cornice or frieze, with bossy<sup>5</sup> sculptures  
graven: 716

The roof was fretted gold. Not Babylon,  
Nor great Alcairo,<sup>6</sup> such magnificence  
Equalled in all their glories, to enshrine  
Belus or Serapis<sup>7</sup> their gods, or seat 720  
Their kings, when Egypt with Assyria strove  
In wealth and luxury. The ascending pile  
Stood fixed her stately highth, and straight  
the doors,

<sup>1</sup> secret <sup>2</sup> its interior <sup>3</sup> soldiers who clear the  
way for an army <sup>4</sup> elevated .

<sup>1</sup> wonder <sup>2</sup> destroyer <sup>3</sup> the temple of Balus in  
Babylon <sup>4</sup> Egyptian <sup>5</sup> projecting from the walls  
<sup>6</sup> Memphis in Egypt <sup>7</sup> gods of Babylon and Egypt



Opening their brazen folds, discover, wide  
 Within, her ample spaces o'er the smooth 725  
 And level pavement: from the archèd roof,  
 Pendent by subtle magic, many a row  
 Of starry lamps and blazing cressets, fed  
 With naphtha and asphaltus, yielded light  
 As from a sky. The hasty multitude 730  
 Admiring entered, and the work some praise,  
 And some the architect. His hand was known  
 In Heaven by many a towered structure high,  
 Where sceptred Angels held their residence,  
 And sat as Princes, whom the supreme King  
 Exalted to such power, and gave to rule, 736  
 Each in his Hierarchy, the Orders<sup>1</sup> bright.  
 Nor was his name unheard or unadored  
 In ancient Greece; and in Ausonian<sup>2</sup> land  
 Men called him Mulciber; and how he fell  
 From Heaven they fabled, thrown by angry  
 Jove 741

Sheer o'er the crystal battlements: from morn  
 To noon he fell, from noon to dewy eve,  
 A summer's day; and with the setting sun  
 Dropt from the zenith, like a falling star, 745  
 On Lemnos, the Ægæan isle. Thus they relate,  
 Erring; for he with this rebellious rout<sup>3</sup>  
 Fell long before; nor aught availed him now  
 To have built in Heaven high towers, nor  
 did he 'scape

By all his engines,<sup>4</sup> but was headlong sent 750  
 With his industrious crew to build in Hell.

Meanwhile the wingèd heralds, by command

Of sovran power, with awful ceremony  
 And trumpet's sound, throughout the host  
 proclaim

A solemn council forthwith to be held 755  
 At Pandemonium, the high capital  
 Of Satan and his peers. Their summons  
 called

From every band and squarèd regiment  
 By place or choice the worthiest; they anon  
 With hundreds and with thousands trooping  
 came 760

Attended. All access was thronged, the gates  
 And porches wide, but chief the spacious hall  
 (Though like a covered field, where champions  
 bold

Wont ride in armed, and at the Soldan's<sup>5</sup> chair  
 Defied the best of Paynym chivalry 765  
 To mortal combat, or career with lance)  
 Thick swarmed, both on the ground and in  
 the air,

\* There were nine orders, or classes, of angels.

<sup>2</sup> Italy: <sup>3</sup> company <sup>4</sup> contrivances <sup>5</sup> Sultan's

Brushed with the hiss of rustling wings. As  
 bees

In spring-time, when the Sun with Taurus  
 rides,<sup>1</sup> 769

Pour forth their populous youth about the  
 hive

In clusters; they among fresh dews and  
 flowers

Fly to and fro, or on the smoothèd plank,  
 The suburb of their straw-built citadel,  
 New rubbed with balm, expatiate<sup>2</sup> and confer  
 Their state-affairs. So thick the aery crowd  
 Swarmed and were straitened;<sup>3</sup> till, the  
 signal given, 776

Behold a wonder! they but now who seemed  
 In bigness to surpass Earth's giant sons,  
 Now less than smallest dwarfs, in narrow room  
 Throng numberless, like that pygmean race  
 Beyond the Indian mount;<sup>4</sup> or faery elves, 781  
 Whose midnight revels, by a forest-side  
 Or fountain, some belated peasant sees,  
 Or dreams he sees, while overhead the Moon  
 Sits arbitress, and nearer to the Earth 785  
 Wheels her pale course; they, on their mirth  
 and dance

Intent, with jocund music charm his ear;  
 At once with joy and fear his heart rebounds.  
 Thus incorporeal Spirits to smallest forms  
 Reduced their shapes immense, and were at  
 large, 790

Though without number still, amidst the hall  
 Of that infernal court. But far within,  
 And in their own dimensions like themselves,  
 The great Seraphic Lords and Cherubim  
 In close recess<sup>5</sup> and secret conclave sat, 795  
 A thousand demi-gods on golden seats,  
 Frequent<sup>6</sup> and full.<sup>7</sup> After short silence then,  
 And summons read, the great consult began.

## OF EDUCATION

TO MASTER SAMUEL HARTLIB

[AN EXTRACT]

(THEIR EXERCISE)

The course of study hitherto briefly described, is what I can guess by reading, likeliest to those ancient and famous schools of Pythagoras, Plato, Isocrates, Aristotle, and

<sup>1</sup> is in the sign of Taurus, cf. Chaucer, *Prol. of C. T.*, note on l. 8 <sup>2</sup> move about <sup>3</sup> gathered close together <sup>4</sup> the Himalaya range <sup>5</sup> secret retirement <sup>6</sup> numerous <sup>7</sup> complete in number

such others, out of which were bred such a number of renowned philosophers, orators, historians, poets, and princes all over Greece, Italy, and Asia, besides the flourishing studies of Cyrene and Alexandria. But herein it shall exceed them, and supply a defect as great as that which Plato noted in the commonwealth of Sparta; whereas that city trained up their youth most for war, and these in their academies and Lyceum all for the gown, this institution of breeding which I here delineate shall be equally good both for peace and war.

Therefore about an hour and a half ere they eat at noon should be allowed them for exercise, and due rest afterwards, but the time for this may be enlarged at pleasure, according as their rising in the morning shall be early. The exercise which I commend first, is the exact use of their weapon, to guard, and to strike safely with edge or point; this will keep them healthy, nimble, strong, and well in breath, is also the likeliest means to make them grow large and tall, and to inspire them with a gallant and fearless courage, which being tempered with seasonable lectures and precepts to them of true fortitude and patience, will turn into a native and heroic valour, and make them hate the cowardice of doing wrong. They must be also practised in all the locks and grips of wrestling, wherein Englishmen were wont to excel, as need may often be in fight to tug, to grapple, and to close. And this perhaps will be enough, wherein to prove and heat their single strength.

The interim of unsweating themselves regularly, and convenient rest before meat, may both with profit and delight be taken up in recreating and composing their travailed<sup>1</sup> spirits with the solemn and divine harmonics of music heard or learned; either whilst the skilful organist plies his grave and fancied descant<sup>2</sup> in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and dis-tempered passions. The like also would not

be unexpedient after meat, to assist and cherish nature in her first concoction,<sup>1</sup> and send their minds back to study in good tune and satisfaction.

Where having followed it close under vigilant eyes, till about two hours before supper, they are by a sudden alarm or watchword, to be called out to their military motions, under sky or covert, according to the season, as was the Roman wont; first on foot, then as their age permits, on horseback, to all the art of cavalry; that having in sport, but with much exactness and daily muster, served out the rudiments of their soldiership, in all the skill of embattling,<sup>2</sup> marching, encamping, fortifying, besieging, and battering with all the helps of ancient and modern stratagems, tactics, and warlike maxims, they may as it were out of a long war come forth renowned and perfect commanders in the service of their country. They would not then, if they were trusted with fair and hopeful armies, suffer them for want of just and wise discipline to shed away from about them like sick feathers, though they be never so oft supplied; they would not suffer their empty and unrecruitable<sup>3</sup> colonels of twenty men in a company, to quaff out, or convey into secret hoards, the wages of a delusive<sup>4</sup> list, and a miserable remnant; yet in the meanwhile to be overmastered with a score or two of drunkards, the only soldiery left about them, or else to comply with<sup>5</sup> all rapines and violences. No, certainly, if they knew aught of that knowledge that belongs to good men or good governors, they would not suffer these things.

But to return to our own institute; besides these constant exercises at home, there is another opportunity of gaining experience to be won from pleasure itself abroad, in those vernal seasons of the year when the air is calm and pleasant, it were an injury and sullenness against nature, not to go out and see her riches, and partake in her rejoicing with heaven and earth. I should not therefore be a persuader to them of studying much then, after two or three years that they have well laid their grounds, but to ride out in companies with prudent and staid guides to all the quarters of the land; learning and observing all places of strength, all com-

<sup>1</sup> process of digestion <sup>2</sup> drawing up in battle array <sup>3</sup> lacking soldiers and incapable of recruiting <sup>4</sup> false <sup>5</sup> allow

<sup>1</sup> wearied <sup>2</sup> solemn and elaborate variations

modities<sup>1</sup> of building and of soil, for towns and tillage, harbours and ports for trade. Sometimes taking sea as far as to our navy, to learn there also what they can in the practical knowledge of sailing and of seafight. These ways would try all their peculiar gifts of nature, and if there were any secret excellence among them, would fetch it out, and give it fair opportunities to advance itself by, which could not but mightily redound to the good of this nation, and bring into fashion again those old admired virtues and excellencies with far more advantage now in this purity of Christian knowledge.

### FROM AREOPAGITICA

### A SPEECH FOR THE LIBERTY OF UNLICENSED PRINTING

#### TO THE PARLIAMENT OF ENGLAND

\* \* \* \* \*

I deny not but that it is of greatest concernment in the church and commonwealth, to have a vigilant eye how books demean themselves as well as men; and thereafter to confine, imprison, and do sharpest justice on them as malefactors: for books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth;<sup>2</sup> and being sown up and down, may chance to spring up armed men. And yet on the other hand, unless wariness be used, as good almost kill a man as kill a good book; who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit, imbalanced and treasured up on purpose to a life beyond life. 'Tis true, no age can restore a life, whereof perhaps there is no great loss; and revolutions of ages do not oft recover the loss of a rejected truth, for the want of which

whole nations fare the worse. We should be wary therefore what persecution we raise against the living labours of public men, how we spill<sup>1</sup> the seasoned life of man preserved and stored up in books, since we see a kind of homicide may be thus committed, sometimes a martyrdom, and if it extend to the whole impression, a kind of massacre, whereof the execution ends not in the slaying of an elemental life, but strikes at that ethereal and fifth essence, the breath of reason itself, slays an immortality rather than a life. But lest I should be condemned of introducing license, while I oppose licensing, I refuse not the pains to be so much historical as will serve to show what hath been done by ancient and famous commonwealths against this disorder, till the very time that this project of licensing crept out of the *inquisition*, was caught up by our prelates, and hath caught some of our presbyters.

\* \* \* \* \*

Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil and in so many cunning resemblances hardly to be discerned, that those confused seeds, which were imposed on Psyche<sup>2</sup> as an incessant labour to cull out and sort asunder, were not more intermixed. It was from out the rind of one apple tasted that the knowledge of good and evil as two twins cleaving together leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say of knowing good by evil. As therefore the state of man now is, what wisdom can there be to choose, what continence to forbear, without the knowledge of evil? He that can apprehend and consider vice with all her baits and seeming pleasures, and yet abstain, and yet distinguish, and yet prefer that which is truly better, he is the true warfaring Christian. I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed,<sup>3</sup> that never sallies out and sees her adversary, but slinks out of the race, where that immortal garland is to be run for not without dust and heat. Assuredly we bring not innocence into the world, we bring impurity much rather.

<sup>1</sup>advantages <sup>2</sup>sown by Cadmus, cf. Gayley, pp. 114-117

<sup>1</sup>destroy <sup>2</sup>in the temple of Venus, cf. Gayley, p. 156 <sup>3</sup>unpractised

that which purifies us is trial, and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her whiteness is but an excremental<sup>1</sup> whiteness; which was the reason why our sage and serious poet Spenser, whom I dare be known to think a better teacher than Scotus or Aquinas,<sup>2</sup> describing true temperance under the person of Guion, brings him in with his palmer through the cave of Mammon and the bower of earthly bliss,<sup>3</sup> that he might see and know, and yet abstain. Since therefore the knowledge and survey of vice is in this world so necessary to the constituting of human virtue, and the scanning of error to the confirmation of truth, how can we more safely and with less danger scout into the regions of sin and falsity than by reading all manner of tractates, and hearing all manner of reason? And this is the benefit which may be had of books promiscuously read.

\* \* \* \* \*

If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. No music must be heard, nor song be set or sung, but what is grave and doric. There must be licensing dancers, that no gesture, motion, or deportment be taught our youth but what by their allowance shall be thought honest; for such Plato was provided of. It will ask more than the work of twenty licensers to examine all the lutes, the violins and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals that whisper softness in chambers? The windows also, and the balconies must be thought on; there are shrewd<sup>4</sup> books with dangerous frontispieces set to sale; who shall prohibit them? shall twenty licensers? The villages also must have their visitors to inquire what lectures the bagpipe and the rebec reads, even to the ballatry and the gamut of every municipal fiddler, for these are the

countryman's Arcadias and his Montemayors.<sup>1</sup> Next, what more national corruption, for which England hears ill abroad, than household gluttony? who shall be the rectors<sup>2</sup> of our daily rioting? and what shall be done to inhibit the multitudes that frequent those houses where drunkenness is sold and harboured? Our garments also should be referred to the licensing of some more sober work-masters to see them cut into a less wanton garb. Who shall regulate all the mixed conversation of our youth male and female together, as is the fashion of this country? who shall still<sup>3</sup> appoint what shall be discoursed, what presumed, and no further? Lastly, who shall forbid and separate all idle resort, all evil company? These things will be, and must be; but how they shall be least hurtful, how least enticing, herein consists the grave and governing wisdom of a state. To sequester out of the world into Atlantic and Utopian<sup>4</sup> politics, which never can be drawn into use, will not mend our condition; but to ordain wisely as in this world of evil, in the midst whereof God hath placed us unavoidably. Nor is it Plato's licensing of books will do this, which necessarily pulls along with it so many other kinds of licensing, as will make us all both ridiculous and weary, and yet frustrate; but those unwritten, or at least unconstraining laws of virtuous education, religious and civil nurture, which Plato there mentions as the bonds and ligaments of the commonwealth, the pillars and the sustainers of every written statute; these they be which will bear chief sway in such matters as these, when all licensing will be easily eluded. Impunity and remissness, for certain, are the bane of a commonwealth; but here the great art lies to discern in what the law is to bid restraint and punishment, and in what things persuasion only is to work. If every action which is good, or evil in man at ripe years, were to be under pittance<sup>5</sup> and prescription and compulsion, what were virtue but a name, what praise could be then due to well-doing, what grammarcy<sup>6</sup> to be sober, just or continent?

\* \* \* \* \*

<sup>1</sup> external <sup>2</sup> Duns Scotus (1265?-1308?) and Thomas Aquinas (1225?-1274), founders of the two chief systems of mediæval philosophy <sup>3</sup> See *Faerie Queene*, II, vii and xii <sup>4</sup> wicked

<sup>1</sup> The *Diana Enamorada* of Jorge de Montemayor, published in 1542, was one of the most famous pastoral romances. <sup>2</sup> controllers <sup>3</sup> constantly <sup>4</sup> Atlantis and Utopia were imaginary ideal commonwealths described by Plato and Sir Thomas More. <sup>5</sup> allowance <sup>6</sup> thanks

Lords and Commons of England, consider what nation it is whereof ye are the governors: a nation not slow and dull, but of a quick, ingenious, and piercing spirit, acute to invent, subtle and sinewy to discourse, not beneath the reach of any point the highest that human capacity can soar to. Therefore the studies of learning in her deepest sciences have been so ancient and so eminent among us, that writers of good antiquity and ablest judgment have been persuaded that even the school of Pythagoras and the Persian wisdom<sup>1</sup> took beginning from the old philosophy of this island. And that wise and civil Roman, Julius Agricola, who governed once here for Cæsar, preferred the natural wits of Britain before the laboured studies of the French. Nor is it for nothing that the grave and frugal Transylvanian sends out yearly from as far as the mountainous borders of Russia and beyond the Hercynian wilderness,<sup>2</sup> not their youth, but their staid men, to learn our language and our theologic arts. Yet that which is above all this, the favour and the love of heaven, we have great argument to think in a peculiar manner propitious and propending towards us. Why else was this nation chosen before any other, that out of her as out of Sion should be proclaimed and sounded forth the first tidings and trumpet of reformation to all Europe? And had it not been the obstinate perverseness of our prelates against the divine and admirable spirit of Wiclif, to suppress him as a schismatic and innovator, perhaps neither the Bohemian Huss and Jerome,<sup>3</sup> no, nor the name of Luther or of Calvin had been ever known; the glory of reforming all our neighbours had been completely ours. But now, as our obdurate clergy have with violence demeaned<sup>4</sup> the matter, we are become hitherto the latest and the backwardest scholars, of whom God offered to have made us the teachers.

Now once again by all concurrence of signs and by the general instinct of holy and devout men, as they daily and solemnly express their thoughts, God is decreeing to begin some new and great period in his church, even to the reforming of reformation itself. What does he then but reveal himself to his servants, and as his manner is, first to his Englishmen; I say

as his manner is, first to us, though we mark not the method of his counsels and are unworthy? Behold now this vast city:<sup>1</sup> a city of refuge, the mansion house of liberty, encompassed and surrounded with his protection; the shop of war hath not there more anvils and hammers waking, to fashion out the plates and instruments of armed justice in defence of beleaguered truth, than there be pens and heads there, sitting by their studious lamps, musing, searching, revolving new notions and ideas wherewith to present as with their homage and their fealty the approaching reformation, others as fast reading, trying all things, assenting to the force of reason and conviction. What could a man require more from a nation so pliant and so prone to seek after knowledge? What wants there to such a towardly and pregnant<sup>2</sup> soil but wise and faithful labourers, to make a knowing people, a nation of prophets, of sages, and of worthies? We reckon more than five months yet to harvest; there need not be five weeks; had we but eyes to lift up, the fields are white already.<sup>3</sup>

\* \* \* \* \*

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle muing<sup>4</sup> her mighty youth, and kindling her undazzled eyes at the full midday beam, purging and unscaling her long abused sight at the fountain itself of heavenly radiance, while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms.

What should ye do then, should ye suppress all this flowery crop of knowledge and new light sprung up and yet springing daily in this city, should ye set an oligarchy of twenty ingrossers<sup>5</sup> over it, to bring a famine upon our minds again, when we shall know nothing but what is measured to us by their bushel? Believe it, Lords and Commons, they who counsel ye to such a suppressing do as good as bid ye suppress yourselves; and I will soon show how. If it be desired to know the immediate

<sup>1</sup> the religion of Zoroaster <sup>2</sup> the wooded mountains of central Germany <sup>3</sup> Jerome of Prague, a religious reformer associated with Huss <sup>4</sup> conducted

<sup>1</sup> London <sup>2</sup> productive <sup>3</sup> cf. *St John* iv:35 <sup>4</sup> renewing (by moulting) <sup>5</sup> merchants who corner necessities

cause of all this free writing and free speaking, there cannot be assigned a truer than your own mild and free and humane government; it is the liberty, Lords and Commons, which your own valorous and happy counsels have purchased us, liberty which is the nurse of all great wits;<sup>1</sup> this is that which hath rarefied and enlightened our spirits like the influence of heaven; this is that which hath enfranchised, enlarged and lifted up our apprehensions degrees above themselves. Ye cannot make us now less capable, less knowing, less eagerly pursuing of the truth, unless ye first make yourselves, that made us so, less the lovers, less the founders of our true liberty. We can grow ignorant again, brutish, formal, and slavish, as ye found us; but you then must first become that which ye cannot be, oppressive, arbitrary, and tyrannous, as they were from whom ye have freed us. That our hearts are now more capacious, our thoughts more erected to the search and expectation of greatest and exactest things, is the issue of your own virtue propagated in us; ye cannot suppress that unless ye reinforce an abrogated and merciless law, that fathers may despatch at will their own children. And who shall then stick closest to ye, and excite others? Not he who takes up arms for coat and conduct and his four nobles of Danegelt.<sup>2</sup> Although I dispraise not the defence of just immunities, yet love my peace better, if that were all. Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties.

What would be best advised, then, if it be found so hurtful and so unequal<sup>3</sup> to suppress opinions for the newness or the unsuitableness to a customary acceptance, will not be my task to say; I only shall repeat what I have learned from one of your own honourable number, a right noble and pious lord, who had he not sacrificed his life and fortunes to the church and commonwealth, we had not now missed and bewailed a worthy and undoubted patron of this argument. Ye know him I am sure, yet I for honour's sake (and may it be eternal to him!) shall name him, the Lord Brook. He writing of episcopacy, and by the way treating of sects and schisms, left ye his vote, or rather now the last words of his dying charge, which I know will ever be of dear

and honoured regard with ye, so full of meekness and breathing charity, that next to His last testament, Who bequeathed love and peace to His disciples, I cannot call to mind where I have read or heard words more mild and peaceful. He there exhorts us to hear with patience and humility those, however they be miscalled, that desire to live purely, in such a use of God's ordinances, as the best guidance of their conscience gives them, and to tolerate them, though in some disconformity to ourselves. The book itself will tell us more at large being published to the world and dedicated to the parliament by him who, both for his life and for his death, deserves that what advice he left be not laid by without perusal.

And now the time in special is by privilege to write and speak what may help to the further discussing of matters in agitation. The temple of Janus with his two controversial<sup>1</sup> faces might now not insignificantly be set open.<sup>2</sup> And though all the winds of doctrine were let loose to play upon the earth, so Truth be in the field, we do injuriously by licensing and prohibiting to misdoubt her strength. Let her and Falsehood grapple; who ever knew Truth put to the worse in a free and open encounter? Her confuting is the best and surest suppressing. He who hears what praying there is for light and clearer knowledge to be sent down among us, would think of other matters to be constituted beyond the discipline of Geneva, framed and fabricked already to our hands. Yet when the new light which we beg for shines in upon us, there be who envy and oppose, if it come not first in at their casements. What a collusion is this, whenas we are exhorted by the wiseman to use diligence, *to seek for wisdom as for hidden treasures* early and late, that another order shall enjoin us to know nothing but by statute! When a man hath been labouring the hardest labour in the deep mines of knowledge, hath furnished out his findings in all their equipage, drawn forth his reasons as it were a battle<sup>3</sup> ranged, scattered and defeated all objections in his way, calls out his adversary into the plain, offers him the advantage of wind and sun, if he please, only that he may try the matter by dint of argument, for his opponents then to skulk, to

<sup>1</sup> intelligences <sup>2</sup> A tax levied for defence against the Danes. <sup>3</sup> unjust

• <sup>1</sup> turned opposite ways <sup>2</sup> His temple at Rome was kept open in time of war. <sup>3</sup> battalion

lay ambushments, to keep a narrow bridge of licensing where the challenger should pass, though it be valour enough in soldiership, is but weakness and cowardice in the wars of Truth. For who knows not that Truth is strong next to the Almighty? She needs no policies, no stratagems, nor licensings to make her victorious; those are the shifts and the defences that Error uses against her power. Give her but room, and do not bind her when she sleeps, for then she speaks not true, as the old Proteus did, who spake oracles only when he was caught and bound;<sup>1</sup> but then rather she turns herself into all shapes except her own, and perhaps tunes her voice according to the time, as Micaiah did before Ahab,<sup>2</sup> until she be adjured into her own likeness.

## SIR JOHN SUCKLING

(1609-1642)

## THE CONSTANT LOVER

Out upon it, I have loved  
Three whole days together!  
And am like to love three more,  
If it prove fair weather.

4

Time shall moult away his wings  
Ere he shall discover  
In the whole wide world again  
Such a constant lover.

8

But the spite on't is, no praise  
Is due at all to me:  
Love with me had made no stays,  
Had it any been but she.

12

Had it any been but she,  
And that very face,  
There had been at least ere this  
A dozen dozen in her place.

16

## WHY SO PALE AND WAN?

Why so pale and wan, fond lover?  
Prithee, why so pale?  
Will, when looking well can't move her,  
Looking ill prevail?  
Prithee, why so pale?

5

<sup>1</sup> See the story told by Menelaus in the *Odyssey*, Bk. iv <sup>2</sup> cf. 1 *Kings* xxii: 15-16

Why so dull and mute, young sinner?

Prithee, why so mute?

Will, when speaking well can't win her,  
Saying nothing do 't?

Prithee, why so mute?

10

Quit, quit for shame! This will not move;

This cannot take her.

If of herself she will not love,

Nothing can make her:

The devil take her!

15

## RICHARD CRASHAW

(1613?-1649)

IN THE HOLY NATIVITY OF OUR  
LORD GOD

## A HYMN SUNG AS BY THE SHEPHERDS

## CHORUS

Come, we shepherds, whose blest sight  
Hath met Love's noon in Nature's night;  
Come, lift we up our loftier song  
And wake the sun that lies too long.

To all our world of well-stol'n joy  
He slept, and dreamt of no such thing;  
While we found out heaven's fairer eye  
And kissed the cradle of our King.

Tell him he rises now, too late  
To show us aught worth looking at.

10

Tell him we now can show him more  
Than he e'er showed to mortal sight;  
Than he himself e'er saw before;  
Which to be seen needs not his light.  
Tell him, Tityrus, where th' hast been  
Tell him, Thyrsis, what th' hast seen.

TITYRUS. Gloomy night embraced the place  
Where the noble Infant lay.

The Babe looked up and showed  
His face;

In spite of darkness, it was day. 20  
It was Thy day, Sweet! and did rise  
Not from the east, but from Thine  
eyes.

CHORUS. It was Thy day, Sweet . . .

THYRSIS. Winter chid aloud; and sent  
The angry North to wage his wars.  
The North forgot his fierce intent;

And left perfumes instead of scars.  
By those sweet eyes' persuasive  
powers,  
Where he meant frost he scattered  
flowers.

CHO. By those sweet eyes . . . 30

BOTH. We saw Thee in Thy balmy nest,  
Young Dawn of our Eternal Day!  
We saw Thine eyes break from their  
east  
And chase the trembling shades away.  
We saw Thee, and we blest the  
sight,  
We saw Thee by Thine own sweet  
light.

TIT. Poor World, said I, what wilt thou  
do  
To entertain this starry Stranger?  
Is this the best thou canst bestow?  
A cold and not too cleanly, manger?  
Contend, the powers of heaven and  
earth, 41  
To fit a bed for this huge birth!

CHO. Contend the powers . . .

THYR. Proud world, said I; cease your  
contest  
And let the mighty Babe alone;  
The phoenix builds the phoenix'  
nest,  
Love's architecture is his own;  
The Babe whose birth embraves<sup>1</sup>  
this morn,  
Made His own bed e'er He was  
born.

CHO. The Babe whose . . . 50

TIT. I saw the curl'd drops, soft and  
slow,  
Come hovering o'er the place's head;  
Off'ring their whitest sheets of  
snow  
To furnish the fair Infant's bed.  
Forbear, said I; be not too bold;  
Your fleece is white, but 'tis too  
cold.

CHO. Forbear, said I . . .

THYR. I saw the obsequious seraphim  
Their rosy fleece<sup>1</sup> of fire bestow,  
For well they now can spare their  
wings 60  
Since Heaven itself lies here below.  
Well done, said I; but are you sure  
Your down so warm, will pass for  
pure?

CHO. Well done, said I . . .

TIT. No, no, your King's not yet to seek  
Where to repose His royal head;  
See, see how soon His new-bloomed  
cheek  
'Twixt mother's breasts is gone to  
bed!  
Sweet choice, said we! no way but so  
Not to lie cold, yet sleep in snow. 70

CHO. Sweet choice, said we . . .

BOTH. We saw Thee in Thy balmy nest,  
Bright Dawn of our Eternal Day!  
We saw Thine eyes break from their  
east  
And chase the trembling shades away.  
We saw Thee, and we blest the sight,  
We saw Thee by Thine own sweet  
Light.

CHO. We saw Thee . . .

#### FULL CHORUS

Welcome, all wonders in one night!  
Eternity shut in a span, 80  
Summer in winter, day in night,  
Heaven in earth, and God in man  
Great Little One! Whose all-em-  
bracing birth  
Lifts earth to heaven, stoops heaven  
to earth.

Welcome — though nor to gold nor  
silk,  
To more than Cæsar's birthright is;  
Two sister-seas of virgin-milk  
With many a rarely-tempered kiss  
That breathes at once both maid  
and mother, 89  
Warms in the one, cools in the other.

<sup>1</sup> makes illustrious

<sup>1</sup> not of wool, but of feathers from their wings



Welcome — though not to those  
 gay flies<sup>1</sup>  
 Gilded i' th' beams of earthly kings,  
 Slippery souls in smiling eyes —  
 But to poor shepherds, homespun  
 things,  
 Whose wealth's their flock, whose  
 wit's to be  
 Well read in their simplicity

Yet, when young April's husband  
 show'rs  
 Shall bless the fruitful Maia's bed,  
 We'll bring the first-born of her  
 flow'rs  
 To kiss Thy feet and crown Thy head.  
 To Thee, dread Lamb ! Whose love  
 must keep 101  
 The Shepherds, more than they the  
 sheep.

To Thee, meek Majesty ! soft King  
 Of simple graces and sweet loves !  
 Each of us his lamb will bring,  
 Each his pair of silver doves !  
 Till burnt at last in fire of Thy fair  
 eyes,  
 Ourselves become our own best sacri-  
 fice !

JEREMY TAYLOR (1613-1667)

## THE RULE AND EXERCISES OF HOLY DYING

### CHAP. I. — A GENERAL PREPARATION TOWARDS A HOLY AND BLESSED DEATH, BY WAY OF CONSIDERATION

#### FROM SECTION II. — [OF THE VANITY AND SHORTNESS OF MAN'S LIFE]: THE CON- sideration reduced to practice

It will be very material to our best and noblest purposes, if we represent this scene of change and sorrow, a little more dressed up in circumstances; for so we shall be more apt to practise those rules the doctrine of which is consequent to this consideration. It is a mighty change, that is made by the death of every person, and it is visible to us, who are alive. Reckon but from the sprightfulness of

youth, and the fair cheeks and full eyes of childhood, from the vigorousness and strong flexure of the joints of five-and-twenty, to the hollowness and dead paleness, to the loathsomeness and horror of a three day's burial, and we shall perceive the distance to be very great and very strange. But so have I seen a rose newly springing from the clefts of its hood, and, at first, it was fair as the morning, and full with the dew of heaven, as a lamb's fleece; but when a ruder breath had forced open its virgin modesty, and dismantled its too youthful and unripe retirements, it began to put on darkness, and to decline to softness and the symptoms of a sickly age; it bowed the head, and broke its stalk, and, at night, having lost some of its leaves and all its beauty, it fell into the portion of weeds and outworn faces. The same is the portion of every man and every woman; the heritage of worms and serpents, rottenness and cold dishonour, and our beauty so changed, that our acquaintance quickly knew us not, and that change mingled with so much horror or else meets so with our fears and weak discouragements, that they who, six hours ago, tended upon us, either with charitable or ambitious services, cannot, without some regret, stay in the room alone, where the body lies stripped of its life and honour. I have read of a fair young German gentleman, who, living, often refused to be pictured, but put off the importunity of his friends' desire, by giving way, that, after a few days' burial, they might send a painter to his vault, and, if they saw cause for it, draw the image of his death unto the life. They did so, and found his face half eaten, and his midriff and backbone full of serpents; and so he stands pictured among his armed ancestors. So does the fairest beauty change, and it will be as bad with you and me; and then, what servants shall we have to wait upon us in the grave? what friends to visit us? what officious people to cleanse away the moist and unwholesome cloud reflected upon our faces from the sides of the weeping vaults, which are the longest weepers for our funeral?

This discourse will be useful, if we consider and practise by the following rules and considerations respectively.

1. All the rich and all the covetous men in the world will perceive, and all the world will perceive for them, that it is but an ill recompense for all their cares, that, by this time, all

<sup>1</sup> i.e., courtiers

that shall be left, will be this, that the neighbours shall say, "He died a rich man;" and yet his wealth will not profit him in the grave, but hugely swell the sad accounts of doomsday. And he that kills the Lord's people with unjust or ambitious wars for an unrewarding interest, shall have this character, that he threw away all the days of his life, that one year might be reckoned with his name, and computed by his reign or consulship; and many men, by great labours and affronts, many indignities and crimes, labour only for a pompous epitaph, and a loud title upon their marble; whilst those, into whose possessions their heirs or kindred are entered, are forgotten, and lie unregarded as their ashes, and without concernment or relation, as the turf upon the face of their grave. A man may read a sermon, the best and most passionate that ever man preached, if he shall but enter into the sepulchres of kings. In the same Escorial,<sup>1</sup> where the Spanish princes live in greatness and power, and decree war or peace, they have wisely placed a cemetery, where their ashes and their glory shall sleep till time shall be no more; and where our kings have been crowned, their ancestors lie interred, and they must walk over their grand-sire's head to take his crown. There is an acre sown with royal seed, the copy of the greatest change, from rich to naked, from ceiled roofs to arched coffins, from living like gods to die like men. There is enough to cool the flames of lust, to abate the heights of pride, to appease the itch of covetous desires, to sully and dash out the dissembling colours of a lustful, artificial, and imaginary beauty. There the warlike and the peaceful, the fortunate and the miserable, the beloved and the despised princes mingle their dust, and pay down their symbol of mortality, and tell all the world, that, when we die, our ashes shall be equal to kings'; and our accounts easier, and our pains or our crowns shall be less. To my apprehension it is a sad record, which is 'left by Athenæus<sup>2</sup> concerning Ninus the great Assyrian monarch, whose life and death are summed up in these words: "Ninus the Assyrian, had an ocean of gold, and other riches more than the sand in the Caspian Sea, he

never saw the stars, and perhaps he never desired it; he never stirred up the holy fire among the Magi, nor touched his god with the sacred rod according to the laws; he never offered sacrifice, nor worshipped the deity, nor administered justice, nor spake to his people, nor numbered them; but he was most valiant to eat and drink, and, having mingled his wines, he threw the rest upon the stones. This man is dead: behold his sepulchre; and now hear where Ninus is. Sometimes I was Ninus, and drew the breath of a living man; but now am nothing but clay. I have nothing, but what I did eat, and what I served to myself in lust, that was and is all my portion. The wealth with which I was esteemed blessed, my enemies, meeting together, shall bear away, as the mad Thyades<sup>1</sup> carry a raw goat. I am gone to hell; and when I went thither, I neither carried gold, nor horse, nor silver chariot. I that wore a mitre,<sup>2</sup> am now a little heap of dust." I know not anything, that can better represent the evil condition of a wicked man, or a changing greatness. From the greatest secular dignity to dust and ashes his nature bears him, and from thence to hell his sins carry him, and there he shall be forever under the dominion of chains and devils, wrath and an intolerable calamity. This is the reward of an unsanctified condition, and a greatness ill gotten or ill administered.

2. Let no man extend his thoughts, or let his hopes wander towards future and far-distant events and accidental contingencies. This day is mine and yours, but ye know not what shall be on the morrow; and every morning creeps out of a dark cloud, leaving behind it an ignorance and silence deep as midnight, and undiscovered as are the phantasms that make a chrisom-child<sup>3</sup> to smile: so that we cannot discern what comes hereafter, unless we had a light from heaven brighter than the vision of an angel, even the spirit of prophecy. Without revelation, we cannot tell, whether we shall eat to-morrow, or whether a squinancy<sup>4</sup> shall choke us and it is written in the unrevealed folds of Divine predestination, that many, who are this day alive, shall to-morrow be laid upon the cold earth, and the women shall weep over their shroud, and dress them for their funeral.

\* \* \* \* \*

<sup>1</sup> a famous building near Madrid, consisting of a monastery, a church, a palace, and a mausoleum of the Kings of Spain <sup>2</sup> a gossip Greek writer of the second century after Christ

<sup>1</sup> worshippers of Bacchus <sup>2</sup> i.e., crown <sup>3</sup> newly christened child <sup>4</sup> quinsy

SIR JOHN DENHAM (1615-1669)

## FROM COOPER'S HILL

My eye, descending from the hill, surveys  
 Where Thames amongst the wanton valleys  
     strays, 60  
 Thames, the most loved of all the Ocean's  
     sons,

By his old sire to his embraces runs,  
 Hasting to pay his tribute to the sea,  
 Like mortal life to meet eternity;  
 Though with those streams he no resemblance  
     hold,

Whose foam is amber, and their gravel gold,  
 His genuine and less guilty wealth to explore,  
 Search not his bottom, but survey his shore,  
 O'er which he kindly spreads his spacious  
     wing,

And hatches plenty for th' ensuing spring; 70  
 Nor then destroys it with too fond a stay,  
 Like mothers which their infants overlay,  
 Nor, with a sudden and impetuous wave,  
 Like profuse kings, resumes the wealth he  
     gave;

No unexpected inundations spoil  
 The mower's hopes, nor mock the plough-  
     man's toil,  
 But godlike his unwearied bounty flows,  
 First loves to do, then loves the good he  
     does;

Nor are his blessings to his banks confined,  
 But free and common as the sea or wind; 80  
 When he to boast or to disperse his stores,  
 Full of the tributes of his grateful shores,  
 Visits the world, and in his flying towers,<sup>1</sup>  
 Brings home to us, and makes both Indies  
     ours,  
 Finds wealth where 'tis, bestows it where it  
     wants,

Cities in deserts, woods in cities plants;  
 So that to us no thing, no place is strange,  
 While his fair bosom is the world's exchange.  
 O could I flow like thee, and make thy  
     stream

My great example, as it is my theme! 90  
 Though deep, yet clear, though gentle, yet not  
     dull,  
 Strong without rage, without o'erflowing full.

<sup>1</sup> ships

RICHARD LOVELACE (1618-1658)

## TO LUCASTA, GOING TO THE WARS

Tell me not, Sweet, I am unkind,  
 That from the nunnery  
 Of thy chaste breast and quiet mind  
 To war and arms I fly. 4

True, a new mistress now I chase,  
 The first foe in the field;  
 And with a stronger faith embrace  
 A sword, a horse, a shield. 8

Yet this inconstancy is such  
 As thou too shalt adore;  
 I could not love thee, Dear, so much,  
 Loved I not Honour more 12

## FROM THE GRASSHOPPER

O Thou that swing'st upon the waving hair  
 Of some well-filled oaten beard,  
 Drunk every night with a delicious ~~tear~~  
 Dropt thee from heaven, where thou wert  
     rear'd. 4

The joys of earth and air are thine entire,  
 That with thy feet and wings dost hop and  
     fly;  
 And when thy poppy works, thou dost retire  
 To thy carved acorn-bed to lie. 8

Up with the day, the sun thou welcom'st  
     then,  
 Sport'st in the gilt plaits of his beams,  
 And all these merry days mak'st merry, men,  
 Thyself, and melancholy streams. 12

## TO ALTHEA, FROM PRISON

When Love with unconfinèd wings  
 Hovers within my gates,  
 And my divine Althea brings  
 To whisper at the grates;  
 When I lie tangled in her hair  
 And fetter'd to her eye,  
 The birds that wanton in the air  
 Know no such liberty.

When flowing cups run swiftly round  
 With no allaying Thames,<sup>1</sup>

<sup>1</sup> diluting water

Our careless heads with roses bound,  
 Our hearts with loyal flames;  
 When thirsty grief in wine we steep,  
 When healths and draughts go free —  
 Fishes that tittle in the deep  
 Know no such liberty. 16

When, like committed<sup>1</sup> linnets, I  
 With shriller throat shall sing  
 The sweetness, mercy, majesty,  
 And glories of my King;  
 When I shall voice aloud how good  
 He is, how great should be,  
 Enlarg'd winds, that curl the flood,  
 Know no such liberty. 24

Stone walls do not a prison make,  
 Nor iron bars a cage,  
 Minds innocent and quiet take  
 That for an hermitage;  
 If I have freedom in my love  
 And in my soul am free,  
 Angels alone, that soar above,  
 Enjoy such liberty. 32

ABRAHAM COWLEY (1618-1667)

### THE WISH

Well then! I now do plainly see  
 This busy world and I shall ne'er agree.  
 The very honey of all earthly joy  
 Does of all meats the soonest cloy:  
 And they, methinks, deserve my pity  
 Who for it can endure the stings,  
 The crowd and buzz and murmurings,  
 Of this great hive, the city. 8

Ah, yet, ere I descend to the grave  
 May I a small house and large garden have;  
 And a few friends, and many books, both  
 true,  
 Both wise, and both delightful too!  
 And since love ne'er will from me flee,  
 A Mistress moderately fair,  
 And good as guardian angels are,  
 Only beloved and loving me. 16

O fountains! when in you shall I  
 Myself eased of unpeaceful thoughts espy?  
 O fields! O woods! when, when shall I be  
 made

<sup>1</sup> caged

The happy tenant of your shade?  
 Here's the spring-head of Pleasure's  
 flood:  
 Here's wealthy Nature's treasury,  
 Where all the riches lie that she  
 Has coin'd and stamp'd for good. 24

Pride and ambition here  
 Only in far-fetch'd metaphors appear;  
 Here nought but winds can hurtful murmurs  
 scatter,  
 And nought but Echo flatter.  
 The gods, when they descended, hither  
 From heaven did always choose their way:  
 And therefore we may boldly say  
 That 'tis the way too thither. 32

How happy here should I  
 And one dear She live, and embracing die!  
 She who is all the world, and can exclude  
 In deserts solitude.  
 I should have then this only fear:  
 Lest men, when they my pleasures see,  
 Should hither throng to live like me,  
 And so make a city here. 40

ANDREW MARVELL (1621-1678)

### THE GARDEN

How vainly men themselves amaze,  
 To win the palm, the oak, or bays,  
 And their incessant labours see  
 Crowned from some single herb or tree  
 Whose short and narrow-verg'd shade  
 Does prudently their toils upbraid,  
 While all the flowers and trees do close  
 To weave the garlands of repose! 8

Fair Quiet, have I found thee here,  
 And Innocence, thy sister dear?  
 Mistaken long, I sought you then  
 In busy companies of men.  
 Your sacred plants, if here below,  
 Only among the plants will grow;  
 Society is all but rude  
 To this delicious solitude. 16

No white nor red was ever seen  
 So amorous as this lovely green.  
 Fond lovers, cruel as their flame,  
 Cut in these trees their mistress' name.  
 Little, alas! they know or heed,  
 How far these beauties hers exceed!

Fair trees ! wheres'e'er your barks I wound  
No name shall but your own be found. 24

When we have run our passion's heat,  
Love hither makes his best retreat.  
The gods, that mortal beauty chase,  
Still in a tree did end their race;  
Apollo hunted Daphne so,  
Only that she might laurel grow;  
And Pan did after Syrinx speed,  
Not as a nymph, but for a reed. 32

What wondrous life is this I lead !  
Ripe apples drop about my head ;  
The luscious clusters of the vine  
Upon my mouth do crush their wine ;  
The nectarine, and curious<sup>1</sup> peach,  
Into my hands themselves do reach ;  
Stumbling on melons, as I pass,  
Insnared with flowers, I fall on grass. 40

Meanwhile the mind, from pleasure less,  
Withdraws into its happiness ; —  
The mind, that ocean where each kind  
Does straight its own resemblance find ;  
Yet it creates, transcending these,  
Far other worlds, and other seas,  
Annihilating all that's made  
To a green thought in a green shade. 48

Here at the fountain's sliding foot,  
Or at some fruit-tree's mossy root,  
Casting the body's vest aside,  
My soul into the boughs does glide :  
There, like a bird, it sits and sings,  
Then whets and combs its silver wings,  
And, till prepared for longer flight,  
Waves in its plumes the various light. 56

Such was that happy garden-state,  
While man there walked without a mate.  
After a place so pure and sweet,  
What other help could yet be meet !  
But 'twas beyond a mortal's share  
To wander solitary there :  
Two paradises 'twere in one,  
To live in paradise alone. 64

How well the skilful gardener drew  
Of flowers, and herbs, this dial<sup>2</sup> new ;  
Where, from above, the milder sun  
Does through a fragrant zodiac run,  
And, as it works, the industrious bee

Computes its time as well as we !  
How could such sweet and wholesome hours  
Be reckoned but with herbs and flowers? 72

### TO HIS COY MISTRESS

Had we but world enough, and time,  
This coyness, Lady, were no crime,  
We would sit down and think which way  
To walk and pass our long love's day.  
Thou by the Indian Ganges' side  
Shouldst rubies find ; I by the tide  
Of Humber would complain. I would  
Love you ten years before the Flood,  
And you should, if you please, refuse  
Till the conversion of the Jews. 10  
My vegetable love should grow  
Vaster than empires, and more slow ;  
An hundred years should go to praise  
Thine eyes and on thy forehead gaze ;  
Two hundred to adore each breast,  
But thirty thousand to the rest ;  
An age at least to every part,  
And the last age should show your heart.  
For, Lady, you deserve this state,  
Nor would I love at lower rate. 20

But at my back I always hear  
Time's wingèd chariot hurrying near ;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found,  
Nor, in thy marble vault, shall sound  
My echoing song ; then worms shall try  
That long preserved virginity,  
And your quaint honour turn to dust,  
And into ashes all my lust : 30  
The grave's a fine and private place,  
But none, I think, do there embrace.

Now therefore, while the youthful hue  
Sits on thy skin like morning dew,  
And while thy willing soul transpires  
At every pore with instant fires,  
Now let us sport us while we may,  
And now, like amorous birds of prey,  
Rather at once our time devour  
Than languish in his slow-chapt<sup>1</sup> power. 40  
Let us roll all our strength and all  
Our sweetness up into one ball,  
And tear our pleasures with rough strife  
Thorough<sup>2</sup> the iron gates of life  
Thus, though we cannot make our sun  
Stand still, yet we will make him run.

<sup>1</sup> Time is represented as having jaws (chaps) that move slowly. <sup>2</sup> through

<sup>1</sup> rare, exotic <sup>2</sup> a bed of various flowers which, opening at successive hours, indicate the time of day

## HENRY VAUGHAN (1622-1695)

## THE RETREAT

Happy those early days, when I  
 Shined in my angel-infancy!  
 Before I understood this place  
 Appointed for my second race,  
 Or taught my soul to fancy ought  
 But a white, celestial thought,  
 When yet I had not walked above  
 A mile or two from my first love,  
 And looking back — at that short space —  
 Could see a glimpse of His bright face, 10  
 When on some gilded cloud or flower  
 My gazing soul would dwell an hour,  
 And in those weaker glories spy  
 Some shadows of eternity;  
 Before I taught my tongue to wound  
 My conscience with a sinful sound,  
 Or had the black art to dispense,  
 A several sin to every sense,  
 But felt through all this fleshly dress  
 Bright shoots of everlastingness. 20  
 O how I long to travel back,  
 And tread again that ancient track!  
 That I might once more reach that plain,  
 Where first I left my glorious train;  
 From whence the enlightened spirit sees  
 That shady city of palm trees.  
 But ah! my soul with too much stay  
 Is drunk, and staggers in the way!  
 Some men a forward motion love,  
 But I by backward steps would move; 30  
 And when this dust falls to the urn,  
 In that state I came, return.

## FROM THE WORLD

I saw Eternity the other night,  
 Like a great ring of pure and endless light,  
 All calm, as it was bright;

And round beneath it Time in hours, days,  
 years, 4  
 Driven by the spheres  
 Like a vast shadow moved; in which the  
 world  
 And all her train were hurled.

## THE TIMBER

Sure thou didst flourish once; and many  
 springs,  
 Many bright mornings, much dew, many  
 showers,  
 Pass'd o'er thy head; many light hearts and  
 wings,  
 Which now are dead, lodged in thy living  
 bowers. 4

And still a new succession sings and flies;  
 Fresh groves grow up, and their green  
 branches shoot  
 Towards the old and still enduring skies, 7  
 While the low violet thrives at their root.

But thou beneath the sad and heavy line  
 Of death dost waste, all senseless, cold, and  
 dark;  
 Where not so much as dreams of light may  
 shine, 11  
 Nor any thought of greenness, leaf, or bark.

And yet — as if some deep hate and dissent,  
 Bred in thy growth betwixt high winds and  
 thee,  
 Were still alive — thou dost great storms resent  
 Before they come, and know'st how near  
 they be. 16

Else all at rest thou liest, and the fierce breath  
 Of tempests can no more disturb thy ease;  
 But this thy strange resentment after death  
 Means only those who broke in life thy  
 peace. 20

# THE RESTORATION

JOHN DRYDEN (1631-1700)

## FROM STANZAS ON OLIVER CROMWELL

And now 'tis time; for their officious haste  
Who would before have borne him to the  
sky,  
Like eager Romans, ere all rites were past,  
Did let too soon the sacred eagle fly. 4

Though our best notes are treason to his fame  
Joined with the loud applause of public  
voice,  
Since Heaven what praise we offer to his name  
Hath rendered too authentic by its choice, 8

Though in his praise no arts can liberal be,  
Since they, whose Muses have the highest  
flown,  
Add not to his immortal memory,  
But do an act of friendship to their own; 12

Yet 'tis our duty and our interest too  
Such monuments as we can build to raise,  
Lest all the world prevent<sup>1</sup> what we should do,  
And claim a title in him by their praise. 16

How shall I then begin or where conclude  
To draw a fame so truly circular?  
For in a round what order can be shewed,  
Where all the parts so equal-perfect are? 20

His grandeur he derived from Heaven alone,  
For he was great, ere Fortune made him so;  
And wars, like mists that rise against the sun,  
Made him but greater seem, not greater  
grow. 24

No borrowed bays his temples did adorn,  
But to our crown he did fresh jewels bring;  
Nor was his virtue poisoned, soon as born,  
With the too early thoughts of being king. 28

\* \* \* \* \*

<sup>1</sup> anticipate

## FROM ABSALOM AND ACHITOPHEL

\* \* \* \* \*

Of these the false Achitophel<sup>1</sup> was first, 150  
A name to all succeeding ages curst.  
For close<sup>2</sup> designs and crooked counsels fit,  
Sagacious, bold, and turbulent of wit,<sup>3</sup>  
Restless, unfixed in principles and place,  
In power unpleased, impatient of disgrace: 155  
A fiery soul, which, working out its way,  
Fretted the pigmy body to decay  
And o'er-informed<sup>4</sup> the tenement of clay.  
A daring pilot in extremity,  
Pleased with the danger, when the waves went  
high,

He sought the storms; but, for a calm unfit,  
Would steer too nigh the sands to boast his  
wit. 162

Great wits are sure to madness near allied  
And thin partitions do their bounds divide;  
Else, why should he, with wealth and honour  
blest,

Refuse his age the needful hours of rest? 166  
Punish a body which he could not please,  
Bankrupt of life, yet prodigal of ease?  
And all to leave what with his toil he won  
To that unfeathered two-legg'd thing, a son. 170

\* \* \* \* \*

A numerous host of dreaming saints succeed  
Of the true old enthusiastic breed: 170  
'Gainst form and order they their power em-  
ploy,

Nothing to build and all things to destroy.  
But far more numerous was the herd of such  
Who think too little and who talk too much.  
These out of mere instinct, they knew not  
why,

Adored their fathers' God and property, 176  
And by the same blind benefit of Fate  
The Devil and the Jebusite<sup>5</sup> did hate:  
Born to be saved even in their own despite,  
Because they could not help believing right. 180

<sup>1</sup> the Earl of Shaftesbury <sup>2</sup> secret <sup>3</sup> intellect  
<sup>4</sup> overfilled <sup>5</sup> their enemies, the Catholics

Such were the tools ; but a whole Hydra<sup>1</sup> more  
Remains of sprouting heads too long to score.  
Some of their chiefs were princes of the land,  
In the first rank of these did Zimri<sup>2</sup> stand,  
A man so various that he seemed to be 545  
Not one, but all mankind's epitome:  
Stiff in opinions, always in the wrong,  
Was everything by starts and nothing long;  
But in the course of one revolving moon  
Was chymist,<sup>3</sup> fiddler, statesman, and buffoon;  
Then all for women, painting, rhyming, drink-  
ing, 551  
Besides ten thousand freaks that died in think-  
ing.

Blest madman, who could every hour employ  
With something new to wish or to enjoy!  
Railing and praising were his usual themes, 555  
And both, to show his judgment, in extremes:  
So over violent or over civil  
That every man with him was God or Devil.  
In squandering wealth was his peculiar art,  
Nothing went unrewarded but desert. 560  
Beggared by fools whom still he found<sup>4</sup> too  
late,

He had his jest, and they had his estate  
He laughed himself from Court; then sought  
relief

By forming parties, but could ne'er be chief:  
For spite of him, the weight of business fell 565  
On Absalom and wise Achitophel;  
Thus wicked but in will, of means bereft,  
He left not faction, but of that was left.

\* \* \* \* \*

#### FROM THE HIND AND THE PANTHER<sup>5</sup>

A milk-white Hind, immortal and unchanged,  
Fed on the lawns and in the forest ranged;  
Without unspotted, innocent within,  
She feared no danger, for she knew no sin.  
Yet had she oft been chased with horns and  
hounds 5  
And Scythian<sup>6</sup> shafts, and many winged  
wounds  
Aimed at her heart; was often forced to fly,  
And doomed to death, though fated not to die.  
Not so her young; for their unequal line  
Was hero's make, half human, half divine. 10

<sup>1</sup> a fabulous monster with a hundred heads,  
killed by Hercules <sup>2</sup> the Duke of Buckingham,  
whom Dryden hated personally <sup>3</sup> alchemist <sup>4</sup> found  
out <sup>5</sup> For the churches symbolized by the beasts  
see the Notes. <sup>6</sup> a general term for barbarians

Their earthly mould obnoxious was to fate,  
The immortal part assumed immortal state.  
Of these a slaughtered army lay in blood,  
Extended o'er the Caledonian<sup>1</sup> wood,  
Their native walk; whose vocal blood arose 15  
And cried for pardon on their perjured foes.  
Their fate was fruitful, and the sanguine seed,  
Endued with souls, increased the sacred breed.  
So captive Israel multiplied in chains,  
A numerous exile, and enjoyed her pains. 20  
With grief and gladness mixed, their mother  
viewed

Her martyred offspring and their race re-  
newed,  
Their corps to perish, but their kind to last,  
So much the deathless plant the dying fruit  
surpassed. 24

Panting and pensive now she ranged alone,  
And wandered in the kingdoms once her own.  
The common hunt, though from their rage re-  
strained

By sovereign power, her company disdained,  
Grinned as they passed, and with a glaring eye  
Gave gloomy signs of secret enmity. 30  
'Tis true she bounded by and tripped so light,  
They had not time to take a steady sight;  
For truth has such a face and such a mien  
As to be loved needs only to be seen.

The bloody Bear, an Independent beast 35  
Unlicked to form,<sup>2</sup> in groans her hate expressed.  
Among the timorous kind the quaking Hare  
Professed neutrality, but would not swear.  
Next her the buffoon Ape, as atheists use,<sup>3</sup> 39  
Mimicked all sects and had his own to choose,  
Still when the Lion looked, his knees he bent,  
And paid at church a courtier's compliment.  
The bristled Baptist Boar, impure as he,  
But whitened with the foam of sanctity,  
With fat pollutions filled the sacred place, 45  
And mountains levelled in his furious race:  
So first rebellion founded was in grace.  
But, since the mighty ravage which he made  
In German forests<sup>4</sup> had his guilt betrayed,  
With broken tusks and with a borrowed name,  
He shunned the vengeance and concealed the  
shame, 51  
So lurked in sects unseen. With greater guile  
False Reynard fed on consecrated spoil;  
The graceless beast by Athanasius first  
Was chased from Nice, then by Socinus  
nursed,

<sup>1</sup> Scottish <sup>2</sup> Bear cubs are said to be shapeless  
lumps until licked into shape by the mother bear  
<sup>3</sup> are accustomed <sup>4</sup> at Münster



His impious race their blasphemy renewed, 56  
And nature's king through nature's optics  
viewed;

Reversed they viewed him lessened to their  
eye,

Nor in an infant could a God descry.  
New swarming sects to this obliquely tend, 60  
Hence they began, and here they all will end.

\* \* \* \* \*

But if they think at all, 'tis sure no higher 316  
Than matter put in motion may aspire;  
Souls that can scarce ferment their mass of  
clay,

So drossy, so divisible are they  
As would but serve pure bodies for allay,<sup>1</sup> 320  
Such souls as shards<sup>2</sup> produce, such beetle  
things

As only buzz to heaven with evening wings,  
Strike in the dark, offending but by chance,  
Such are the blindfold blows of ignorance.  
They know not beings, and but hate a name;  
To them the Hind and Panther are the same.

#### ALEXANDER'S FEAST; OR, THE POWER OF MUSIC

##### A SONG IN HONOUR OF ST. CECILIA'S DAY, 1697

'Twas at the royal feast for Persia won  
By Philip's warlike son:  
Aloft in awful state  
The godlike hero sat  
On his imperial throne; 5  
His valiant peers were placed around;  
Their brows with roses and with myrtles  
bound:

(So should desert in arms be crowned.)  
The lovely Thais, by his side,  
Sat like a blooming Eastern bride, 10  
In flower of youth and beauty's pride.

Happy, happy, happy pair!  
None but the brave,  
None but the brave,  
None but the brave deserves the fair.

#### CHORUS

Happy, happy, happy pair!  
None but the brave,  
None but the brave,  
None but the brave deserves the fair.

Timotheus,<sup>1</sup> placed on high 20  
Amid the tuneful quire,  
With flying fingers touched the lyre:  
The trembling notes ascend the sky,  
And heavenly joys inspire.

The song began from Jove,<sup>2</sup> 25  
Who left his blissful seats above,  
(Such is the power of mighty love)  
A dragon's fiery form belied<sup>3</sup> the god:  
Sublime on radiant spires<sup>4</sup> he rode,  
When he to fair Olympia<sup>5</sup> pressed; 30  
And while he sought her snowy breast,  
Then round her slender waist he curled,  
And stamped an image of himself, a sovereign  
of the world.

The listening crowd admire the lofty sound,  
A present deity, they shout around; 35  
A present deity, the vaulted roofs rebound:

With ravished ears  
The monarch hears,  
Assumes the god,  
Affects to nod, 40  
And seems to shake the spheres.

#### CHORUS

With ravished ears  
The monarch hears,  
Assumes the god,  
Affects to nod, 45  
And seems to shake the spheres.

The praise of Bacchus then the sweet musician  
sung,

Of Bacchus ever fair, and ever young.  
The jolly god in triumph comes;  
Sound the trumpets, beat the drums; 50  
Flushed with a purple grace  
He shows his honest face:

Now give the hautboys breath; he comes, he  
comes.

Bacchus, ever fair and young,  
Drinking joys did first ordain; 55  
Bacchus' blessings are a treasure,  
Drinking is the soldier's pleasure;  
Rich the treasure,  
Sweet the pleasure,  
Sweet is pleasure after pain. 60

<sup>1</sup> a celebrated Athenian musician (d. 357 B.C.),  
said to have improved the cithara by adding one  
string to it <sup>2</sup> fabled to have been Alexander's  
father <sup>3</sup> disguised <sup>4</sup> uplifted in shining spirals  
<sup>5</sup> Olympias, mother of Alexander

## CHORUS

Bacchus' blessings are a treasure,  
 Drinking is the soldier's pleasure;  
 Rich the treasure,  
 Sweet the pleasure,  
 Sweet is pleasure after pain. 65

Soothed with the sound the king grew vain;  
 Fought all his battles o'er again,  
 And thrice he routed all his foes, and thrice  
 he slew the slain

The master saw the madness rise,  
 His glowing cheeks, his ardent eyes; 70  
 And while he heaven and earth defied,  
 Changed his hand, and checked his pride.

He chose a mournful Muse,  
 Soft pity to infuse;  
 He sung Darius<sup>1</sup> great and good, 75  
 By too severe a fate,

Fallen, fallen, fallen, fallen,  
 Fallen from his high estate,  
 And weltering in his blood;  
 Deserted at his utmost need 80

By those his former bounty fed;  
 On the bare earth exposed he lies,  
 With not a friend to close his eyes.

With downcast looks the joyless victor sate,  
 Revolving in his altered soul 85  
 The various turns of chance below:  
 And, now and then, a sigh he stole,  
 And tears began to flow.

## CHORUS

Revolving in his altered soul  
 The various turns of chance below; 90  
 And, now and then, a sigh he stole,  
 And tears began to flow.

The mighty master smiled to see  
 That love was in the next degree;  
 'Twas but a kindred-sound to move 95  
 For pity melts the mind to love.

Softly sweet, in Lydian measures,  
 Soon he soothed his soul to pleasures.  
 War, he sung, is toil and trouble;  
 Honour but an empty bubble; 100

Never ending, still beginning,  
 Fighting still, and still destroying:  
 If the world be worth thy winning,  
 Think, O think it worth enjoying:

Lovely Thais sits beside thee, 105  
 Take the good the gods provide thee.

<sup>1</sup> whom Alexander had conquered

The many rend the skies with loud applause:  
 So Love was crowned, but Music won the  
 cause.

The prince, unable to conceal his pain,  
 Gazed on the fair 110  
 Who caused his care,

And sighed and looked, sighed and looked,  
 Sighed and looked, and sighed again;  
 At length, with love and wine at once op-  
 pressed,  
 The vanquished victor sunk upon her breast.

## CHORUS

The prince, unable to conceal his pain,  
 Gazed on the fair 117  
 Who caused his care,

And sighed and looked, sighed and looked,  
 Sighed and looked, and sighed again; 120  
 At length, with love and wine at once op-  
 pressed,

The vanquished victor sunk upon her breast.

Now strike the golden lyre again;  
 A louder yet, and yet a louder strain.  
 Break his bands of sleep asunder 125  
 And rouse him, like a rattling peal of  
 thunder.

Hark, hark, the horrid sound  
 Has raised up his head;  
 As awaked from the dead,  
 And, amazed, he stares around. 130  
 "Revenge, revenge!" Timotheus cries;

"See the Furies arise;  
 See the snakes that they rear,  
 How they hiss in their hair,  
 And the sparkles that flash from their  
 eyes? 135

Behold a ghastly band,  
 Each a torch in his hand!  
 Those are Grecian ghosts, that in battle were  
 slain,

And unburied remain  
 Inglorious on the plain: 140  
 Give the vengeance due  
 To the valiant crew.

Behold how they toss their torches on high,  
 How they point to the Persian abodes,  
 And glittering temples of their hostile gods."  
 The princes applaud with a furious joy; 146  
 And the king seized a flambeau with zeal to  
 destroy;

Thais led the way,  
 To light him to his prey, 149  
 And, like another Helen, fired another Troy.

## CHORUS

And the king seized a flambeau with zeal to  
destroy;  
Thais led the way,  
To light him to his prey, 153  
And, like another Helen, fired another Troy.

Thus long ago,  
Ere heaving bellows learned to blow,  
While organs yet were mute,  
Timotheus, to his breathing flute  
And sounding lyre,  
Could swll the soul to rage, or kindle soft  
desire. 160  
At last divine Cecilia<sup>1</sup> came,  
Inventress of the vocal frame;  
The sweet enthusiast, from her sacred store,  
Enlarged the former narrow bounds,  
And added length to solemn sounds, 165  
With Nature's mother-wit, and arts unknown  
before.  
Let old Timotheus yield the prize,  
Or both divide the crown:  
He raised a mortal to the skies;  
She drew an angel down.<sup>2</sup> 170

## GRAND CHORUS

At last divine Cecilia came,  
Inventress of the vocal frame;  
The sweet enthusiast, from her sacred store,  
Enlarged the former narrow bounds,  
And added length to solemn sounds, 175  
With Nature's mother-wit, and arts unknown  
before.  
Let old Timotheus yield the prize,  
Or both divide the crown:  
He raised a mortal to the skies;  
She drew an angel down. 180

Lines printed under the en-  
graved portrait of Milton

(In *Tonson's folio edition of the Paradise  
Lost*, 1688)

Three poets,<sup>3</sup> in three distant ages born,  
Greece, Italy, and England did adorn.  
The first in loftiness of thought surpassed,

The next in majesty, in both the last  
The force of Nature could no farther go;  
To make a third she joined the former two.

FROM AN ESSAY OF DRAMATIC  
POESY

\* \* \* \* \*

This moderation of Crites, as it was pleasing to all the company, so it put an end to that dispute; which Eugenius, who seemed to have the better of the argument, would urge no farther. But Lisideus, after he had acknowledged himself of Eugenius his opinion concerning the ancients, yet told him, he had forborne, till his discourse were ended, to ask him, why he preferred the English plays above those of other nations? and whether we ought not to submit our stage to the exactness of our next neighbours?

Though, said Eugenius, I am at all times ready to defend the honour of my country against the French, and to maintain, we are as well able to vanquish them with our pens, as our ancestors have been with their swords; yet, if you please, added he, looking upon Neander, I will commit this cause to my friend's management; his opinion of our plays is the same with mine: and besides, there is no reason, that Crites and I, who have now left the stage,<sup>1</sup> should reenter so suddenly upon it; which is against the laws of comedy.

If the question had been stated, replied Lisideus, who had writ best, the French or English, forty years ago, I should have been of your opinion, and adjudged the honour to our own nation; but since that time, (said he, turning towards Neander,) we have been so long together bad Englishmen, that we had not leisure to be good poets. Beaumont, Fletcher, and Jonson, (who were only capable of bringing us to that degree of perfection which we have,) were just then leaving the world; as if in an age of so much horror, wit, and those milder studies of humanity, had no farther business among us. But the muses, who ever follow peace, went to plant in another country. It was then that the great Cardinal of Richelieu began to take them into his protection; and that, by his encouragement, Corneille, and some other Frenchmen, reformed their theatre, which before was as

<sup>1</sup> i.e., ceased from discussion

<sup>1</sup> St. Cecilia, the patron saint of musicians and, according to legend, the inventor of the organ — the "vocal frame," as Dryden calls it <sup>2</sup> An angel came to hear her play. <sup>3</sup> Homer, Vergil, and Milton

much below ours, as it now surpasses it and the rest of Europe. But because Crites, in his discourse for the ancients, has prevented me, by observing many rules of the stage, which the moderns have borrowed from them, I shall only, in short, demand of you, whether you are not convinced that of all nations the French have observed them? In the unity of time you find them so scrupulous, that it yet remains a dispute among their poets, whether the artificial day of twelve hours, more or less, be not meant by Aristotle, rather than the natural one of twenty-four; and consequently, whether all plays ought not to be reduced into that compass. This I can testify, that in all their dramas writ within these last twenty years and upwards, I have not observed any that have extended the time to thirty hours. In the unity of place they are full as scrupulous; for many of their critics limit it to that very spot of ground where the play is supposed to begin; none of them exceed the compass of the same town or city.

The unity of action in all their plays is yet more conspicuous; for they do not burden them with under-plots, as the English do: which is the reason why many scenes of our tragi-comedies carry on a design that is nothing of kin to the main plot; and that we see two distinct webs in a play, like those in ill-wrought stuffs; and two actions, that is, two plays, carried on together, to the confounding of the audience; who, before they are warm in their concernments for one part, are diverted to another; and by that means espouse the interest of neither. From hence likewise it arises, that the one half of our actors are not known to the other. They keep their distances, as if they were Montagues and Capulets, and seldom begin an acquaintance till the last scene of the fifth act, when they are all to meet upon the stage. There is no theatre in the world has anything so absurd as the English tragi-comedy; it is a drama of our own invention, and the fashion of it is enough to proclaim it so; here a course of mirth, there another of sadness and passion, and a third of honour and a duel: thus, in two hours and a half we run through all the fits of Bedlam. The French affords you as much variety on the same day, but they do it not so unseasonably, or *mal à propos*, as we: our poets present you the play and the farce together; and our stages still retain some-

what of the original civility<sup>1</sup> of the Red Bull:<sup>2</sup>

*Atque ursum et pugiles media inter carmina  
poscunt.*<sup>3</sup>

The end of tragedies or serious plays, says Aristotle, is to beget admiration, compassion, or concernment; but are not mirth and compassion things incompatible? and is it not evident, that the poet must of necessity destroy the former by intermingling of the latter? that is, he must ruin the sole end and object of his tragedy, to introduce somewhat that is forced into it, and is not of the body of it. Would you not think that physician mad, who, having prescribed a purge, should immediately order you to take restringents?

But to leave our plays, and return to theirs. I have noted one great advantage they have had in the plotting of their tragedies; that is, they are always grounded upon some known history: according to that of Horace, *Ex noto fictum carmen sequar*; <sup>4</sup> and in that they have so imitated the ancients, that they have surpassed them. For the ancients, as was observed before, took for the foundation of their plays some poetical fiction, such as under that consideration could move but little concernment in the audience, because they already knew the event of it. But the French goes farther:

*Atque ita mentitur, sic veris falsa remiscet,  
Primo ne medium, medio ne discrepet inum.*<sup>5</sup>

He so interweaves truth with probable fiction, that he puts a pleasing fallacy upon us, mends the intrigues of fate, and dispenses with the severity of history, to reward that virtue which has been rendered to us there unfortunate. Sometimes the story has left the success so doubtful, that the writer is free, by the privilege of a poet, to take that which of two or more relations will best suit with his design: as for example, in the death of Cyrus, whom Justin<sup>6</sup> and some others report to have perished in the Scythian war, but Xenophon

<sup>1</sup> Spoken ironically. <sup>2</sup> one of the older theatres of London <sup>3</sup> And in the midst of the poems they call for the bears and the boxers. <sup>4</sup> On a known fact I base a feigned song. <sup>5</sup> He so mixes false with true that the middle may not disagree with the beginning nor the end with the middle. <sup>6</sup> a Roman historian

affirms to have died in his bed of extreme old age. Nay more, when the event is past dispute, even then we are willing to be deceived, and the poet, if he contrives it with appearance of truth, has all the audience of his party; at least during the time his play is acting: so naturally we are kind to virtue, when our own interest is not in question, that we take it up as the general concernment of mankind. On the other side, if you consider the historical plays of Shakespeare, they are rather so many chronicles of kings, or the business many times of thirty or forty years, cramped into a representation of two hours and a half, which is not to imitate or paint nature, but rather to draw her in miniature, to take her in little, to look upon her through the wrong end of a perspective,<sup>1</sup> and receive her images not only much less, but infinitely more imperfect than the life: this, instead of making a play delightful, renders it ridiculous:

*Quodcumque ostendis mihi sic, incredulus odi.*<sup>2</sup>

For the spirit of man cannot be satisfied but with truth, or at least verisimilitude; and a poem is to contain, if not τὰ ἔντροπα,<sup>3</sup> yet ἐντρομοῖον ὁμοίαν,<sup>4</sup> as one of the Greek poets has expressed it.

Another thing in which the French differ from us and from the Spaniards, is, that they do not embarrass, or cumber themselves with too much plot; they only represent so much of a story as will constitute one whole and great action sufficient for a play: we, who undertake more, do but multiply adventures; which, not being produced from one another, as effects from causes, but barely following, constitute many actions in the drama, and consequently make it many plays.

But by pursuing closely one argument, which is not cloyed with many turns, the French have gained more liberty for verse, in which they write: they have leisure to dwell on a subject which deserves it; and to represent the passions, (which we have acknowledged to be the poet's work,) without being hurried from one thing to another, as we are in the plays of Calderon,<sup>5</sup> which we have seen lately upon our theatres, under the name of Spanish plots. I have taken notice but of

one tragedy of ours, whose plot has that uniformity and unity of design in it, which I have commended in the French; and that is "Rollo,"<sup>1</sup> or rather, under the name of Rollo, the story of Bassianus and Geta in Herodian:<sup>2</sup> there indeed the plot is neither large nor intricate, but just enough to fill the minds of the audience, not to cloy them. Besides, you see it founded upon the truth of history, — only the time of the action is not reducible to the strictness of the rules; and you see in some places a little farce mingled, which is below the dignity of the other parts; and in this all our poets are extremely peccant: even Ben Jonson himself, in "Sejanus" and "Catiline," has given us this olio of a play, this unnatural mixture of comedy and tragedy, which to me sounds just as ridiculously as the history of David with the merry humours of Goliath. In "Sejanus" you may take notice of the scene betwixt Livia and the physician, which is a pleasant satire upon the artificial helps of beauty: in "Catiline" you may see the parliament of women; the little envies of them to one another; and all that passes betwixt Curio and Fulvia: scenes admirable in their kind, but of an ill mingle with the rest.

But I return again to the French writers, who, as I have said, do not burden themselves too much with plot, which has been reproached to them by an ingenious person of our nation as a fault; for he says, they commonly make but one person considerable in a play; they dwell on him, and his concerns, while the rest of the persons are only subservient to set him off. If he intends this by it, — that there is one person in the play who is of greater dignity than the rest, he must tax, not only theirs, but those of the ancients, and, which he would be loth to do, the best of ours; for it is impossible but that one person must be more conspicuous in it than any other, and consequently the greatest share in the action must devolve on him. We see it so in the management of all affairs; even in the most equal aristocracy, the balance cannot be so justly poised, but some one will be superior to the rest, either in parts, fortune, interest, or the consideration of some glorious exploit; which will reduce the greatest part of business into his hands.

<sup>1</sup> telescope <sup>2</sup> Whatever you show me thus, I disbelieve and hate. <sup>3</sup> true things <sup>4</sup> things resembling truth <sup>5</sup> a famous Spanish dramatist

<sup>1</sup> *The Bloody Brother, or Rollo Duke of Normandy*, a play by Fletcher and others <sup>2</sup> a Greek writer of the history of Rome from 180–238

But, if he would have us to imagine, that in exalting one character the rest of them are neglected, and that all of them have not some share or other in the action of the play, I desire him to produce any of Corneille's tragedies, wherein every person (like so many servants in a well-governed family) has not some employment, and who is not necessary to the carrying on of the plot, or at least to your understanding it.

There are indeed some protatic<sup>1</sup> persons in the ancients, whom they make use of in their plays, either to hear, or give the relation:<sup>2</sup> but the French avoid this with great address, making their narrations only to, or by such, who are some way interested in the main design. And now I am speaking of relations, I cannot take a fitter opportunity to add this in favour of the French, that they often use them with better judgment and more *à propos* than the English do. Not that I commend narrations in general, — but there are two sorts of them; one, of those things which are antecedent to the play, and are related to make the conduct of it more clear to us; but it is a fault to choose such subjects for the stage as will force us on that rock, because we see they are seldom listened to by the audience, and that is many times the ruin of the play; for, being once let pass without attention, the audience can never recover themselves to understand the plot; and indeed it is somewhat unreasonable, that they should be put to so much trouble, as, that to comprehend what passes in their sight, they must have recourse to what was done, perhaps, ten or twenty years ago.

But there is another sort of relations, that is, of things happening in the action of the play, and supposed to be done behind the scenes; and this is many times both convenient and beautiful: for, by it the French avoid the tumult to which we are subject in England, by representing duels, battles, and the like; which renders our stage too like the theatres where they fight prizes. For what is more ridiculous than to represent an army with a drum and five men behind it; all which, the hero of the other side is to drive in before him? or to see a duel fought, and one slain with two or three thrusts of the foils, which we know are so blunted, that we might give a man

an hour to kill another in good earnest with them?

I have observed, that in all our tragedies the audience cannot forbear laughing when the actors are to die; it is the most comic part of the whole play. All passions may be lively represented on the stage, if to the well-writing of them the actor supplies a good commanded voice, and limbs that move easily, and without stiffness; but there are many actions which can never be imitated to a just height: dying especially is a thing which none but a Roman gladiator could naturally perform on the stage, when he did not imitate, or represent, but do it; and therefore it is better to omit the representation of it.

\* \* \* \* \*

I shall grant Lisideius, without much dispute, a great part of what he has urged against us; for I acknowledge, that the French contrive their plots more regularly, and observe the laws of comedy, and decorum of the stage, (to speak generally,) with more exactness than the English. Farther, I deny not but he has taxed us justly in some irregularities of ours, which he has mentioned; yet, after all, I am of opinion, that neither of our faults, nor their virtues, are considerable enough to place them above us.

For the lively imitation of nature being in the definition of a play, those which best fulfil that law, ought to be esteemed superior to the others. 'Tis true, those beauties of the French poesy are such as will raise perfection higher where it is, but are not sufficient to give it where it is not: they are indeed the beauties of a statue, but not of a man, because not animated with the soul of poesy, which is imitation of humour and passions: and this Lisideius himself, or any other, however biassed to their party, cannot but acknowledge, if he will either compare the humours of our comedies, or the characters of our serious plays, with theirs. He who will look upon theirs which have been written till these last ten years, or thereabouts, will find it an hard matter to pick out two or three passable humours amongst them. Corneille himself, their arch-poet, what has he produced except "The Liar,"<sup>1</sup> and you know how it was cried up in France; but when it came upon the English stage, though well translated,

<sup>1</sup> introductory <sup>2</sup> narration of events not shown on the stage

<sup>1</sup> *Le Menieur*

and that part of Dorant acted to so much advantage as I am confident it never received in its own country; the most favourable to it would not put it in competition with many of Fletcher's or Ben Jonson's. In the rest of Corneille's comedies you have little humour; he tells you himself, his way is, first to show two lovers in good intelligence with each other; in the working up of the play, to embroil them by some mistake, and in the latter end to clear it, and reconcile them.

But of late years Molière, the younger Corneille,<sup>1</sup> Quinault,<sup>2</sup> and some others, have been imitating afar off the quick turns and graces of the English stage. They have mixed their serious plays with mirth, like our tragi-comedies, since the death of Cardinal Richelieu, which Lisideius, and many others, not observing, have commended that in them for a virtue, which they themselves no longer practise. Most of their new plays are, like some of ours, derived from the Spanish novels. There is scarce one of them without a veil,<sup>3</sup> and a trusty Diego,<sup>4</sup> who drolls much after the rate of the "Adventures"<sup>5</sup> But their humours, if I may grace them with that name, are so thin sown, that never above one of them comes up in any play. I dare take upon me to find more variety of them in some one play of Ben Jonson's, than in all theirs together: as he who has seen the "Alchemist," "The Silent Woman," or "Bartholomew Fair," cannot but acknowledge with me.

I grant the French have performed what was possible on the ground-work of the Spanish plays; what was pleasant before, they have made regular: but there is not above one good play to be writ on all those plots; they are too much alike to please often, which we need not the experience of our own stage to justify. As for their new way of mingling mirth with serious plot, I do not, with Lisideius, condemn the thing, though I cannot approve their manner of doing it. He tells us, we cannot so speedily recollect ourselves after a scene of great passion and concernment, as to pass to another of mirth and humour, and to enjoy it with any relish: but why should he imagine the soul of man

more heavy than his senses? Does not the eye pass from an unpleasant object to a pleasant, in a much shorter time than is required to this? and does not the unpleasantness of the first commend the beauty of the latter? The old rule of logic might have convinced him, that contraries, when placed near, set off each other. A continued gravity keeps the spirit too much bent; we must refresh it sometimes, as we bait in a journey, that we may go on with greater ease. A scene of mirth, mixed with tragedy, has the same effect upon us which our music has betwixt the acts; which we find a relief to us from the best plots and language of the stage, if the discourses have been long. I must therefore have stronger arguments, ere I am convinced that compassion and mirth in the same subject destroy each other; and in the meantime, cannot but conclude, to the honour of our nation, that we have invented, increased, and perfected, a more pleasant way of writing for the stage, than was ever known to the ancients or moderns of any nation, which is tragi-comedy.

And this leads me to wonder why Lisideius and many others should cry up the barrenness of the French plots, above the variety and copiousness of the English. Their plots are single, they carry on one design, which is pushed forward by all the actors, every scene in the play contributing and moving towards it. Our plays, besides the main design, have underplots, or by-concernments, of less considerable persons and intrigues, which are carried on with the motion of the main plot: as they say the orb of the fixed stars, and those of the planets, though they have motions of their own, are whirled about by the motion of the *primum mobile*,<sup>1</sup> in which they are contained. That similitude expresses much of the English stage; for if contrary motions may be found in nature to agree; if a planet can go east and west at the same time; — one way by virtue of his own motion, the other by the force of the first mover;<sup>2</sup> — it will not be difficult to imagine how the under-plot, which is only different, not contrary to the great design, may naturally be conducted along with it.

Eugenius has already shown us, from the confession of the French poets, that the

<sup>1</sup> Thomas, younger brother of Pierre Corneille  
<sup>2</sup> Philippe Quinault, the creator of lyric tragedy  
<sup>3</sup> a veil <sup>4</sup> servant <sup>5</sup> *The Adventures of Five Hours*, a play translated by Sir Samuel Tuke from Calderon

<sup>1</sup> See the note on Milton's *Hymn on the Nativity*, l. 48. <sup>2</sup> *primum mobile*

unity of action is sufficiently preserved, if all the imperfect actions of the play are conducing to the main design; but when those petty intrigues of a play are so ill ordered, that they have no coherence with the other, I must grant that Lisi-deius has reason to tax that want of due connection; for coördination in a play is as dangerous and unnatural as in a state. In the meantime he must acknowledge, our variety, if well ordered, will afford a greater pleasure to the audience.

\* \* \* \* \*

I hope I have already proved in this discourse, that though we are not altogether so punctual<sup>1</sup> as the French, in observing the laws of comedy, yet our errors are so few, and little, and those things wherein we excel them so considerable, that we ought of right to be preferred before them. But what will Lisi-deius say, if they themselves acknowledge they are too strictly bounded by those laws, for breaking which he has blamed the English? I will allege Corneille's words, as I find them in the end of his Discourse of the three Unities. *Il est facile aux speculatifs d'estre severes*, etc. "It is easy for speculative persons to judge severely; but if they would produce to public view ten or twelve pieces of this nature, they would perhaps give more latitude to the rules than I have done, when, by experience, they had known how much we are limited and constrained by them, and how many beauties of the stage they banished from it." To illustrate a little what he has said:—by their servile observations of the unities of time and place, and integrity of scenes, they have brought on themselves that dearth of plot, and narrowness of imagination, which may be observed in all their plays. How many beautiful accidents might naturally happen in two or three days, which cannot arrive with any probability in the compass of twenty-four hours? There is time to be allowed also for maturity of design, which amongst great and prudent persons such as are often represented in tragedy, cannot, with any likelihood of truth, be brought to pass at so short a warning. Farther, by tying themselves strictly to the unity of place, and unbroken scenes, they are forced many times to omit some beauties which cannot be shown

where the act began; but might, if the scene were interrupted, and the stage cleared for the persons to enter in another place; and therefore the French poets are often forced upon absurdities: for if the act begins in a chamber, all the persons in the play must have some business or other to come thither, or else they are not to be shown that act; and sometimes their characters are very unfitting to appear there: as suppose it were the king's bed-chamber, yet the meanest man in the tragedy must come and despatch his business there, rather than in the lobby, or court-yard, (which is fitter for him,) for fear the stage should be cleared, and the scenes broken. Many times they fall by it into a greater inconvenience; for they keep their scenes unbroken, and yet change the place; as in one of their newest plays, where the act begins in the street. There a gentleman is to meet his friend; he sees him with his man, coming out from his father's house; they talk together, and the first goes out: the second, who is a lover, has made an appointment with his mistress; she appears at the window, and then we are to imagine the scene lies under it. This gentleman is called away, and leaves his servant with his mistress: presently her father is heard from within; the young lady is afraid the serving-man should be discovered, and thrusts him into a place of safety, which is supposed to be her closet. After this, the father enters to the daughter, and now the scene is in a house: for he is seeking from one room to another for this poor Philipin,<sup>1</sup> or French Diego, who is heard from within, drolling and breaking many a miserable conceit on the subject of his sad condition. In this ridiculous manner the play goes forward, the stage being never empty all the while: so that the street, the window, the two houses, and the closet, are made to walk about, and the persons to stand still. Now, what I beseech you, is more easy than to write a regular French play, or more difficult than to write an irregular English one, like those of Fletcher, or of Shakespeare?

It they content themselves, as Corneille did, with some flat design, which, like an ill riddle, is found out ere it be half proposed, such plots we can make every way regular as easily as they; but whenever they endeavour to rise to any quick turns and counter-turns of

<sup>1</sup> exact

<sup>1</sup> a conventional name for a servant



plot, as some of them have attempted, since Corneille's plays have been less in vogue, you see they write as irregularly as we, though they cover it more speciously. Hence the reason is perspicuous, why no French plays, when translated, have, or ever can succeed on the English stage. For, if you consider the plots, our own are fuller of variety; if the writing, ours are more quick and fuller of spirit; and therefore 'tis a strange mistake in those who decry the way of writing plays in verse, as if the English therein imitated the French. We have borrowed nothing from them; our plots are weaved in English looms: we endeavour therein to follow the variety and greatness of characters, which are derived to us from Shakespeare and Fletcher; the copiousness and well-knitting of the intrigues we have from Jonson; and for the verse itself we have English precedents of elder date than any of Corneille's plays. Not to name our old comedies before Shakespeare, which were all writ in verse of six feet, or Alexandrines, such as the French now use, — I can show in Shakespeare, many scenes of rhyme together, and the like in Ben Jonson's tragedies: in "Catiline" and "Sejanus" sometimes thirty or forty lines, — I mean besides the chorus, or the monologues; which, by the way, showed Ben no enemy to this way of writing, especially if you read his "Sad Shepherd," which goes sometimes on rhyme, sometimes on blank verse, like an horse who eases himself on trot and amble. You find him likewise commending Fletcher's pastoral of "The Faithful Shepherdess," which is for the most part rhyme, though not refined to that purity to which it hath since been brought. And these examples are enough to clear us from a servile imitation of the French.

But to return whence I have digressed: I dare boldly affirm these two things of the English drama; — First, that we have many plays of ours as regular as any of theirs, and which, besides, have more variety of plot and characters; and, secondly, that in most of the irregular plays of Shakespeare or Fletcher, (for Ben Jonson's are for the most part regular), there is a more masculine fancy, and greater spirit in the writing, than there is in any of the French. I could produce even in Shakespeare's and Fletcher's works, some plays which are almost exactly formed; as the "Merry Wives of Windsor," and "The Scorn-

ful Lady":<sup>1</sup> but, because (generally speaking) Shakespeare, who writ first, did not perfectly observe the laws of comedy, and Fletcher, who came nearer to perfection, yet through carelessness made many faults; I will take the pattern of a perfect play from Ben Jonson, who was a careful and learned observer of the dramatic laws, and from all his comedies I shall select "The Silent Woman;" of which I will make a short examen, according to those rules which the French observe.

As Neander was beginning to examine "The Silent Woman," Eugenius, earnestly regarding him: I beseech you, Neander, said he, gratify the company, and me in particular, so far as, before you speak of the play, to give us a character of the author; and tell us frankly your opinion, whether you do not think all writers, both French and English, ought to give place to him?

I fear, replied Neander, that, in obeying your commands, I shall draw some envy on myself. Besides, in performing them, it will be first necessary to speak somewhat of Shakespeare and Fletcher, his rivals in poesy; and one of them, in my opinion, at least his equal, perhaps his superior.

To begin then with Shakespeare. He was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously, but luckily: when he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches,<sup>2</sup> his serious swelling into bombast. But he is always great, when some great occasion is presented to him: no man can say, he ever had a fit subject for his wit, and did not then raise himself as high above the rest of poets,

*Quantum lenta solent inter viburna cupressi.*<sup>3</sup>

<sup>1</sup> by Fletcher and Beaumont <sup>2</sup> comic "gags"

<sup>3</sup> As do the tall cypresses above the laggard shrubs.

The consideration of this made Mr. Hales of Eton say, that there was no subject of which any poet ever writ, but he would produce it much better done in Shakespeare; and however others are now generally preferred before him, yet the age wherein he lived, which had contemporaries with him, Fletcher and Jonson, never equalled them to him in their esteem: and in the last king's court, when Ben's reputation was at highest, Sir John Suckling, and with him the greater part of the courtiers, set our Shakespeare far above him.

Beaumont and Fletcher, of whom I am next to speak, had, with the advantage of Shakespeare's wit, which was their precedent, great natural gifts, improved by study; Beaumont especially being so accurate a judge of plays, that Ben Jonson, while he lived, submitted all his writings to his censure, and 'tis thought, used his judgment in correcting, if not contriving, all his plots. What value he had for him, appears by the verses he writ to him; and therefore I need speak no farther of it. The first play that brought Fletcher and him in esteem, was their "Philaster"; for before that, they had written two or three very unsuccessfully: as the like is reported of Ben Jonson, before he writ "Every Man in his Humour." Their plots were generally more regular than Shakespeare's, especially those which were made before Beaumont's death; and they understood and imitated the conversation of gentlemen much better; whose wild debaucheries, and quickness of wit in repartees, no poet before them could paint as they have done. Humour,<sup>1</sup> which Ben Jonson derived from particular persons, they made it not their business to describe: they represented all the passions very lively, but above all, love. I am apt to believe the English language in them arrived to its highest perfection; what words have since been taken in, are rather superfluous than ornamental. Their plays are now the most pleasant and frequent entertainments of the stage; two of theirs being acted through the year for one of Shakespeare's or Jonson's: the reason is, because there is a certain gaiety in their comedies, and pathos in their more serious plays, which suits generally with all men's humours. Shakespeare's language is likewise a little

obsolete, and Ben Jonson's wit comes short of theirs.

As for Jonson, to whose character I am now arrived, if we look upon him while he was himself, (for his last plays were but his dotages,) I think him the most learned and judicious writer which any theater ever had. He was a most severe judge of himself, as well as others. One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and language, and humour also in some measure, we had before him; but something of art was wanting to the drama, till he came. He managed his strength to more advantage than any who preceded him. You seldom find him making love in any of his scenes, or endeavouring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humour was his proper sphere; and in that he delighted most to represent mechanic people.<sup>1</sup> He was deeply conversant in the ancients, both Greek and Latin, and he borrowed boldly from them: there is scarce a poet or historian among the Roman authors of those times, whom he has not translated in "Sejanus" and "Catiline." But he has done his robberies so openly, that one may see he fears not to be taxed by any law. He invades authors like a monarch; and what would be theft in other poets, is only victory in him. With the spoils of these writers he so represents old Rome to us, in its rites, ceremonies, and customs, that if one of their poets had written either of his tragedies, we had seen less of it than in him. If there was any fault in his language, it was, that he weaved it too closely and laboriously, in his comedies especially: perhaps too, he did a little too much Romanize our tongue, leaving the words which he translated almost as much Latin as he found them: 'wherein, though he learnedly followed their language, he did not enough comply with the idiom of ours. If I would compare him with Shakespeare, I must acknowledge him the more correct poet, but Shakespeare the greater wit.<sup>2</sup> Shakespeare was the Homer, or father of our dramatic poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare. To conclude of him;

<sup>1</sup> a natural or affected peculiarity of thought or action

<sup>1</sup> tradespeople

<sup>2</sup> genius

as he has given us the most correct plays, so in the precepts which he has laid down in his "Discoveries," we have as many and profitable rules for perfecting the stage, as any wherewith the French can furnish us.

## SAMUEL PEPYS (1633-1703)

### FROM HIS DIARY

September 1st. (Lord's day.) Last night being very rainy, [the water] broke into my house, the gutter being stopped, and spoiled all my ceilings almost. At church in the morning. After dinner we were very merry with Sir W. Pen<sup>1</sup> about the loss of his tankard, though all be but a cheate, and he do not yet understand it; but the tankard was stole by Sir W. Batten, and the letter, as from the thief, wrote by me, which makes very good sport. Captain Holmes and I by coach to White Hall; in our way, I found him by discourse to be a great friend of my Lord's,<sup>2</sup> and he told me there was a many did seek to remove him; but they were old seamen, such as Sir J. Minnes, but he would name no more, though he do believe Sir W. Batten is one of them that do envy him, but he says he knows that the King do so love him, and the Duke of York too, that there is no fear of him. He seems to be very well acquainted with the king's mind, and with all the several factions at Court, and spoke all with so much frankness, that I do take him to be my Lord's good friend, and one able to do him great service, being a cunning fellow, and one, by his own confession to me, that can put on two several faces, and look his enemies in the face with as much love as his friends. But, good God, what an age is this, and what a world is this! that a man cannot live without playing the knave and dissimulation

2d. Mr. Pickering and I to Westminster Hall<sup>3</sup> again, and there walked an hour or two talking, and, though he be a fool, yet he keeps much company, and will tell all he sees or hears, and so a man may understand what the common talk of the town is. And I find that

there are endeavours to get my Lord out of play at sea, which I believe Mr. Coventry<sup>1</sup> and the Duke<sup>2</sup> do think will make them more absolute; but I hope for all this, they will not be able to do it. My wife tells me that she met at Change<sup>3</sup> with my young ladies of the Wardrobe,<sup>4</sup> and there helped them to buy things, and also with Mr. Somerset, who did give her a bracelet of rings, which did a little trouble me, though I know there is no hurt yet in it, but only for fear of further acquaintance.

3d. Dined at home, and then with my wife to the Wardrobe, where my Lady's child was christened, my Lord Crewe and his lady, and my Lady Montagu, my Lord's mother-in-law, were the witnesses, and named Catherine, the Queen elect's name; but to my and all our trouble, the Parson of the parish christened her, and did not sign the child with the sign of the cross. After that was done, we had a very fine banquet.

4th. My wife come to me to Whitehall,<sup>5</sup> and we went and walked a good while in St. James's Parke to see the brave alterations.

5th. Put my mother and Pall<sup>6</sup> into the wagon, and saw them going presently — Pall crying exceedingly. To my uncle Fenner's to dinner, in the way meeting a French footman with feathers, who was in quest of my wife, and spoke with her privately, but I could not tell what it was, only my wife promised to go to some place to-morrow morning, which do trouble my mind how to know whither it was. My wife and I to the fair, and I showed her the Italians dancing the ropes, and the women that do strange tumbling tricks.

6th. I went to the Theatre, and saw "Elder Brother"<sup>7</sup> acted; meeting here with Sir J. Askew, Sir Theophilus Jones, and another knight, with Sir W. Pen, we to the Ship taverne, and there staid, and were merry till late at night.

7th. Having appointed the young ladies at the Wardrobe to go with them to the play to-day, my wife and I took them to the Theatre, where we seated ourselves close by the King,

<sup>1</sup> Sir William Coventry, M P., later a commissioner of the Admiralty <sup>2</sup> the Duke of York, Lord High Admiral <sup>3</sup> the Royal Exchange, where there were many fine shops <sup>4</sup> The Earl of Sandwich had been assigned official residence at the King's Wardrobe; the young ladies belonged to his family. <sup>5</sup> the royal palace <sup>6</sup> his sister Paulina <sup>7</sup> a play by Fletcher

<sup>1</sup> an English admiral and commissioner of the Admiralty, father of the founder of Pennsylvania

<sup>2</sup> Edward Montagu, earl of Sandwich, general of the English fleet <sup>3</sup> the parliament building

and Duke of York, and Madame Palmer,<sup>1</sup> which was great content; and, indeed, I can never enough admire her beauty. And here was "Bartholomew Fayre,"<sup>2</sup> with the puppet-showe, acted to-day, which had not been these forty years, it being so satyirical against Puritanism, they durst not till now, which is strange they should already dare to do it, and the King to countenance it, but I do never a whit like it the better for the puppets, but rather the worse. Thence home with the ladies, it being by reason of our staying a great while for the King's coming, and the length of the play, near nine o'clock before it was done.

8th. (Lord's day.) To church, and coming home again, found our new mayd Doll asleep, that she could not hear to let us in, so that we were faine to send a boy in at a window to open the door to us. Begun to look over my accounts, and, upon the whole, I do find myself, by what I can yet see, worth near 600*l*, for which God be blessed.

9th. To Salisbury Court play-house, where was acted the first time, "'Tis pity she's a W—e,"<sup>3</sup> a simple play, and ill acted, only it was my fortune to sit by a most pretty and ingenious lady, which pleased me much. To the Dolphin, to drink the 30*s*. that we got the other day of Sir W. Pen about his tankard. Here was Sir R. Slingsby, Holmes, Captain Allen, Mr. Turner, his wife and daughter, my Lady Batten, and Mrs. Martha, &c., and an excellent company of fiddlers; so we exceeding merry till late; and then we begun to tell Sir W. Pen the business, but he had been drinking to-day, and so is almost gone, that we could not make him understand it, which caused us more sport.

11th. To Dr. Williams, who did carry me into his garden, where he hath abundance of grapes: and he did show me how a dog that he hath do kill all the cats that come thither to kill his pigeons, and do afterwards bury them; and do it with so much care that they shall be quite covered; that if the tip of the tail hangs out, he will take up the cat again, and dig the hole deeper, which is very strange; and he tells me, that he do believe he hath killed above 100 cats. Home to my house to dinner, where I found my wife's brother Balty

as fine as hands could make him, and his servant, a Frenchman, to wait on him, and come to have my wife visit a young lady which he is a servant<sup>1</sup> to, and have hope to trepan,<sup>2</sup> and get for his wife. I did give way for my wife to go with him. Walking through Lincoln's Inn Fields, observed at the Opera a new play, "Twelfth Night," was acted there, and the King there: so I, against my own mind and resolution, could not forbear to go in, which did make the play seem a burthen to me; and I took no pleasure at all in it: and so, after it was done, went home with my mind troubled for my going thither, after my swearing to my wife that I would never go to a play without her. My wife was with her brother to see his mistress<sup>3</sup> to-day, and says she is young, rich, and handsome, but not likely for him to get.

12th. To my Lady's to dinner at the Wardrobe; and in my way upon the Thames, I saw the King's new pleasure-boat that is come now for the King to take pleasure in above bridge, and also two Gundaloes,<sup>4</sup> that are lately brought, which are very rich and fine. Called at Sir W. Batten's, and there hear that Sir W. Pen do take our jest of the tankard very ill, which I am sorry for.

13th. I was sent for by my uncle Fenner to come and advise about the burial of my aunt, the butcher,<sup>5</sup> who died yesterday. Thence to the Wardrobe, where I found my wife, and thence she and I to the water to spend the afternoon in pleasure, and so we went to old George's,<sup>6</sup> and there eat as much as we would of a hot shoulder of mutton, and so to boat again and home.

14th. Before we had dined comes Sir R. Slingsby, and his lady, and a great deal of company, to take my wife and I out by barge, to show them the King's and Duke's yachts. We had great pleasure, seeing all four yachts, viz, these two, and the two Dutch ones.

15th. (Lord's day.) To my aunt Kite's in the morning, to help my uncle Fenner to put things in order against anon for the burial. After sermon, with my wife to the burial of my aunt Kite, where, besides us and my uncle Fenner's family, there was none of any quality, but poor and rascally people. So we went to church with the corps, and there had ser-

<sup>1</sup> mistress of the King, later created Duchess of Cleveland <sup>2</sup> a comedy by Ben Jonson <sup>3</sup> a tragedy by John Ford

<sup>1</sup> suitor <sup>2</sup> ensnare <sup>3</sup> sweetheart <sup>4</sup> two gondolas, presented to the King by the Duke of Venice <sup>5</sup> the butcher's wife <sup>6</sup> a tavern

vice read at the grave, and back again with Pegg Kite, who will be, I doubt, a troublesome carrion to us executors, but if she will not be ruled, I shall fling up my executorship

16th. Word is brought me from my brother's, that there is a fellow come from my father out of the country, on purpose to speak with me, and he made a story how he had lost his letter, but he was sure it was for me to come into the country, which I believed, but I afterwards found that it was a rogue that did use to play such tricks to get money of people, but he got none of me. Letters from my father informing me of the court,<sup>1</sup> and that I must come down and meet him at Impington, which I presently resolved to do.

17th. Got up, telling my wife of my journey, and she got me to hire her a horse to go along with me. So I went to my Lady's, and of Mr. Townsend did borrow a very fine side-saddle for my wife, and so, after all things were ready, she and I took coach to the end of the towne towards Kingsland, and there got upon my horse, and she upon her pretty mare that I hired for her, and she rides very well. By the mare at one time falling, she got a fall, but no harm; so we got to Ware, and there supped, and went to bed.

18th. Up early, and begun our march: the way about Puckridge very bad, and my wife, in the very last dirty place of all, got a fall, but no hurt, though some dirt. At last, she begun, poor wretch, to be tired, and I to be angry at it, but I was to blame; for she is a very good companion as long as she is well. In the afternoon, we got to Cambridge, where I left my wife at my cozen Angier's, while I went to Christ's College, and there found my brother in his chamber, and talked with him, and so to the barber's, and then to my wife again, and remounted for Impington, where my uncle received me and my wife very kindly.

\* \* \* \* \*

22d. (Lord's day.) To church, where we had common prayer, and a dull sermon by one Mr. Case, who yet I heard sing very well.

23d. We took horse, and got early to Baldwick, where there was a fair, and we put in, and eat a mouthful of porke, which they made us pay 14d. for, which vexed me much. And

<sup>1</sup> the manorial court under which Pepys held some of his copyhold estates

so away to Stevenage, and staid till a shower was over, and so rode easily to Welling. We supped well, and had two beds in the room, and so lay single.

24th. We rose, and set forth, but found a most sad alteration in the roade, by reason of last night's rains, they being now all dirty and washy, though not deep. So we rode easily through, and only drinking at Holloway, at the sign of a woman with cakes in one hand, and a pot of ale in the other,<sup>1</sup> which did give good occasion of mirth, resembling her to the maid that served us, we got home very timely and well, and finding there all well, and letters from sea, that speak of my Lord's being well; and his Action, though not considerable of any side, at Algiers.

25th. Sir W. Pen told me that I need not fear any reflection upon my Lord for their ill success at Argier, for more could not be done. Meeting Sir R. Slingsby in St. Martin's Lane, he and I in his coach through the Mewes, which is the way that now all coaches are forced to go, because of a stop at Charing Crosse, by reason of digging of a drayne there to clear the streets. To my Lord Crew's, and dined with him, where I was used with all imaginable kindness both from him and her. And I see that he is afraid my Lord's reputation will a little suffer in common talk by this late successe; but there is no help for it now. The Queen of England, as she is now owned and called, I hear, doth keep open court, and distinct at Lisbone. To the Theatre, and saw "The Merry Wives of Windsor" ill done.

26th. With my wife by coach to the Theatre, to show her "King and no King,"<sup>2</sup> it being very well done.

27th. At noon, met my wife at the Wardrobe; and there dined, where we found Captain Country, my little Captain that I loved, who carried me to the Sound,<sup>3</sup> with some grapes and millions<sup>4</sup> from my Lord at Lisbone. the first that ever I saw; but the grapes are rare things. In the afternoon comes Mr. Edward Montagu, by appointment this morning, to talk with my Lady and me about the provisions fit to be bought and sent to my Lord

<sup>1</sup> the original of the sign called Mother Redcap

<sup>2</sup> a play by Beaumont and Fletcher <sup>3</sup> Pepys had accompanied Sir Edward Montagu on his voyage to the Sound (a narrow passage between Sweden and the Danish island of Zealand) in 1658.

<sup>4</sup> melons

along with him. And told us, that we need not trouble ourselves how to buy them, for the King would pay for all, and that he would take care to get them: which put my Lady and me into a great deal of ease of mind. Here we stayed and supped too; and, after my wife had put up some of the grapes in a basket for to be sent to the King, we took coach and home, where we found a hamper of millions sent to me also.

28th Sir W. Pen and his daughter, and I and my wife, to the Theatre, and there saw "Father's own Son,"<sup>1</sup> a very good play, and the first time I ever saw it.

29th. (Lord's day.) What at dinner and supper I drink, I know not how, of my own accord, so much wine, that I was even almost foxed, and my head ached all night; so home and to bed, without prayers, which I never did yet, since I come to the house, of a Sunday night: I being now so out of order that I durst not read prayers, for fear of being perceived by my servants in what case I was.

## SAMUEL BUTLER (1612-1680)

## HUDIBRAS

## PART I. FROM CANTO I

We grant, altho' he had much wit,  
H' was very shy of using it,  
As being loath to wear it out;  
And therefore bore it not about,  
Unless on holidays or so,  
As men their best apparel do. 50  
Beside, 'tis known he could speak Greek  
As naturally as pigs squeak;  
That Latin was no more difficile,  
Than to a blackbird 'tis to whistle:  
Being rich in both, he never scanted  
His bounty unto such as wanted;  
But much of either would afford  
To many that had not one word.  
For Hebrew roots, altho' they're found  
To flourish most in barren ground, 60  
He had such plenty as sufficed  
To make some think him circumcised:  
And truly so perhaps he was,  
'Tis many a pious Christian's case.  
He was in logic a great critic,  
Profoundly skill'd in analytic:

<sup>1</sup> an old play, by an unknown author

He could distinguish, and divide  
A hair 'twixt south and south-west side;  
On either which he would dispute,  
Confute, change hands, and still confute. 70  
He'd undertake to prove, by force  
Of argument, a man's no horse;  
He'd prove a buzzard is no fowl,  
And that a lord may be an owl,  
A calf an alderman, a goose a justice,  
And rooks committee-men and trustees.  
He'd run in debt by disputation,  
And pay with ratiocination.

All this by syllogism, true  
In mood and figure, he would do. 80

For rhetoric, he could not ope  
His mouth, but out there flew a trope;  
And when he happen'd to break off  
I' th' middle of his speech, or cough,  
H' had hard words ready to show why,  
And tell what rules he did it by;  
Else, when with greatest art he spoke,  
You'd think he talk'd like other folk:  
For all a rhetorician's rules  
Teach nothing but to name his tools. 90

But, when he pleased to show't, his speech  
In loftiness of sound was rich;  
A Babylonish dialect,  
Which learn'd pedants much affect;  
It was a party-colour'd dress  
Of patch'd and piebald languages:  
'Twas English cut on Greek and Latin,  
Like fustian heretofore on satin;  
It had an odd promiscuous tone,  
As if h' had talk'd three parts in one; 100  
Which made some think, when he did gabble,  
Th' had heard three labourers of Babel,  
Or Cerberus himself pronounce  
A leash of languages at once.

\* \* \* \* \*

Beside, he was a shrewd philosopher,  
And had read every text and gloss over;  
Whate'er the crabbed'st author hath,  
He understood b' implicit faith; 130  
Whatever sceptic could inquire for,  
For every why he had a wherefore;  
Knew more than forty of them do,  
As far as words and terms could go;  
All which he understood by rote,  
And, as occasion served, would quote;  
No matter whether right or wrong,  
They might be either said or sung,  
His notions fitted things so well,  
That which was which he could not tell, 140  
But oftentimes mistook the one

For th' other, as great clerks have done.  
 He could reduce all things to acts,  
 And knew their natures by abstracts;  
 Where Entity and Quiddity,  
 The ghosts of defunct bodies, fly;  
 Where truth in person does appear,  
 Like words congeal'd in northern air.  
 He knew what's what, and that's as high  
 As metaphysic wit can fly. 150

### JOHN OLDHAM (1653-1683)

#### FROM A SATIRE DISSUADING FROM POETRY

'Tis so, 'twas ever so, since heretofore  
 The blind old bard, with dog and bell before,  
 Was fain to sing for bread from door to door:  
 The needy muses all turn'd Gipsies then, 159  
 And, of the begging-trade, e'er since have  
 been:

\* \* \* \* \*

My own hard usage here I need not press  
 Where you have ev'ry day before your face  
 Plenty of fresh resembling instances:  
 Great Cowley's muse the same ill treatment  
 had,  
 Whose verse shall live forever to upbraid 171  
 Th' ungrateful world, that left such worth  
 unpaid.

Waller himself may thank inheritance  
 For what he else had never got by sense.  
 On Butler who can think without just rage,  
 The glory, and the scandal of the age?  
 Fair stood his hopes, when first he came to  
 town,

Met, ev'ry where, with welcomes of renown,  
 Courted, caress'd by all, with wonder read,  
 And promises of princely favour fed; 180  
 But what reward for all had he at last,  
 After a life in dull expectation pass'd?  
 The wretch, at summing up his misspent days,  
 Found nothing left, but poverty, and praise.  
 Of all his gains by verse he could not save  
 Enough to purchase flannel, and a grave:  
 Reduc'd to want, he, in due time, fell sick,  
 Was fain to die, and be interr'd on tick;  
 And well might bless the fever that was sent,  
 To rid him hence, and his worse fate prevent.

You've seen what fortune other poets share;  
 View next the factors of the theatre: 192  
 That constant mart, which all the year does  
 hold,

Where staple wit is barter'd, bought, and  
 sold.

Here trading scriblers for their maintenance,  
 And livelihood, trust to a lott'ry-chance.  
 But who his parts would in the service spend,  
 Where all his hopes on vulgar breath depend?  
 Where ev'ry sot, for paying half a crown,<sup>1</sup>  
 Has the prerogative to cry him down. 200  
 Sedley indeed may be content with fame,  
 Nor care, should an ill-judging audience  
 damn;

But Settle, and the rest, that write for pence,  
 Whose whole estate's an ounce or two of  
 brains,

Should a thin house on the third day appear,  
 Must starve, or live in tatters all the year.

And what can we expect that's brave and  
 great,

From a poor needy wretch, that writes to eat?  
 Who the success of the next play must wait  
 For lodging, food, and clothes, and whose  
 chief care 210

Is how to sponge for the next meal, and  
 where?

### JOHN LOCKE (1632-1704)

#### FROM OF THE CONDUCT OF THE UNDERSTANDING

4. *Of Practice and Habits.* — We are born  
 with faculties and powers capable almost of  
 anything, such at least as would carry us  
 further than can easily be imagined. but it  
 is only the exercise of those powers which  
 gives us ability and skill in anything, and leads  
 us towards perfection.

A middle-aged ploughman will scarce ever  
 be brought to the carriage and language of a  
 gentleman, though his body be as well-pro-  
 portioned, and his joints as supple, and his  
 natural parts not any way inferior. The legs  
 of a dancing-master and the fingers of a  
 musician fall as it were naturally, without  
 thought or pains, into regular and admirable  
 motions. Bid them change their parts, and  
 they will in vain endeavour to produce like  
 motions in the members not used to them,  
 and it will require length of time and long  
 practice to attain but some degrees of a like  
 ability. What incredible and astonishing ac-

<sup>1</sup> the price of a good seat

tions do we find rope-dancers and tumblers bring their bodies to ! Not but that sundry in almost all manual arts are as wonderful ; but I name those which the world takes notice of for such, because on that very account they give money to see them. All these admired motions, beyond the reach and almost conception of unpractised spectators, are nothing but the mere effects of use and industry in men whose bodies have nothing peculiar in them from those of the amazed lookers-on.

As it is in the body, so it is in the mind : practice makes it what it is ; and most even of those excellencies which are looked on as natural endowments, will be found, when examined into more narrowly, to be the product of exercise, and to be raised to that pitch only by repeated actions. Some men are remarked for pleasantness in raillery ; others for apologues and apposite diverting stories. This is apt to be taken for the effect of pure nature, and that the rather because it is not got by rules, and those who excel in either of them never purposely set themselves to the study of it as an art to be learnt. But yet it is true, that at first some lucky hit, which took with somebody and gained him commendation, encouraged him to try again, inclined his thoughts and endeavours that way, till at last he insensibly got a facility in it, without perceiving how ; and that is attributed wholly to nature which was much more the effect of use and practice. I do not deny that natural disposition may often give the first rise to it, but that never carries a man far without use and exercise, and it is practice alone that brings the powers of the mind, as well as those of the body, to their perfection. Many a good poetic vein is buried under a trade, and never produces anything for want of improvement. We see the ways of discourse and reasoning are very different, even concerning the same matter, at court and in the university. And he that will go but from Westminster-hall<sup>1</sup> to the Exchange will find a different genius and turn in their ways of talking ; and yet one cannot think that all whose lot fell in the city were born with different parts<sup>2</sup> from those who were bred at the university or inns of court.

To what purpose all this but to show that the difference so observable in men's understandings and parts does not arise so much

from their natural faculties as acquired habits. He would be laughed at that should go about to make a fine dancer out of a country hedger at past fifty. And he will not have much better success who shall endeavour at that age to make a man reason well, or speak handsomely, who has never been used to it, though you should lay before him a collection of all the best precepts of logic or oratory. Nobody is made anything by hearing of rules or laying them up in his memory ; practice must settle the habit of doing without reflecting on the rule ; and you may as well hope to make a good painter or musician extempore, by a lecture and instruction in the arts of music and painting, as a coherent thinker or a strict reasoner by a set of rules showing him wherein right reasoning consists.

This being so that defects and weakness in men's understanding, as well as other faculties, come from want of a right use of their own minds, I am apt to think the fault is generally mislaid upon nature, and there is often a complaint of want of parts when the fault lies in want of a due improvement of them. We see men frequently dexterous and sharp enough in making a bargain who, if you reason with them about matters of religion, appear perfectly stupid.

## JOHN BUNYAN (1628-1688)

### FROM THE PILGRIM'S PROGRESS

#### THE FIGHT WITH APOLLYON

Then I saw in my dream that these good companions, when Christian was gone to the bottom of the hill, gave him a loaf of bread, a bottle of wine, and a cluster of raisins ; and then he went on his way.

But now, in this Valley of Humiliation, poor Christian was hard put to it ; for he had gone but a little way, before he espied a foul fiend coming over the field to meet him ; his name is Apollyon. Then did Christian begin to be afraid, and to cast in his mind whether to go back or to stand his ground. But he considered again that he had no armour for his back ; and, therefore, thought that to turn the back to him might give him the greater advantage, with ease to pierce him with his darts. Therefore he resolved to venture and stand his ground ; for, thought he, had I no more in

<sup>1</sup> i.e., from courtiers to tradesmen <sup>2</sup> abilities



mine eye than the saving of my life, it would be the best way to stand.

So he went on, and Apollyon met him. Now the monster was hideous to behold, he was clothed with scales, like a fish (and they are his pride), he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was as the mouth of a lion. When he was come up to Christian, he beheld him with a disdainful countenance, and thus began to question with him.

*Apol.* Whence come you? and whither are you bound?

*Chr.* I am come from the City of Destruction, which is the place of all evil, and am going to the City of Zion.

*Apol.* By this I perceive thou art one of my subjects, for all that country is mine, and I am the prince and god of it. How is it, then, that thou hast run away from thy king? Were it not that I hope thou mayest do me more service, I would strike thee now, at one blow, to the ground.

*Chr.* I was born, indeed, in your dominions, but your service was hard, and your wages such as a man could not live on, "for the wages of sin is death;" therefore, when I was come to years, I did as other considerate persons do, look out, if, perhaps, I might mend myself.

*Apol.* There is no prince that will thus lightly lose his subjects, neither will I as yet lose thee; but since thou complainest of thy service and wages, be content to go back; what our country will afford, I do here promise to give thee.

*Chr.* But I have let myself to another, even to the King of princes; and how can I, with fairness, go back with thee?

*Apol.* Thou hast done in this according to the proverb, 'Changed a bad for a worse;' but it is ordinary for those that have professed themselves his servants, after a while to give him the slip, and return again to me. Do thou so too, and all shall be well.

*Chr.* I have given him my faith, and sworn my allegiance to him; how, then, can I go back from this, and not be hanged as a traitor?

*Apol.* Thou didst the same to me, and yet I am willing to pass by all, if now thou wilt yet turn again and go back.

*Chr.* What I promised thee was in my nonage; and, besides, I count the Prince under whose banner now I stand is able to absolve me; yea, and to pardon also what I did as to my compliance with thee; and be-

sides, O thou destroying Apollyon! to speak truth, I like his service, his wages, his servants, his government, his company, and country, better than thine; and, therefore, leave off to persuade me further; I am his servant, and I will follow him.

*Apol.* Consider again, when thou art in cool blood, what thou art like to meet with in the way that thou goest. Thou knowest that, for the most part, his servants come to an ill end, because they are transgressors against me and my ways. How many of them have been put to shameful deaths! and, besides, thou countest his service better than mine, whereas he never came yet from the place where he is to deliver any that served him out of their hands; but as for me, how many times, as all the world very well knows, have I delivered, either by power or fraud, those that have faithfully served me, from him and his, though taken by them; and so I will deliver thee.

*Chr.* His forbearing at present to deliver them is on purpose to try their love, whether they will cleave to him to the end; and as for the ill end thou sayest they come to, that is most glorious in their account; for, for present deliverance, they do not much expect it, for they stay for their glory, and then they shall have it, when their Prince comes in his and the glory of the angels.

*Apol.* Thou hast already been unfaithful in thy service to him; and how dost thou think to receive wages of him?

*Chr.* Wherein, O Apollyon! have I been unfaithful to him?

*Apol.* Thou didst faint at first setting out, when thou wast almost choked in the Gulf of Despond; thou didst attempt wrong ways to be rid of thy burden, whereas thou shouldst have stayed till thy Prince had taken it off; thou didst sinfully sleep, and lose thy choice thing; thou wast, also, almost persuaded to go back, at the sight of the lions; and when thou talkest of thy journey, and of what thou hast heard and seen, thou art inwardly desirous of vain-glory in all that thou sayest or doest.

*Chr.* All this is true, and much more which thou hast left out; but the Prince, whom I serve and honour, is merciful, and ready to forgive; but, besides, these infirmities possessed me in thy country, for there I sucked them in; and I have groaned under them, been sorry for them, and have obtained pardon of my Prince.

*Apol.* Then Apollyon broke out into a grievous rage, saying, I am an enemy to this Prince; I hate his person, his laws, and people; I am come out on purpose to withstand thee.

*Chr.* Apollyon, beware what you do; for I am in the king's highway, the way of holiness, therefore take heed to yourself.

*Apol.* Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter: prepare thyself to die; for I swear by my infernal den, that thou shalt go no further; here will I spill<sup>1</sup> thy soul.

And with that he threw a flaming dart at his breast; but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

Then did Christian draw; for he saw it was time to bestir him: and Apollyon as fast made at him, throwing darts as thick as hail; by the which, notwithstanding all that Christian could do to avoid it, Apollyon wounded him in his head, his hand, and foot. This made Christian give a little back; Apollyon, therefore, followed his work amain, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for above half a day, even till Christian was almost quite spent; for you must know, that Christian, by reason of his wounds, must needs grow weaker and weaker.

Then Apollyon, espying his opportunity, began to gather up close to Christian, and wrestling with him, gave him a dreadful fall; and with that, Christian's sword flew out of his hand. Then said Apollyon, I am sure of thee now. And with that he had almost pressed him to death; so that Christian began to despair of life: but as God would have it, while Apollyon was fetching of his last blow, thereby to make a full end of this good man, Christian nimbly stretched out his hand for his sword, and caught it, saying, "Rejoice not against me, O mine enemy: when I fall, I shall arise," and with that gave him a deadly thrust, which made him give back, as one that had received his mortal wound. Christian perceiving that, made at him again, saying; "Nay, in all these things we are more than conquerors, through him that loved us." And with that Apollyon spread forth his dragon's wings, and sped him away, that Christian for a season saw him no more.

In this combat no man can imagine, unless

he had seen and heard as I did, what yelling and hideous roaring Apollyon made all the time of the fight — he spake like a dragon, and, on the other side, what sighs and groans burst from Christian's heart. I never saw him all the while give so much as one pleasant look, till he perceived he had wounded Apollyon with his two-edged sword; then, indeed, he did smile, and look upward; but it was the dreadfullest sight that ever I saw.

#### VANITY FAIR

Then I saw in my dream, that when they were got out of the wilderness, they presently saw a town before them, and the name of that town is Vanity; and at the town there is a fair kept, called Vanity Fair: it is kept all the year long; it beareth the name of Vanity Fair, because the town where it is kept is lighter than vanity; and also because all that is there sold, or that cometh thither, is vanity. As is the saying of the wise, "All that cometh is vanity."

This fair is no new-erected business, but a thing of ancient standing; I will show you the original<sup>1</sup> of it.

Almost five thousand years ago, there were pilgrims walking to the Celestial City as these two honest persons are: and Beelzebub, Apollyon, and Legion, with their companions, perceiving by the path that the pilgrims made, that their way to the city lay through this town of Vanity, they contrived here to set up a fair; a fair wherein should be sold all sorts of vanity, and that it should last all the year long; therefore at this fair are all such merchandise sold, as houses, lands, trades, places, honours, preferments, titles, countries, kingdoms, lusts, pleasures, and delights of all sorts, as whores, bawds, wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones, and what not.

And, moreover, at this fair there is at all times to be seen juggling, cheats, games, plays, fools, apes, knaves, and rogues, and that of every kind.

Here are to be seen too, and that for nothing, thefts, murders, adulteries, false swearers, and that of a blood-red colour.

And as in other fairs of less moment, there are the several rows and streets, under their

<sup>1</sup> destroy

<sup>1</sup> origin

proper names, where such and such wares are vended; so here likewise you have the proper places, rows, streets (viz countries and kingdoms), where the wares of this fair are soonest to be found. Here is the Britain Row, the French Row, the Italian Row, the Spanish Row, the German Row, where several sorts of vanities are to be sold. But, as in other fairs, some one commodity is as the chief of all the fair, so the ware of Rome and her merchandise is greatly promoted in this fair; only our English nation, with some others, have taken a dislike thereat.

Now, as I said, the way to the Celestial City lies just through this town where this lusty fair is kept; and he that will go to the City, and yet not go through this town, must needs "go out of the world." The Prince of princes himself, when here, went through this town to his own country, and that upon a fair day too; yea, and as I think, it was Beelzebub, the chief lord of this fair, that invited him to buy of his vanities; yea, would have made him lord of the fair, would he but have done him reverence as he went through the town. Yea, because he was such a person of honour, Beelzebub had him from street to street, and showed him all the kingdoms of the world in a little time, that he might if possible, allure the Blessed One to cheapen<sup>1</sup> and buy some of his vanities; but he had no mind to the merchandise, and therefore left the town, without laying out so much as one farthing upon these vanities. This fair, therefore, is an ancient thing, of long standing, and a very great fair. Now these Pilgrims, as I said, must needs go through this fair. Well, so they did; but, behold, even as they entered into the fair, all the people in the fair were moved, and the town itself as it were in a hubbub about them, and that for several reasons; for—

First, The pilgrims were clothed with such kind of raiment as was diverse from the raiment of any that traded in that fair. The people, therefore, of the fair, made a great gazing upon them: some said they were fools, some they were bedlams,<sup>2</sup> and some they are outlandish men.<sup>3</sup>

Secondly, And as they wondered at their apparel, so they did likewise at their speech; for few could understand what they said; they naturally spoke the language of Canaan, but they that kept the fair were the men of this

world, so that, from one end of the fair to the other, they seemed barbarians each to the other.

Thirdly, But that which did not a little amuse the merchandisers was, that these pilgrims set very light by all their wares; they cared not so much as to look upon them; and if they called upon them to buy, they would put their fingers in their ears, and cry, "Turn away mine eyes from beholding vanity," and look upwards, signifying that their trade and traffic was in heaven.

One chanced mockingly, beholding the carriage of the men, to say unto them, "What will ye buy?" But they, looking gravely upon him, answered, "We buy the truth." At that there was an occasion taken to despise the men the more: some mocking, some taunting, some speaking reproachfully, and some calling upon others to smite them. At last things came to a hubbub, and great stir in the fair, insomuch that all order was confounded. Now was word presently brought to the great one of the fair, who quickly came down, and deputed some of his most trusty friends to take these men into examination, about whom the fair was almost overturned. So the men were brought to examination; and they that sat upon them, asked them whence they came, whither they went, and what they did there in such an unusual garb? The men told them, that they were pilgrims and strangers in the world, and that they were going to their own country, which was the heavenly Jerusalem, and that they had given no occasion to the men of the town, nor yet to the merchandisers, thus to abuse them, and to let<sup>4</sup> them in their journey, except it was, for that, when one asked them what they would buy, they said they would buy the truth. But they that were appointed to examine them did not believe them to be any other than bedlams and mad, or else such as came to put all things into a confusion in the fair. Therefore they took them and beat them, and besmeared them with dirt, and then put them into the cage that they might be made a spectacle to all the men of the fair. There, therefore, they lay for some time, and were made the objects of any man's sport, or malice, or revenge. the great ones of the fair laughing still at all that befell them. But the men being patient, and not rendering railing

<sup>1</sup> bargain for    <sup>2</sup> lunatics    <sup>3</sup> foreigners

<sup>4</sup> hinder

for railing, but contrariwise, blessing, and giving good words for bad, and kindness for injuries done, some men in the fair that were more observing, and less prejudiced than the rest, began to check and blame the baser sort for their continual abuses done by them to the men; they, therefore, in angry manner, let fly at them again, counting them as bad as the men in the cage, and telling them that they seemed confederates, and should be made partakers of their misfortunes. The other replied, that for aught they could see, the men were quiet, and sober, and intended nobody any harm; and that there were many that traded in their fair, that were more worthy to be put into the cage, yea, and pillory too, than were the men that they had abused. Thus, after divers words had passed on both sides, the men behaving themselves all the while very wisely and soberly before them, they fell to some blows among themselves, and did harm one to another. Then were these two poor men brought before their examiners again, and there charged as being guilty of the late hubbub that had been in the fair. So they beat them pitifully, and hanged irons upon them, and led them in chains up and down the fair, for an example and a terror to others, lest any should speak in their behalf, or join themselves unto them. But Christian and Faithful behaved themselves yet more wisely, and received the ignominy and shame that was cast upon them, with so much meekness and patience, that it won to their side, though but few in comparison of the rest, several of the men in the fair. This put the other party yet into greater rage, insomuch that they concluded the death of these two men. Wherefore they threatened, that the cage nor irons should serve their turn, but that they should die, for the abuse they had done, and for deluding the men of the fair.

## MINOR LYRISTS

## SONG

Love still has something of the sea,  
From whence his Mother rose;  
No time his slaves from love can free,  
Nor give their thoughts repose.

They are becalm'd in clearest days, 5  
And in rough weather tost;  
They wither under cold delays,  
Or are in tempests lost.

One while they seem to touch the port,  
Then straight into the main<sup>1</sup> 10  
Some angry wind in cruel sport  
Their vessel drives again.

At first disdain and pride they fear,  
Which, if they chance to 'scape.  
Rivals and falsehood soon appear 15  
In a more dreadful shape.

By such degrees to joy they come,  
And are so long withstood,  
So slowly they receive the sum,  
It hardly does them good. 20

'Tis cruel to prolong a pain;  
And to defer a bliss,  
Believe me, gentle Hermione,  
No less inhuman is.

An hundred thousand oaths your fears 25  
Perhaps would not remove,  
And if I gazed a thousand years,  
I could no deeper love.  
— SIR CHARLES SEDLEY (1639?–1701)

## TO CELIA

Not, Celia, that I juster am,  
Or better than the rest;  
For I would change each hour like them  
Were not my heart at rest.

But I am tied to very thee 5  
By every thought I have;  
Thy face I only care to see,  
Thy heart I only crave.

All that in woman is adored  
In thy dear self I find; 10  
For the whole sex can but afford  
The handsome and the kind.

Why then should I seek further store  
And still make love anew?  
When change itself can give no more, 15  
'Tis easy to be true.  
— SIR CHARLES SEDLEY (1639?–1701)

<sup>1</sup> open sea

## LOVE AND LIFE

All my past life is mine no more;  
 The flying hours are gone,  
 Like transitory dreams given o'er  
 Whose images are kept in store  
 By memory alone.

The time that is to come is not;  
 How can it then be mine?  
 The present moment's all my lot;  
 And that, as fast as it is got,  
 Phillis, is only thine.

Then talk not of inconstancy,  
 False hearts, and broken vows;  
 If I by miracle can be  
 This live-long minute true to thee,  
 'Tis all that Heaven allows.  
 — JOHN WILMOT, EARL OF ROCHESTER  
 (1647-1680)

## EPITAPH ON CHARLES II

Here lies our Sovereign Lord the King,  
 Whose word no man relies on,  
 Who never said a foolish thing,  
 Nor ever did a wise one  
 — JOHN WILMOT, EARL OF ROCHESTER  
 (1647-1680)

## THE ENCHANTMENT

I did but look and love awhile,  
 'Twas but for one half-hour;  
 Then to resist I had no will,  
 And now I have no power.

To sigh and wish is all my case;  
 Sighs which do heat impart  
 Enough to melt the coldest ice,  
 Yet cannot warm your heart.

O would your pity give my heart  
 One corner of your breast,  
 'Twould learn of yours the winning art  
 And quickly steal the rest.  
 — THOMAS OTWAY (1652-1685)

## TO HIS MISTRESS

Without thy light what light remains in me?  
 Thou art my life; my way, my light's in thee;  
 I live, I move, and by thy beams I see. 6

Thou art my life — if thou but turn away,  
 My life's a thousand deaths. Thou art my  
 way —  
 Without thee, Love, I travel not but stray. 9

My light thou art — without thy glorious  
 sight  
 My eyes are darken'd with eternal night.  
 My Love, thou art my way, my life, my light. 10

Thou art my way; I wander if thou fly. 13  
 Thou art my light; if hid, how blind am I!  
 Thou art my life; if thou withdraw'st, I die.

My eyes are dark and blind, I cannot see:  
 To whom or whither should my darkness flee,  
 But to that light? — and who's that light  
 but thee? 18

If I have lost my path, dear lover, say,  
 Shall I still wander in a doubtful way? 20  
 Love, shall a lamb of Israel's sheepfold stray?

My path is lost, my wandering steps do stray;  
 I cannot go, nor can I safely stay; 23  
 Whom should I seek but thee, my path, my  
 way?

And yet thou turn'st thy face away and fly'st  
 me!  
 And yet I sue for grace and thou deny'st me!  
 Speak, art thou angry, Love, or only try'st  
 me? 27

Thou art the pilgrim's path, the blindman's  
 eye,  
 The dead man's life. On thee my hopes rely:  
 If I but them remove, I surely die. 30

Dissolve thy sunbeams, close thy wings and  
 stay!  
 See, see how I am blind, and dead, and stray!  
 — O thou art my life, my light, my way! 33

Then work thy will! If passion bid me flee,  
 My reason shall obey, my wings shall be  
 Stretch'd out no farther than from me to  
 thee! 36  
 — JOHN WILMOT, EARL OF ROCHESTER  
 (1647-1680)

## THE CLASSICAL AGE

DANIEL DEFOE (1661?-1731)

FROM AN ESSAY UPON PROJECTS

AN ACADEMY FOR WOMEN

I have often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian country, that we deny the advantages of learning to women. We reproach the sex every day with folly and impertinence, while I am confident, had they the advantages of education equal to us, they would be guilty of less than ourselves.

One would wonder, indeed, how it should happen that women are conversible at all, since they are only beholding to natural parts for all their knowledge. Their youth is spent to teach them to stitch and sew or make baubles. They are taught to read, indeed, and perhaps to write their names or so, and that is the height of a woman's education. And I would but ask any who slight the sex for their understanding, what is a man (a gentleman, I mean) good for that is taught no more?

I need not give instances, or examine the character of a gentleman with a good estate, and of a good family, and with tolerable parts, and examine what figure he makes for want of education.

The soul is placed in the body like a rough diamond, and must be polished, or the lustre of it will never appear: and 'tis manifest that as the rational soul distinguishes us from brutes, so education carries on the distinction and makes some less brutish than others. This is too evident to need any demonstration. But why then should women be denied the benefit of instruction? If knowledge and understanding had been useless additions to the sex, God Almighty would never have given them capacities, for He made nothing needless. Besides, I would ask such what they can see in ignorance that they should think it a necessary ornament to a woman?

or how much worse is a wise woman than a fool? or what has the woman done to forfeit the privilege of being taught? Does she plague us with her pride and impertinence? Why did we not let her learn, that she might have had more wit? Shall we upbraid women with folly, when 'tis only the error of this inhuman custom that hindered them being made wiser?

The capacities of women are supposed to be greater and their senses quicker than those of the men; and what they might be capable of being bred to is plain from some instances of female wit,<sup>1</sup> which this age is not without; which upbraids us with injustice, and looks as if we denied women the advantages of education for fear they should vie with the men in their improvements.

To remove this objection, and that women might have at least a needful opportunity of education in all sorts of useful learning, I propose the draught of an Academy for that purpose.

I know 'tis dangerous to make public appearances of the sex. They are not either to be confined or exposed; the first will disagree with their inclinations, and the last with their reputations, and therefore it is somewhat difficult; and I doubt a method proposed by an ingenious lady<sup>2</sup> in a little book called *Advice to the Ladies*, would be found impracticable, for, saving my respect to the sex, the levity, which perhaps is a little peculiar to them, at least in their youth, will not bear the restraint; and I am satisfied nothing but the height of bigotry can keep up a nunnery. Women are extravagantly desirous of going to heaven, and will punish their pretty bodies to get thither; but nothing else will do it, and even in that case sometimes it falls out that nature will prevail.

When I talk, therefore, of an academy for women, I mean both the model, the teaching, and the government different from what is proposed by that ingenious lady, for whose

<sup>1</sup> intelligence    <sup>2</sup> Mary Astell

proposal I have a very great esteem, and also a great opinion of her wit, different, too, from all sorts of religious confinement, and, above all, from vows of celibacy

Wherefore the academy I propose should differ but little from public schools, wherein such ladies as were willing to study should have all the advantages of learning suitable to their genius.

But since some severities of discipline more than ordinary would be absolutely necessary to preserve the reputation of the house, that persons of quality and fortune might not be afraid to venture their children thither, I shall venture to make a small scheme by way of essay.

The house I would have built in a form by itself, as well as in a place by itself. The building should be of three plain fronts, without any jettings or bearing-work, that the eye might at a glance see from one coin<sup>1</sup> to the other; the gardens walled in the same triangular figure, with a large moat, and but one entrance.

When thus every part of the situation was contrived as well as might be for discovery, and to render intriguing dangerous, I would have no guards, no eyes, no spies set over the ladies, but shall expect them to be tried by the principles of honor and strict virtue.

\* \* \* \* \*

In this house, the persons who enter should be taught all sorts of breeding suitable to both their genius and their quality; and in particular music and dancing, which it would be cruelty to bar the sex of, because they are their darlings; but besides this, they should be taught languages, as particularly French and Italian; and I would venture the injury of giving a woman more tongues than one

They should, as a particular study, be taught all the graces of speech and all the necessary air of conversation, which our common education is so defective in that I need not expose it. They should be brought to read books, and especially history, and so to read as to make them understand the world, and be able to know and judge of things when they hear of them.

To such whose genius would lead them to it I would deny no sort of learning; but the chief thing in general is to cultivate the under-

standings of the sex, that they may be capable of all sorts of conversation, that, their parts and judgments being improved, they may be as profitable in their conversation as they are pleasant.

Women, in my observation, have little or no difference in them, but as they are or are not distinguished by education. Tempers indeed may in some degree influence them, but the main distinguishing part is their breeding

The whole sex are generally quick and sharp. I believe I may be allowed to say generally so, for you rarely see them lumpish and heavy when they are children, as boys will often be. If a woman be well bred, and taught the proper management of her natural wit, she proves generally very sensible and retentive, and without partiality, a woman of sense and manners is the finest and most delicate part of God's creation, the glory of her Maker, and the great instance of His singular regard to man, His darling creature, to whom He gave the best gift either God could bestow or man receive. And 'tis the sordidest piece of folly and ingratitude in the world to withhold from the sex the due lustre which the advantages of education give to the natural beauty of their minds.

A woman well bred and well taught, furnished with the additional accomplishments of knowledge and behavior, is a creature without comparison; her society is the emblem of sublimer enjoyments; her person is angelic and her conversation heavenly, she is all softness and sweetness, peace, love, wit, and delight. She is every way suitable to the sublimest wish, and the man that has such a one to his portion has nothing to do but to rejoice in her and be thankful.

On the other hand, suppose her to be the very same woman, and rob her of the benefit of education, and it follows thus:—

If her temper be good, want of education makes her soft and easy. Her wit, for want of teaching, makes her impertinent and talkative. Her knowledge, for want of judgment and experience, makes her fanciful and whimsical. If her temper be bad, want of breeding makes her worse, and she grows haughty, insolent, and loud. If she be passionate, want of manners makes her termagant and a scold, which is much at one with lunatic. If she be proud, want of discretion (which still is breeding) makes her conceited, fantastic,

<sup>1</sup> corner

and ridiculous. And from these she degenerates to be turbulent, clangorous, noisy, nasty, and the devil.

Methinks mankind for their own sakes — since, say what we will of the women, we all think fit at one time or other to be concerned with them — should take some care to breed<sup>1</sup> them up to be suitable and serviceable, if they expected no such thing as delight from them. Bless us! what care do we take to breed up a good horse and to break him well! and what a value do we put upon him when it is done, and all because he should be fit for our use! and why not a woman? Since all her ornaments and beauty without suitable behavior is a cheat in nature, like the false tradesman, who puts the best of his goods uppermost, that the buyer may think the rest are of the same goodness.

Beauty of the body, which is the women's glory, seems to be now unequally bestowed, and Nature, or rather Providence, to lie under some scandal about it, as if 'twas given a woman for a snare to men, and so made a kind of a she-devil of her; because, they say, exquisite beauty is rarely given with wit, more rarely with goodness of temper, and never at all with modesty. And some, pretending to justify the equity of such a distribution, will tell us 'tis the effect of the justice of Providence in dividing particular excellencies among all His creatures, share and share alike, as it were, that all might for something or other be acceptable to one another, else some would be despised.

I think both these notions false. and yet the last, which has the show of respect to Providence, is the worst, for it supposes Providence to be indigent and empty, as if it had not wherewith to furnish all the creatures it had made, but was fain to be parsimonious in its gifts, and distribute them by piecemeal for fear of being exhausted.

If I might venture my opinion against an almost universal notion, I would say most men mistake the proceedings of Providence in this case, and all the world at this day are mistaken in their practice about it. And because the assertion is very bold, I desire to explain myself.

That Almighty First Cause which made us all is certainly the fountain of excellence, as it is of being, and by an invisible influence

could have diffused equal qualities and perfections to all the creatures it has made, as the sun does its light, without the least ebb or diminution to Himself, and has given indeed to every individual sufficient to the figure His providence had designed him in the world.

\* \* \* \* \*

But to come closer to the business, the great distinguishing difference which is seen in the world between men and women is in their education, and this is manifested by comparing it with the difference between one man or woman and another.

And herein it is that I take upon me to make such a bold assertion that all the world are mistaken in their practice about women; for I cannot think that God Almighty ever made them so delicate, so glorious creatures, and furnished them with such charms, so agreeable and so delightful to mankind, with souls capable of the same accomplishments with men, and all to be only stewards of our houses, cooks, and slaves.

Not that I am for exalting the female government in the least; but, in short, I would have men take women for companions, and educate them to be fit for it. A woman of sense and breeding will scorn as much to encroach upon the prerogative of the man as a man of sense will scorn to oppress the weakness of the woman. But if the women's souls were refined and improved by teaching, that word would be lost; to say, the *weakness of the sex* as to judgment, would be nonsense, for ignorance and folly would be no more found among women than men. I remember a passage which I heard from a very fine woman; she had wit and capacity enough, an extraordinary shape and face, and a great fortune, but had been cloistered up all her time, and, for fear of being stolen, had not had the liberty of being taught the common necessary knowledge of women's affairs; and when she came to converse in the world, her natural wit made her so sensible of the want of education, that she gave this short reflection on herself: — "I am ashamed to talk with my very maids," says she, "for I don't know when they do right or wrong. I had more need go to school than be married."

I need not enlarge on the loss the defect of education is to the sex, nor argue the benefit of the contrary practice; 'tis a thing will be more easily granted than remedied. This

<sup>1</sup> train, educate



chapter is but an essay at the thing, and I refer the practice to those happy days, if ever they shall be, when men shall be wise enough to mend it.

## JONATHAN SWIFT (1667-1745)

### FROM A TALE OF A TUB

#### SECTION II

Once upon a time there was a man who had three sons by one wife and all at a birth, neither could the midwife tell certainly which was the eldest. Their father died while they were young, and upon his death-bed, calling the lads to him, spoke thus:

"Sons, because I have purchased<sup>1</sup> no estate, nor was born to any, I have long considered of some good legacies to bequeath you, and at last, with much care as well as expense, have provided each of you (here they are) a new coat. Now, you are to understand that these coats have two virtues contained in them; one is, that with good wearing they will last you fresh and sound as long as you live; the other is, that they will grow in the same proportion with your bodies, lengthening and widening of themselves, so as to be always fit. Here, let me see them on you before I die. So, very well! Pray, children, wear them clean and brush them often. You will find in my will<sup>2</sup> (here it is) full instructions in every particular concerning the wearing and management of your coats, wherein you must be very exact to avoid the penalties I have appointed for every transgression or neglect, upon which your future fortunes will entirely depend. I have also commanded in my will that you should live together in one house like brethren and friends, for then you will be sure to thrive and not otherwise."

Here the story says this good father died, and the three sons went all together to seek their fortunes.

I shall not trouble you with recounting what adventures they met for the first seven years, any farther than by taking notice that they carefully observed their father's will and kept their coats in very good order; that they travelled through several countries, encountered a reasonable quantity of giants, and slew certain dragons.

Being now arrived at the proper age for producing themselves, they came up to town and fell in love with the ladies, but especially three, who about that time were in chief reputation, the Duchess d'Argent,<sup>1</sup> Madame de Grands-Titres,<sup>2</sup> and the Countess d'Orgueil.<sup>3</sup> On their first appearance, our three adventurers met with a very bad reception, and soon with great sagacity guessing out the reason, they quickly began to improve in the good qualities of the town. They wrote, and rallied,<sup>4</sup> and rhymed, and sung, and said, and said nothing; they drank, and fought, and slept, and swore, and took snuff; they went to new plays on the first night, haunted the chocolate-houses, beat the watch; they bilked hackney-coachmen, ran in debt with shopkeepers, and lay with their wives; they killed bailiffs, kicked fiddlers downstairs, ate at Lockett's,<sup>5</sup> loitered at Will's;<sup>6</sup> they talked of the drawing-room<sup>7</sup> and never came there; dined with lords they never saw, whispered a duchess and spoke never a word; exposed the scrawls of their laundress for billet-doux of quality; came ever just from court and were never seen in it; attended the levee<sup>8</sup> *sub dio*;<sup>9</sup> got a list of peers by heart in one company, and with great familiarity retailed them in another. Above all, they constantly attended those committees of Senators<sup>10</sup> who are silent in the House and loud in the coffee-house, where they nightly adjourn to chew the cud of politics, and are encompassed with a ring of disciples who lie in wait to catch up their droppings. The three brothers had acquired forty other qualifications of the like stamp too tedious to recount, and by consequence were justly reckoned the most accomplished persons in town. But all would not suffice, and the ladies aforesaid continued still inflexible. To clear up which difficulty, I must, with the reader's good leave and patience, have recourse to some points of weight which the authors of that age have not sufficiently illustrated.

For about this time it happened a sect arose whose tenets obtained and spread very far, especially in the *grand monde*,<sup>11</sup> and among

<sup>1</sup> Duchess Money <sup>2</sup> Madame Great Titles

<sup>3</sup> Countess Pride <sup>4</sup> jested <sup>5</sup> a famous tavern <sup>6</sup> a fashionable coffee-house <sup>7</sup> reception at court <sup>8</sup> an informal reception at court <sup>9</sup> in the open air, i.e., they stayed away <sup>10</sup> members of the House of Commons <sup>11</sup> fashionable world

<sup>1</sup> procured <sup>2</sup> the New Testament

everybody of good fashion. They worshipped a sort of idol,<sup>1</sup> who, as their doctrine delivered, did daily create men by a kind of manufactory operation. This idol they placed in the highest parts of the house on an altar erected about three feet. He was shown in the posture of a Persian emperor sitting on a superficies with his legs interwoven under him. This god had a goose for his ensign, whence it is that some learned men pretend to deduce his original from Jupiter Capitolinus.<sup>2</sup> At his left hand, beneath the altar, Hell seemed to open and catch at the animals the idol was creating, to prevent which, certain of his priests hourly flung in pieces of the uninformed mass or substance, and sometimes whole limbs already enlivened, which that horrid gulf insatiably swallowed, terrible to behold. The goose was also held a subaltern divinity, or *Deus minorum genium*,<sup>3</sup> before whose shrine was sacrificed that creature<sup>4</sup> whose hourly food is human gore, and who is in so great renown abroad for being the delight and favourite of the Egyptian Cercopithecus.<sup>5</sup> Millions of these animals were cruelly slaughtered every day to appease the hunger of that consuming deity. The chief idol was also worshipped as the inventor of the yard and the needle, whether as the god of seamen, or on account of certain other mystical attributes, hath not been sufficiently cleared.

The worshippers of this deity had also a system of their belief which seemed to turn upon the following fundamental. They held the universe to be a large suit of clothes which invests everything; that the earth is invested by the air; the air is invested by the stars; and the stars are invested by the *Primum Mobile*.<sup>6</sup> Look on this globe of earth, you will find it to be a very complete and fashionable dress. What is that which some call land but a fine coat faced with green, or the sea but a waistcoat of water-labby?<sup>7</sup> Proceed to the particular works of the creation, you will find how curious journeyman Nature hath been to trim up the vegetable beaux; observe how sparkish a periwig adorns the head of a

beech, and what a fine doublet of white satin is worn by the birch. To conclude from all, what is man himself but a microcoat,<sup>1</sup> or rather a complete suit of clothes with all its trimmings? As to his body there can be no dispute, but examine even the acquirements of his mind, you will find them all contribute in their order towards furnishing out an exact dress. To instance no more, is not religion a cloak, honesty a pair of shoes worn out in the dirt, self-love a surtout, vanity a shirt, and conscience a pair of breeches.

\* \* \* \* \*

These *postulata*<sup>2</sup> being admitted, it will follow in due course of reasoning that those beings which the world calls improperly suits of clothes are in reality the most refined species of animals, or, to proceed higher, that they are rational creatures or men. For is it not manifest that they live, and move, and talk, and perform all other offices of human life? Are not beauty, and wit, and mien, and breeding their inseparable proprieties? In short, we see nothing but them, hear nothing but them. Is it not they who walk the streets, fill up Parliament-, coffee-, play-, bawdy-houses? It is true, indeed, that these animals, which are vulgarly called suits of clothes or dresses, do according to certain compositions receive different appellations. If one of them be trimmed up with a gold chain, and a red gown, and a white rod, and a great horse, it is called a Lord Mayor; if certain ermines and furs be placed in a certain position, we style them a Judge, and so an apt conjunction of lawn and black satin we entitle a Bishop.

Others of these professors, though agreeing in the main system, were yet more refined upon certain branches of it; and held that man was an animal compounded of two dresses, the natural and the celestial suit, which were the body and the soul; that the soul was the outward, and the body the inward clothing; that the latter was *ex traduce*,<sup>3</sup> but the former of daily creation and circumfusion. This last they proved by Scripture,<sup>4</sup> because in them we live, and move, and have our being: as likewise by philosophy, because they are all in all, and all in every part. Besides, said they, separate these two, and you

<sup>1</sup> a tailor <sup>2</sup> alluding to the story that Rome was saved by the cackling of geese <sup>3</sup> a god of the lesser peoples <sup>4</sup> like <sup>5</sup> the monkey <sup>6</sup> In the Ptolemaic system of astronomy, the hollow sphere inclosing the universe and moving all things with itself. <sup>7</sup> watered silk

<sup>1</sup> a play on the term "microcosm" (little world), applied to man by philosophers <sup>2</sup> assumptions <sup>3</sup> from the original stock <sup>4</sup> Acts xvii: 28

will find the body to be only a senseless unsavoury carcass. By all which it is manifest that the outward dress must needs be the soul.

To this system of religion were tagged several subaltern doctrines, which were entertained with great vogue, as particularly the faculties of the mind were deduced by the learned among them in this manner: embroidery was sheer wit, gold fringe was agreeable conversation, gold lace was repartee, a huge long periwig was humour, and a coat full of powder<sup>1</sup> was very good raillery. All which required abundance of finesse and delicatessen to manage with advantage, as well as a strict observance after time and fashions.

I have with much pains and reading collected out of ancient authors this short summary of a body of philosophy and divinity which seems to have been composed by a vein and race of thinking very different from any other systems, either ancient or modern. And it was not merely to entertain or satisfy the reader's curiosity, but rather to give him light into several circumstances of the following story, that, knowing the state of dispositions and opinions in an age so remote, he may better comprehend those great events which were the issue of them. I advise, therefore, the courteous reader to peruse with a world of application, again and again, whatever I have written upon this matter. And so leaving these broken ends, I carefully gather up the chief thread of my story, and proceed.

These opinions, therefore, were so universal, as well as the practices of them, among the refined part of court and town, that our three brother adventurers, as their circumstances then stood, were strangely at a loss. For, on the one side, the three ladies they addressed themselves to (whom we have named already) were ever at the very top of the fashion, and abhorred all that were below it but the breadth of a hair. On the other side, their father's will was very precise, and it was the main precept in it, with the greatest penalties annexed, not to add to or diminish from their coats one thread without a positive command in the will. Now the coats their father had left them were, it is true, of very good cloth, and besides, so neatly sewn you would swear they were all of a piece, but, at the same time, very plain, with little or no ornament; and it happened that before they were a month in

town great shoulder-knots<sup>1</sup> came up. Straight all the world was shoulder-knots; no approaching the ladies' *ruelles*<sup>2</sup> without the quota of shoulder-knots. "That fellow," cries one, "has no soul: where is his shoulder-knot?" Our three brethren soon discovered their want by sad experience, meeting in their walks with forty mortifications and indignities. If they went to the play-house, the door-keeper showed them into the twelve-penny gallery.<sup>3</sup> If they called a boat, says a waterman, "I am first sculler."<sup>4</sup> If they stepped into the "Rose" to take a bottle,<sup>5</sup> the drawer would cry, "Friend, we sell no ale." If they went to visit a lady, a footman met them at the door with "Pray, send up your message." In this unhappy case they went immediately to consult their father's will, read it over and over, but not a word of the shoulder-knot. What should they do? What temper should they find? Obedience was absolutely necessary, and yet shoulder-knots appeared extremely requisite. After much thought, one of the brothers, who happened to be more book-learned than the other two, said he had found an expedient. "It is true," said he, "there is nothing here in this will, *totidem verbis*,<sup>6</sup> making mention of shoulder-knots, but I dare conjecture we may find them *inclusive*, or *totidem syllabis*."<sup>7</sup> This distinction was immediately approved by all; and so they fell again to examine the will. But their evil star had so directed the matter that the first syllable was not to be found in the whole writing; upon which disappointment, he who found the former evasion took heart, and said, "Brothers, there is yet hopes; for though we cannot find them *totidem verbis* nor *totidem syllabis*, I dare engage we shall make them out *tertio modo*<sup>8</sup> or *totidem literis*."<sup>9</sup> This discovery was also highly commended, upon which they fell once more to the scrutiny, and soon picked out S, H, O, U, L, D, E, R, when the same planet, enemy to their repose, had wonderfully contrived that a K was not to be found. Here was a weighty difficulty! But the distinguishing brother (for whom we shall hereafter find a name), now his hand

<sup>1</sup> knots of gold or silver lace <sup>2</sup> morning receptions <sup>3</sup> Good seats cost two shillings and a half.  
<sup>4</sup> Scullers were unfashionable; fashion demanded a "pair of oars." <sup>5</sup> of wine <sup>6</sup> in exactly those words <sup>7</sup> in those very syllables <sup>8</sup> in a third way <sup>9</sup> in those very letters

<sup>1</sup> Men of fashion powdered their hair.

was in, proved by a very good argument that K was a modern illegitimate letter, unknown to the learned ages, nor anywhere to be found in ancient manuscripts. "It is true," said he, "the word *Calendae* had in Q. V. C.<sup>1</sup> been sometimes writ with a K, but erroneously, for in the best copies it is ever spelled with a C; and by consequence it was a gross mistake in our language to spell 'knot with a K,' but that from henceforward he would take care it should be writ with a C. Upon this all further difficulty vanished; shoulder-knots were made clearly out to be *jure paterno*,<sup>2</sup> and our three gentlemen swaggered with as large and as flaunting ones as the best.

But as human happiness is of a very short duration, so in those days were human fashions, upon which it entirely depends. Shoulder-knots had their time, and we must now imagine them in their decline, for a certain lord came just from Paris with fifty yards of gold lace upon his coat, exactly trimmed after the court fashion of that month. In two days all mankind appeared closed up in bars of gold lace: Whoever durst peep abroad without his complement of gold lace was as scandalous as a —, and as ill received among the women. What should our three knights do in this momentous affair? They had sufficiently strained a point already in the affair of shoulder-knots. Upon recourse to the will, nothing appeared there but *altum silentium*.<sup>3</sup> That of the shoulder-knots was a loose, flying, circumstantial point, but this of gold lace seemed too considerable an alteration without better warrant. It did *aliquo modo essentiae adhaerere*,<sup>4</sup> and therefore required a positive precept. But about this time it fell out that the learned brother aforesaid had read "Aristotelis Dialectica,"<sup>5</sup> and especially that wonderful piece *de Interpretatione*, which has the faculty of teaching its readers to find out a meaning in everything but itself, like commentators on the Revelations, who proceed<sup>6</sup> prophets without understanding a syllable of the text. "Brothers," said he, "you are to be informed that of wills, *duo sunt genera*,<sup>7</sup> nuncupatory<sup>8</sup> and scriptory,<sup>9</sup>

that in the scriptory will here before us there is no precept or mention about gold lace, *conceditur*,<sup>1</sup> but *si idem affirmetur de nuncupatorio negatur*.<sup>2</sup> For, brothers, if you remember, we heard a fellow say when we were boys that he heard my father's man say that he heard my father say that he would advise his sons to get gold lace on their coats as soon as ever they could procure money to buy it." "That is very true," cries the other. "I remember it perfectly well," said the third. And so, without more ado, they got the largest gold lace in the parish, and walked about as fine as lords.

A while after, there came up all in fashion a pretty sort of flame-coloured satin for linings, and the mercer brought a pattern of it immediately to our three gentlemen. "And please your worships," said he, "my Lord C—— and Sir J. W. had linings out of this very piece last night; it takes wonderfully, and I shall not have a remnant left enough to make my wife a pin-cushion by to-morrow morning at ten o'clock." Upon this they fell again to rummage the will, because the present case also required a positive precept, the lining being held by orthodox writers to be of the essence of the coat. After long search they could fix upon nothing to the matter in hand, except a short advice in their father's will to take care of fire and put out their candles before they went to sleep. This, though a good deal for the purpose, and helping very far towards self-conviction, yet not seeming wholly of force to establish a command, and being resolved to avoid further scruple, as well as future occasion for scandal, says he that was the scholar, "I remember to have read in wills of a codicil annexed, which is indeed a part of the will, and what it contains hath equal authority with the rest. Now I have been considering of this same will here before us, and I cannot reckon it to be complete for want of such a codicil. I will therefore fasten one in its proper place very dexterously. I have had it by me some time; it was written by a dog-keeper of my grandfather's, and talks a great deal, as good luck would have it, of this very flame-coloured satin." The project was immediately approved by the other two; an old parchment scroll was tagged on according

<sup>1</sup> certain old Mss. <sup>2</sup> by paternal authority  
<sup>3</sup> absolute silence <sup>4</sup> it belonged in a manner to the essential meaning <sup>5</sup> Aristotle's treatise on reasoning <sup>6</sup> set up as, undertake to be <sup>7</sup> there are two kinds <sup>8</sup> oral <sup>9</sup> written

<sup>1</sup> it is admitted <sup>2</sup> but if the same is affirmed of a nuncupatory will, we deny it.

to art, in the form of a codicil annexed, and the satin bought and worn

Next winter a player, hired for the purpose by the Corporation of Fringemakers, acted his part in a new comedy, all covered with silver fringe, and according to the laudable custom gave rise to that fashion. Upon which the brothers, consulting their father's will, to their great astonishment found these words: "Item, I charge and command my said three sons to wear no sort of silver fringe upon or about their said coats," etc., with a penalty in case of disobedience too long here to insert. However, after some pause, the brother so often mentioned for his erudition, who was well skilled in criticism, had found in a certain author, which he said should be nameless, that the same word which in the will is called fringe does also signify a broom-stick, and doubtless ought to have the same interpretation in this paragraph. This another of the brothers disliked, because of that epithet silver, which could not, he humbly conceived, in propriety of speech be reasonably applied to a broom-stick; but it was replied upon him that this epithet was understood in a mythological and allegorical sense. However, he objected again why their father should forbid them to wear a broom-stick on their coats, a caution that seemed unnatural and impertinent; upon which he was taken up short, as one that spoke irreverently of a mystery which doubtless was very useful and significant, but ought not to be over-curiously pried into or nicely reasoned upon. And in short, their father's authority being now considerably sunk, this expedient was allowed to serve as a lawful dispensation for wearing their full proportion of silver fringe.

A while after was revived an old fashion, long antiquated, of embroidery with Indian figures of men, women, and children. Here they had no occasion to examine the will. They remembered but too well how their father had always abhorred this fashion; that he made several paragraphs on purpose, importing his utter detestation of it and bestowing his everlasting curse to his sons whenever they should wear it. For all this, in a few days they appeared higher in the fashion than anybody else in the town. But they solved the matter by saying that these figures were not at all the same with those that were formerly worn and were meant in the will; besides, they did not wear them in that sense,

as forbidden by their father, but as they were a commendable custom, and of great use to the public. That these rigorous clauses in the will did therefore require some allowance and a favourable interpretation, and ought to be understood *cum grano salis*.<sup>1</sup>

But fashions perpetually altering in that age, the scholastic brother grew weary of searching further evasions and solving everlasting contradictions. Resolved, therefore, at all hazards to comply with the modes of the world, they concerted matters together, and agreed unanimously to lock up their father's will in a strong-box, brought out of Greece or Italy (I have forgot which), and trouble themselves no farther to examine it, but only refer to its authority whenever they thought fit. In consequence whereof, a while after it grew a general mode to wear an infinite number of points,<sup>2</sup> most of them tagged with silver; upon which the scholar pronounced *ex cathedra*<sup>3</sup> that points were absolutely *jure paterno*,<sup>4</sup> as they might very well remember. It is true, indeed, the fashion prescribed somewhat more than were directly named in the will; however, that they, as heirs-general of their father, had power to make and add certain clauses for public emolument, though not deducible *todidem verbis* from the letter of the will, or else *nulla absurda sequerentur*.<sup>5</sup> This was understood for canonical, and therefore on the following Sunday they came to church all covered with points.

The learned brother so often mentioned was reckoned the best scholar in all that or the next street to it; insomuch, as having run something behindhand with the world, he obtained the favour from a certain lord to receive him into his house and to teach his children. A while after the lord died, and he, by long practice upon his father's will, found the way of contriving a deed of conveyance of that house to himself and his heirs; upon which he took possession, turned the young squires out, and received his brothers in their stead.<sup>6</sup> . . . . .

<sup>1</sup> with a grain of salt <sup>2</sup> laces used instead of buttons to fasten clothing <sup>3</sup> officially <sup>4</sup> in accordance with paternal law <sup>5</sup> many absurd consequences would follow <sup>6</sup> For the symbolic meanings of the objects and events that figure in this satire, see the Notes at the end of this volume.

FROM A MODEST PROPOSAL FOR  
PREVENTING THE CHILDREN OF  
POOR PEOPLE IN IRELAND FROM  
BEING A BURDEN TO THEIR PAR-  
ENTS OR COUNTRY, AND FOR MAK-  
ING THEM BENEFICIAL TO THE  
PUBLIC

It is a melancholy object to those who walk through this great town,<sup>1</sup> or travel in the country, when they see the streets, the roads, and cabin-doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passer-by<sup>2</sup> for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants: who, as they grow up, either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes.<sup>4</sup>

I think it is agreed by all parties, that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is, in the present deplorable state of the kingdom, a very great additional grievance; and, therefore, whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth, would deserve so well of the public, as to have his statue set up for a preserver of the nation.

But my intention is very far from being confined to provide only for the children of professed beggars; it is of a much greater extent, and shall take in the whole number of infants at a certain age, who are born of parents in effect<sup>4</sup> as little able to support them as those who demand our charity in the streets.

As to my own part, having turned my thoughts for many years upon this important subject, and maturely weighed the several schemes of our projectors, I have always found them grossly mistaken in their computation. It is true, a child, just born, may be supported by its mother's milk for a solar year, with little other nourishment; at most, not above the value of two shillings, which the mother may certainly get, or the value in

scraps, by her lawful occupation of begging; and it is exactly at one year old that I propose to provide for them in such a manner, as, instead of being a charge upon their parents or the parish, or wanting food and raiment for the rest of their lives, they shall, on the contrary, contribute to the feeding, and partly to the clothing, of many thousands.

\* \* \* \* \*

The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couple whose wives are breeders; from which number I subtract thirty thousand couple, who are able to maintain their own children, (although I apprehend there cannot be so many, under the present distresses of the kingdom); but this being granted, there will remain a hundred and seventy thousand breeders. I again subtract fifty thousand, for those women who miscarry, or whose children die by accident or disease within the year. There only remain a hundred and twenty thousand children of poor parents annually born. The question therefore is, How this number shall be reared and provided for? which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed. For we can neither employ them in handicraft or agriculture; we neither build houses (I mean in the country), nor cultivate land: they can very seldom pick up a livelihood by stealing, till they arrive at six years old, except where they are of towardly parts;<sup>1</sup> although I confess they learn the rudiments much earlier; during which time they can, however, be properly looked upon only as probationers; as I have been informed by a principal gentleman in the county of Cavan, who protested to me, that he never knew above one or two instances under the age of six, even in a part of the kingdom so renowned for the quickest proficiency in that art.

I am assured by our merchants, that a boy or a girl before twelve years old is no saleable commodity;<sup>2</sup> and even when they come to this age they will not yield above three pounds or three pounds and half-a-crown at most, on the exchange; which cannot turn to account either to the parents or kingdom, the charge

<sup>1</sup> Dublin <sup>2</sup> passer-by <sup>3</sup> Many poor persons sold themselves to go as servants to the Barbadoes and other English colonies. <sup>4</sup> in reality

<sup>1</sup> precocious ability <sup>2</sup> Poor parents often sold their children as bond-servants.

of nutriment<sup>r</sup> and rags having been at least four times that value.

I shall now, therefore, humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child, well nursed, is, at a year old, a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in fricasee or a ragout.

I do therefore humbly offer it to public consideration, that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed. . . . That the remaining hundred thousand may, at a year old, be offered in sale to the persons of quality and fortune through the kingdom; always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and, seasoned with a little pepper or salt, will be very good boiled on the fourth day, especially in winter.

I have reckoned, upon a medium, that a child just born will weigh twelve pounds, and in a solar year, if tolerably nursed, will increase to twenty-eight pounds.

I grant this food will be somewhat dear, and therefore very proper for landlords, who, as they have already devoured most of the parents, seem to have the best title to the children.

I have already computed the charge of ~~nursing~~ a beggar's child (in which list I reckon ~~all~~ cottagers, labourers, and four-fifths of the farmers) to be about two shillings per annum, ~~rags included~~; and I believe no gentleman would ~~repine~~ to give ten shillings for the carcass of a good fat child, which, as I have said, will make four dishes of excellent nutritive meat, when he has only some particular friend, or his own family, to dine with him. Thus the squire will learn to be a good landlord, and grow popular among his tenants, the mother will have eight shillings net profit, and be fit for work till she produces another child.

Those who are more thrifty (as I must con-

fess the times require) may flay the carcass; the skin of which, artificially<sup>1</sup> dressed, will make admirable gloves for ladies, and summer-boots for fine gentlemen.

As to our city of Dublin, shambles may be appointed for this purpose in the most convenient parts of it, and butchers we may be assured will not be wanting; although I rather recommend buying the children alive, then dressing them hot from the knife, as we do roasting pigs.

\* \* \* \* \*

SIR RICHARD STEELE  
(1672-1729)

THE TATLER

NO. 95. NOVEMBER 17, 1709

*Interea dulces pendent circum oscula nati,  
Casta pudicitiam servat domus.*<sup>2</sup>

— VIRG. *Georg* ii 523.

There are several persons who have many pleasures and entertainments in their possession, which they do not enjoy. It is, therefore, a kind and good office to acquaint them with their own happiness, and turn their attention to such instances of their good fortune as they are apt to overlook. Persons in the married state often want such a monitor; and pine away their days, by looking upon the same condition in anguish and murmur, which carries with it in the opinion of others a complication<sup>3</sup> of all the pleasures of life, and a retreat from its inquietudes.

I am led into this thought by a visit I made an old friend, who was formerly my school-fellow. He came to town last week with his family for the winter, and yesterday morning sent me word his wife expected me to dinner. I am, as it were, at home at that house, and every member of it knows me for their well-wisher. I cannot indeed express the pleasure it is, to be met by the children with so much joy as I am when I go thither. The boys and girls strive who shall come first, when they think it is I that am knocking at the door; and that child which loses the race to

<sup>1</sup> skilfully <sup>2</sup> Meanwhile his sweet children hang upon his kisses and his chaste home is the abode of virtue. <sup>3</sup> mixture

me runs back again to tell the father it is Mr. Bickerstaff. This day I was led in by a pretty girl, that we all thought must have forgot me; for the family has been out of town these two years. Her knowing me again was a mighty subject with us, and took up our discourse at the first entrance. After which, they began to rally<sup>1</sup> me upon a thousand little stories they heard in the country, about my marriage to one of my neighbour's daughters. Upon which the gentleman, my friend, said, "Nay, if Mr. Bickerstaff marries a child of any of his old companions, I hope mine shall have the preference; there is Mrs. Mary is now sixteen, and would make him as fine a widow as the best of them. But I know him too well; he is so enamoured with the very memory of those who flourished in our youth, that he will not so much as look upon the modern beauties. I remember, old gentleman, how often you went home in a day to refresh your countenance and dress when Teraminta reigned in your heart. As we came up in the coach, I repeated to my wife some of your verses on her." With such reflections on little passages<sup>2</sup> which happened long ago, we passed our time, during a cheerful and elegant meal. After dinner, his lady left the room, as did also the children. As soon as we were alone, he took me by the hand; "Well, my good friend," says he, "I am heartily glad to see thee; I was afraid you would never have seen all the company that dined with you to-day again. Do not you think the good woman of the house a little altered since you followed her from the playhouse, to find out who she was, for me?" I perceived a tear fall down his cheek, as he spoke, which moved me not a little. But, to turn the discourse, I said, "She is not indeed quite that creature she was, when she returned me the letter I carried from you; and told me, 'she hoped, as I was a gentleman, I would be employed no more to trouble her, who had never offended me; but would be so much the gentleman's friend, as to dissuade him from a pursuit, which he could never succeed in.' You may remember, I thought her in earnest; and you were forced to employ your cousin Will, who made his sister get acquainted with her, for you. You cannot expect her to be for ever fifteen." "Fifteen!" replied my good friend: "Ah! you little understand, you that

have lived a bachelor, how great, how exquisite a pleasure there is, in being really beloved! It is impossible, that the most beautiful face in nature should raise in me such pleasing ideas, as when I look upon that excellent woman. That fading in her countenance is chiefly caused by her watching with me, in my fever. This was followed by a fit of sickness, which had like to have carried her off last winter. I tell you sincerely, I have so many obligations to her, that I cannot, with any sort of moderation, think of her present state of health. But as to what you say of fifteen, she gives me every day pleasures beyond what I ever knew in the possession of her beauty, when I was in the vigour of youth. Every moment of her life brings me fresh instances of her complacency to my inclinations, and her prudence in regard to my fortune. Her face is to me much more beautiful than when I first saw it; there is no decay in any feature, which I cannot trace, from the very instant it was occasioned by some anxious concern for my welfare and interests. Thus, at the same time, methinks, the love I conceived towards her for what she was, is heightened by my gratitude for what she is. The love of a wife is as much above the idle passion commonly called by that name, as the loud laughter of buffoons is inferior to the elegant mirth of gentlemen. Oh! she is an inestimable jewel. In her examination of her household affairs, she shows a certain fearfulness to find a fault, which makes her servants obey her like children; and the meanest we have has an ingenuous shame for an offence, not always to be seen in children in other families. I speak freely to you, my old friend; ever since her sickness, things that gave me the quickest joy before, turn now to a certain anxiety. As the children play in the next room, I know the poor things by their steps, and am considering what they must do, should they lose their mother in their tender years. The pleasure I used to take in telling my boy stories of battles, and asking my girl questions about the disposal of her baby,<sup>3</sup> and the gossiping of it, is turned into inward reflection and melancholy."

He would have gone on in this tender way, when the good lady entered, and with an inexpressible sweetness in her countenance told us, "she had been searching her closet for

<sup>1</sup> joke<sup>2</sup> events<sup>3</sup> doll



something very good, to treat such an old friend as I was." Her husband's eyes sparkled with pleasure at the cheerfulness of her countenance; and I saw all his fears vanish in an instant. The lady observing something in our looks which showed we had been more serious than ordinary, and seeing her husband receive her with great concern under a forced cheerfulness, immediately guessed at what we had been talking of; and applying herself to me, said, with a smile, "Mr. Bickerstaff, do not believe a word of what he tells you, I shall still live to have you for my second, as I have often promised you, unless he takes more care of himself than he has done since his coming to town. You must know, he tells me that he finds London is a much more healthy place than the country; for he sees several of his old acquaintance and school-fellows are here young fellows with fair full-bottomed periwigs<sup>1</sup> I could scarce keep him in this morning from going out open-breasted."<sup>2</sup> My friend, who is always extremely delighted with her agreeable humour, made her sit down with us. She did it with that easiness which is peculiar to women of sense; and to keep up the good humour she had brought in with her, turned her rillery upon me. "Mr. Bickerstaff, you remember you followed me one night from the play-house; suppose you should carry me thither to-morrow night, and lead me into the front box." This put us into a long field of discourse about the beauties, who were mothers to the present, and shined in the boxes twenty years ago. I told her, "I was glad she had transferred so many of her charms, and I did not question but her eldest daughter was within half-a-year of being a toast."

We were pleasing ourselves with this fantastical preferment of the young lady, when on a sudden we were alarmed with the noise of a drum, and immediately entered my little godson to give me a point of war.<sup>3</sup> His mother, between laughing and chiding, would have put him out of the room; but I would not part with him so. I found, upon conversation with him, though he was a little noisy in his mirth, that the child had excellent parts,<sup>4</sup> and was a great master of all the learning on the

other side eight years old. I perceived him a very great historian in *Æsop's Fables*: but he frankly declared to me his mind, "that he did not delight in that learning, because he did not believe they were true;" for which reason I found he had very much turned his studies, for about a twelvemonth past, into the lives and adventures of Don Belianis of Greece,<sup>1</sup> Guy of Warwick,<sup>2</sup> the Seven Champions,<sup>3</sup> and other historians of that age. I could not but observe the satisfaction the father took in the forwardness of his son; and that these diversions might turn to some profit, I found the boy had made remarks, which might be of service to him during the course of his whole life. He would tell you the mismanagements of John Hickerthrift,<sup>4</sup> find fault with the passionate temper in Bevis of Southampton,<sup>5</sup> and loved St. George for being the champion of England;<sup>6</sup> and by this means had his thoughts insensibly moulded into the notions of discretion, virtue, and honour. I was extolling his accomplishments, when the mother told me, that the little girl who led me in this morning was in her way a better scholar than he. "Betty," said she, "deals chiefly in fairies and sprights; and sometimes in a winter-night will terrify the maids with her accounts, until they are afraid to go up to bed."

I sat with them until it was very late, sometimes in merry, sometimes in serious discourse, with this particular pleasure, which gives the only true relish to all conversation, a sense that every one of us liked each other. I went home, considering the different conditions of a married life and that of a bachelor; and I must confess it struck me with a secret concern, to reflect, that whenever I go off I shall leave no traces behind me. In this pensive mood I returned to my family; that is to say, to my maid, my dog, and my cat, who only can be the better or worse for what happens to me.

<sup>1</sup>hero of a Spanish romance translated into English in 1598 <sup>2</sup>a legendary English hero, who killed a giant <sup>3</sup>St. George of England, St. Andrew of Scotland, St. Patrick of Ireland, St. David of Wales, etc. <sup>4</sup>a nursery-tale hero, like Jack the Giant Killer <sup>5</sup>hero of a very popular semi-religious mediæval romance. <sup>6</sup>These heroes of the earlier romances had become in the eighteenth century the subjects of chap-books for children and the common people.

<sup>1</sup> such as only young men wore <sup>2</sup> with his coat unbuttoned, like a young gallant <sup>3</sup> a signal on a drum or trumpet <sup>4</sup> abilities

## THE TATLER

NO. 167. MAY 4, 1710

*Segnius irritant animos demissa per aures,  
Quam quae sunt oculis submissa fidelibus.*<sup>1</sup>—HOR.

From my own Apartment, May 2.

Having received notice, that the famous actor, Mr. Betterton, was to be interred this evening in the cloisters near Westminster Abbey, I was resolved to walk thither, and see the last office done to a man whom I had always very much admired, and from whose action I had received more strong impressions of what is great and noble in human nature, than from the arguments of the most solid philosophers, or the descriptions of the most charming poets I had ever read. As the rude and untaught multitude are no way wrought upon more effectually than by seeing public punishments and executions; so men of letters and education feel their humanity most forcibly exercised, when they attend the obsequies of men who had arrived at any perfection in liberal accomplishments. Theatrical action is to be esteemed as such, except it be objected, that we cannot call that an art which cannot be attained by art. Voice, stature, motion, and other gifts, must be very bountifully bestowed by nature, or labour and industry will but push the unhappy endeavourer in that way, the farther off his wishes.

Such an actor as Mr. Betterton ought to be recorded with the same respect as Roscius among the Romans. The greatest orator has thought fit to quote his judgment, and celebrate his life. Roscius was the example to all that would form themselves into proper and winning behaviour. His action was so well adapted to the sentiments he expressed, that the youth of Rome thought they only wanted to be virtuous to be as graceful in their appearance as Roscius. The imagination took a lovely impression of what was great and good; and they who never thought of setting up for the art of imitation, became themselves inimitable characters.

There is no human invention so aptly calculated for the forming a free-born people as that of a theatre. Tully reports, that the

celebrated player of whom I am speaking, used frequently to say, "The perfection of an actor is only to become what he is doing." Young men, who are too inattentive to receive lectures, are irresistibly taken with performances. Hence it is, that I extremely lament the little relish the gentry of this nation have at present for the just and noble representations in some of our tragedies. The operas, which are of late introduced, can leave no trace behind them that can be of service beyond the present moment. To sing and to dance, are accomplishments very few have any thoughts of practising; but to speak justly, and move gracefully, is what every man thinks he does perform, or wishes he did.

I have hardly a notion, that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared on our stage. The wonderful agony which he appeared in, when he examined the circumstance of the handkerchief in Othello; the mixture of love that intruded upon his mind, upon the innocent answers Desdemona makes, betrayed in his gesture such a variety and vicissitude of passions, as would admonish a man to be afraid of his own heart, and perfectly convince him, that it is to stab it, to admit that worst of daggers, jealousy. Whoever reads in his closet<sup>1</sup> this admirable scene, will find that he cannot, except he has as warm an imagination as Shakespeare himself, find any but dry, incoherent, and broken sentences: but a reader that has seen Betterton act it, observes there could not be a word added; that longer speeches had been unnatural, nay, impossible, in Othello's circumstances. The charming passage in the same tragedy, where he tells the manner of winning the affection of his mistress, was urged with so moving and graceful an energy, that while I walked in the Cloisters, I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent. The gloom of the place, and faint lights before the ceremony appeared, contributed to the melancholy disposition I was in; and I began to be extremely afflicted, that Brutus and Cassius had any difference; that Hotspur's gallantry was so unfortunate, and that the mirth and good humour of Falstaff

<sup>1</sup> Things told move us less than those seen by our own faithful eyes.

<sup>1</sup> private room

could not exempt him from the grave. Nay, this occasion in me, who look upon the distinctions amongst men to be merely scenical, raised reflections upon the emptiness of all human perfection and greatness in general, and I could not but regret, that the sacred heads which lie buried in the neighbourhood of this little portion of earth in which my poor old friend is deposited, are returned to dust as well as he, and that there is no difference in the grave between the imaginary and the real monarch. This made me say of human life itself with Macbeth:

To-morrow, to-morrow, and to-morrow,  
Creeps in a stealing pace from day to day,  
To the last moment of recorded time!  
And all our yesterdays have lighted fools  
To the eternal night! Out, out, short candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more.

The mention I have here made of Mr. Betterton, for whom I had, as long as I have known anything, a very great esteem and gratitude for the pleasure he gave me, can do him no good; but it may possibly be of service to the unhappy woman he has left behind him, to have it known, that this great tragedian was never in a scene half so moving, as the circumstances of his affairs created at his departure. His wife after the cohabitation of forty years in the strictest amity, has long pined away with a sense of his decay, as well in his person as his little fortune; and, in proportion to that, she has herself decayed both in her health and reason. Her husband's death, added to her age and infirmities, would certainly have determined<sup>1</sup> her life, but that the greatness of her distress has been her relief, by a present deprivation of her senses. This absence of reason is her best defence against sorrow, poverty, and sickness. I dwell upon this account so distinctly, in obedience to a certain great spirit, who hides her name, and has by letter applied to me to recommend to her some object of compassion, from whom she may be concealed.

This, I think, is a proper occasion for exerting such heroic generosity; and as there is an ingenuous shame in those who have known better fortune to be reduced to receive obligations, as well as a becoming pain in the truly

generous to receive thanks; in this case both these delicacies are preserved; for the person obliged is as incapable of knowing her benefactress, as her benefactress is unwilling to be known by her.

## THE TATLER

NO. 264. DECEMBER 16, 1710

*Favete linguis.*<sup>1</sup> — HOR. *Od.* iii. 2. 2.

Boccalini,<sup>2</sup> in his "Parnassus," indicts a laconic writer for speaking that in three words which he might have said in two, and sentences him for his punishment to read over all the words of Guicciardini.<sup>3</sup> This Guicciardini is so very prolix and circumstantial in his writings, that I remember our countryman, Doctor Donne, speaking of that majestic and concise manner in which Moses has described the creation of the world, adds, "that if such an author as Guicciardini were to have written on such a subject, the world itself would not have been able to have contained the books that gave the history of its creation."

I look upon a tedious talker, or what is generally known by the name of a story-teller, to be much more insufferable than even a prolix writer. An author may be tossed out of your hand, and thrown aside when he grows dull and tiresome; but such liberties are so far from being allowed towards your orators in common conversation, that I have known a challenge sent a person for going out of the room abruptly, and leaving a man of honour in the midst of a dissertation. This evil is at present so very common and epidemical, that there is scarce a coffee-house<sup>4</sup> in town that has not some speakers belonging to it, who utter their political essays, and draw parallels out of Baker's "Chronicle"<sup>5</sup> to almost every part of her majesty's reign. It was said of two ancient authors, who had very different beauties in their style, "that if you took a word from one of them, you only spoiled his eloquence; but if you took a word from the other, you spoiled his sense." I have often applied the first part of this criticism to several of these coffee-house speakers whom I

<sup>1</sup> ended

<sup>1</sup> Spare speech    <sup>2</sup> an Italian critic, who wrote in 1612    <sup>3</sup> an Italian historian of the sixteenth century    <sup>4</sup> See Macaulay's account, p. 516.    <sup>5</sup> an old-fashioned history of England, pub. 1642

have at present in my thoughts, though the character that is given to the last of those authors, is what I would recommend to the imitation of my loving countrymen. But it is not only public places of resort, but private clubs and conversations over a bottle, that are infested with this loquacious kind of animal, especially with that species which I comprehend under the name of a story-teller. I would earnestly desire these gentlemen to consider, that no point of wit or mirth at the end of a story can atone for the half hour that has been lost before they come at it. I would likewise lay it home to their serious consideration, whether they think that every man in the company has not a right to speak as well as themselves? and whether they do not think they are invading another man's property, when they engross the time which should be divided equally among the company to their own private use?

What makes this evil the much greater in conversation is, that these humdrum companions seldom endeavour to wind up their narrations into a point of mirth or instruction, which might make some amends for the tediousness of them; but think they have a right to tell anything that has happened within their memory. They look upon matter of fact to be a sufficient foundation for a story, and give us a long account of things, not because they are entertaining or surprising, but because they are true.

My ingenious kinsman, Mr. Humphry Wagstaff, used to say, "the life of man is too short for a story-teller."

Methusalem might be half an hour in telling what o'clock it was: but as for us post-diluvians, we ought to do everything in haste; and in our speeches, as well as actions, remember that our time is short. A man that talks for a quarter of an hour together in company, if I meet him frequently, takes up a great part of my span. A quarter of an hour may be reckoned the eight-and-fortieth part of a day, a day the three hundred and sixtieth part of a year, and a year the threescore and tenth part of life. By this moral arithmetic, supposing a man to be in the talking world one third part of the day, whoever gives another a quarter of an hour's hearing, makes him a sacrifice of more than the four hundred thousandth part of his conversable life.

I would establish but one great general rule to be observed in all conversation, which is

this, "that men should not talk to please themselves, but those that hear them." This would make them consider, whether what they speak be worth hearing; whether there be either wit or sense in what they are about to say; and, whether it be adapted to the time when, the place where, and the person to whom, it is spoken.

For the utter extirpation of these orators and story-tellers, which I look upon as very great pests of society, I have invented a watch which divides the minute into twelve parts, after the same manner that the ordinary watches are divided into hours: and will endeavour to get a patent,<sup>1</sup> which shall oblige every club or company to provide themselves with one of these watches, that shall lie upon the table as an hour-glass is often placed near the pulpit, to measure out the length of a discourse.

I shall be willing to allow a man one round of my watch, that is, a whole minute, to speak in; but if he exceeds that time, it shall be lawful for any of the company to look upon the watch, or to call him down to order.

Provided, however, that if any one can make it appear he is turned of threescore, he may take two, or, if he pleases, three rounds of the watch without giving offence. Provided, also, that this rule be not construed to extend to the fair sex, who shall still be at liberty to talk by the ordinary watch that is now in use. I would likewise earnestly recommend this little automaton, which may be easily carried in the pocket without any incumbrance, to all such as are troubled with this infirmity of speech, that upon pulling out their watches, they may have frequent occasion to consider what they are doing, and by that means cut the thread of the story short, and hurry to a conclusion. I shall only add, that this watch, with a paper of directions how to use it, is sold at Charles Lillie's.

I am afraid a Tatler will be thought a very improper paper to censure this humour of being talkative; but I would have my readers know that there is a great difference between *tattle* and *loquacity*, as I shall show at large in a following lucubration; it being my design to throw away a candle<sup>2</sup> upon that subject, in order to explain the whole art of tattling in all its branches and subdivisions.

<sup>1</sup> a royal order <sup>2</sup> i.e. burn it in composing an essay

## THE SPECTATOR

NO. II. MARCH 13, 1711

*Dat veniam corvis, vexat censura columbas.*<sup>1</sup>— JUV. *Sat.* ii. 63.

Arietta is visited by all persons of both sexes, who have any pretence to wit and gallantry. She is in that time of life which is neither affected with the follies of youth, nor infirmities of age; and her conversation is so mixed with gaiety and prudence, that she is agreeable both to the young and the old. Her behaviour is very frank, without being in the least blameable: and as she is out of the track of any amorous or ambitious pursuits of her own, her visitants entertain her with accounts of themselves very freely, whether they concern their passions or their interests. I made her a visit this afternoon, having been formerly introduced to the honour of her acquaintance by my friend Will Honeycomb, who has prevailed upon her to admit me sometimes into her assembly, as a civil in-offensive man. I found her accompanied with one person only, a common-place talker, who, upon my entrance, arose, and after a very slight civility sat down again; then, turning to Arietta, pursued his discourse, which I found was upon the old topic of constancy in love. He went on with great facility in repeating what he talks every day of his life; and with the ornaments of insignificant laughs and gestures, enforced his arguments by quotations out of plays and songs, which allude to the perjuries of the fair, and the general levity of women. Methought he strove to shine more than ordinarily in his talkative way, that he might insult my silence, and distinguish himself before a woman of Arietta's taste, and understanding. She had often an inclination to interrupt him, but could find no opportunity, till the larum ceased of itself, which it did not till he had repeated and murdered the celebrated story of the Ephesian Matron.<sup>2</sup>

Arietta seemed to regard this piece of raillery as an outrage done to her sex; as indeed I have always observed that women, whether out of a nicer regard to their honour, or what other reason I cannot tell, are more

sensibly touched with those general aspersions which are cast upon their sex, than men are by what is said of theirs.

When she had a little recovered herself from the serious anger she was in, she replied in the following manner:

"Sir, when I consider how perfectly new all you have said on this subject is, and that the story you have given us is not quite two thousand years old, I cannot but think it a piece of presumption to dispute it with you; but your quotations put me in mind of the fable of the lion and the man. The man walking with that noble animal, showed him, in the ostentation of human superiority, a sign of a man killing a lion. Upon which, the lion said very justly, 'We lions are none of us painters, else we could show a hundred men killed by lions for one lion killed by a man.' You men are writers, and can represent us women as unbecoming as you please in your works, while we are unable to return the injury. You have twice or thrice observed in your discourse, that hypocrisy is the very foundation of our education; and that an ability to dissemble our affections is a professed part of our breeding. These and such other reflections are sprinkled up and down the writings of all ages, by authors, who leave behind them memorials of their resentment against the scorn of particular women, in invectives against the whole sex. Such a writer, I doubt not, was the celebrated Petronius, who invented the pleasant aggravations of the frailty of the Ephesian lady; but when we consider this question between the sexes, which has been either a point of dispute or raillery ever since there were men and women, let us take facts from plain people, and from such as have not either ambition or capacity to embellish their narrations with any beauties of imagination. I was the other day amusing myself with Ligon's Account of Barbadoes;<sup>1</sup> and, in answer to your well-wrought tale, I will give you, (as it dwells upon my memory) out of that honest traveller, in his fifty-fifth page, the history of Inkle and Yarico

"Mr. Thomas Inkle, of London, aged twenty years, embarked in the Downs,<sup>2</sup> on the good ship called the Achilles, bound for the West Indies, on the 16th of June, 1647, in

<sup>1</sup> Censure spares the crows and attacks the doves. <sup>2</sup> A story of an easily consoled widow, told by Petronius, a Latin writer of the first century.

<sup>1</sup> pub. 1657 <sup>2</sup> a roadstead for ships off the east coast of Kent

order to improve his fortune by trade and merchandise. Our adventurer was the third son of an eminent citizen, who had taken particular care to instil into his mind an early love of gain, by making him a perfect master of numbers,<sup>1</sup> and consequently giving him a quick view of loss and advantage, and preventing the natural impulses of his passions, by prepossession towards his interests. With a mind thus turned, young Inkle had a person every way agreeable, a ruddy vigour in his countenance, strength in his limbs, with ringlets of fair hair loosely flowing on his shoulders. It happened, in the course of the voyage, that the Achilles, in some distress, put into a creek on the main<sup>2</sup> of America, in search of provisions. The youth, who is the hero of my story, among others went on shore on this occasion. From their first landing they were observed by a party of Indians, who hid themselves in the woods for that purpose. The English unadvisedly marched a great distance from the shore into the country, and were intercepted by the natives, who slew the greatest number of them. Our adventurer escaped among others, by flying into a forest. Upon his coming into a remote and pathless part of the wood, he threw himself, tired and breathless, on a little hillock, when an Indian maid rushed from a thicket behind him. After the first surprise they appeared mutually agreeable to each other. If the European was highly charmed with the limbs, features, and wild graces of the naked American; the American was no less taken with the dress, complexion, and shape of an European, covered from head to foot. The Indian grew immediately enamoured of him, and consequently solicitous for his preservation. She therefore conveyed him to a cave, where she gave him a delicious repast of fruits, and led him to a stream to slake his thirst. In the midst of these good offices, she would sometimes play with his hair, and delight in the opposition of its colour to that of her fingers; then open his bosom, then laugh at him for covering it. She was, it seems, a person of distinction, for she every day came to him in a different dress, of the most beautiful shells, bugles,<sup>3</sup> and bredes.<sup>4</sup> She likewise brought him a great many spoils, which her other lovers had presented to her, so that his cave was richly adorned with all the spotted skins of

beasts, and most parti-coloured feathers of fowls, which that world afforded. To make his confinement more tolerable, she would carry him in the dusk of the evening, or by the favour of moonlight, to unfrequented groves and solitudes, and show him where to lie down in safety, and sleep amidst the falls of waters and melody of nightingales. Her part was to watch and hold him awake in her arms, for fear of her countrymen, and wake him on occasions to consult his safety. In this manner did the lovers pass away their time, till they had learned a language of their own, in which the voyager communicated to his mistress how happy he should be to have her in his country, where she should be clothed in such silks as his waistcoat was made of, and be carried in houses drawn by horses, without being exposed to wind or weather. All this he promised her the enjoyment of, without such fears and alarms as they were there tormented with. In this tender correspondence these lovers lived for several months, when Yarico, instructed by her lover, discovered a vessel on the coast, to which she made signals; and in the night, with the utmost joy and satisfaction, accompanied him to a ship's crew of his countrymen bound to Barbadoes. When a vessel from the main arrives in that island, it seems the planters come down to the shore, where there is an immediate market of the Indians and other slaves, as with us of horses and oxen.

"To be short, Mr. Thomas Inkle, now coming into English territories, began seriously to reflect upon his loss of time, and to weigh with himself how many days' interest of his money he had lost during his stay with Yarico. This thought made the young man very pensive, and careful what account he should be able to give his friends of his voyage. Upon which consideration, the prudent and frugal young man sold Yarico to a Barbadian merchant; notwithstanding that the poor girl, to incline him to commiserate her condition, told him that she was with child by him: but he only made use of that information, to rise in his demands upon the purchaser."

I was so touched with this story (which I think should be always a counterpart to the Ephesian Matron) that I left the room with tears in my eyes, which a woman of Arietta's good sense did, I am sure, take for greater applause than any compliments I could make her.

<sup>1</sup> arithmetic <sup>2</sup> mainland <sup>3</sup> beads <sup>4</sup> braided work

## JOSEPH ADDISON (1672-1719)

FROM THE CAMPAIGN, A POEM TO  
HIS GRACE THE DUKE OF  
MARLBOROUGH

But, O my muse, what numbers wilt thou  
find  
To sing the furious troops in battle joined!  
Methinks I hear the drum's tumultuous  
sound

The victor's shouts and dying groans confound,  
The dreadful burst of cannon rend the skies,  
And all the thunder of the battle rise!  
'Twas then great Marlborough's mighty soul  
was proved.

That, in the shock of charging hosts unmoved,  
Amidst confusion, horror, and despair, 281  
Examined all the dreadful scenes of war;  
In peaceful thought the field of death sur-  
veyed,

To fainting squadrons sent the timely aid,  
Inspired repulsed battalions to engage,  
And taught the doubtful battle where to rage.  
So when an angel by divine command  
With rising tempests shakes a guilty land,  
Such as of late o'er pale Britannia past,<sup>1</sup>  
Calm and serene he drives the furious blast;  
And, pleased the Almighty's orders to per-  
form, 291

Rides in the whirlwind, and directs the storm.  
But see the haughty household-troops<sup>2</sup> ad-  
vance!

The dread of Europe, and the pride of France.  
The war's whole art each private soldier  
knows,

And with a general's love of conquest glows;  
Proudly he marches on, and, void of fear,  
Laughs at the shaking of the British spear:  
Vain insolence! with native freedom brave,  
The meanest Briton scorns the highest slave.

## HYMN

The spacious firmament on high,  
With all the blue ethereal sky,  
And spangled heavens, a shining frame,  
Their great Original proclaim.  
Th' unwearied Sun from day to day 5  
Does his Creator's power display;

<sup>1</sup> 11<sup>th</sup> November, 1703 <sup>2</sup> the royal guard of  
France

And publishes to every land  
The work of an Almighty hand.

Soon as the evening shades prevail,  
The Moon takes up the wondrous tale; 10  
And nightly to the listening Earth  
Repeats the story of her birth:  
Whilst all the stars that round her burn,  
And all the planets in their turn,  
Confirm the tidings as they roll, 15  
And spread the truth from pole to pole.

What though in solemn silence all  
Move round the dark terrestrial ball;  
What though no real voice nor sound  
Amidst their radiant orbs be found? 20  
In Reason's ear they all rejoice,  
And utter forth a glorious voice;  
Forever singing as they shine,  
"The Hand that made us is divine."

## THE SPECTATOR

NO. 10 MONDAY, MARCH 12, 1711

*Non aliter quam qui adverso viâ flumine lembum  
Remigis subigit: s; brachia forte remisit,  
Atque illum in præceps pronò rapit abscus amni.*<sup>1</sup>  
— VIRG.

It is with much satisfaction that I hear this great city inquiring day by day after these my papers, and receiving my morning lectures with a becoming seriousness and attention. My publisher tells me, that there are already three thousand of them distributed every day: So that if I allow twenty readers to every paper, which I look upon as a modest computation, I may reckon about threescore thousand disciples in London and Westminster, who I hope will take care to distinguish themselves from the thoughtless herd of their ignorant and unattentive brethren. Since I have raised to myself so great an audience, I shall spare no pains to make their instruction agreeable, and their diversion useful. For which reasons I shall endeavour to enliven morality with wit, and to temper wit with morality, that my readers may, if possible,

<sup>1</sup> So the boat's brawny crew the current stem,  
And, slow advancing, struggle with the stream;  
But if they slack their hands or cease to strive,  
Then down the flood with headlong haste they  
drive. — DRYDEN.

both ways find their account in the speculation of the day. And to the end that their virtue and discretion may not be short, transient, intermitting starts of thoughts, I have resolved to refresh their memories from day to day, till I have recovered them out of that desperate state of vice and folly into which the age is fallen. The mind that lies fallow but a single day, sprouts up in follies that are only to be killed by a constant and assiduous culture. It was said of Socrates, that he brought philosophy down from heaven, to inhabit among men; and I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses.

I would therefore in a very particular manner recommend these my speculations to all well-regulated families, that set apart an hour in every morning for tea and bread and butter; and would earnestly advise them for their good to order this paper to be punctually served up, and to be looked upon as a part of the tea equipage.

Sir Francis Bacon observes, that a well-written book, compared with its rivals and antagonists, is like Moses's serpent, that immediately swallowed up and devoured those of the Egyptians. I shall not be so vain as to think, that where the Spectator appears, the other public prints will vanish; But shall leave it to my reader's consideration, whether, Is it not much better to be let into the knowledge of one's self, than to hear what passes in Muscovy or Poland; and to amuse ourselves with such writings as tend to the wearing out of ignorance, passion, and prejudice, than such as naturally conduce to inflame hatreds, and make enmities irreconcilable?

In the next place, I would recommend this paper to the daily perusal of those gentlemen whom I cannot but consider as my good brothers and allies, I mean the fraternity of Spectators, who live in the world without having anything to do in it; and either by the affluence of their fortunes, or laziness of their dispositions, have no other business with the rest of mankind, but to look upon them. Under this class of men are comprehended all contemplative tradesmen,<sup>1</sup> titular physicians,<sup>2</sup> Fellows of the Royal-society,<sup>3</sup> Templars<sup>4</sup> that

are not given to be contentious, and statesmen that are out of business; in short, every one that considers the world as a theatre, and desires to form a right judgment of those who are the actors on it.

There is another set of men that I must likewise lay a claim to, whom I have lately called the blanks of society, as being altogether unfurnished with ideas, till the business and conversation of the day has supplied them. I have often considered these poor souls with an eye of great commiseration, when I have heard them asking the first man they have met with, whether there was any news stirring? and by that means gathering together materials for thinking. These needy persons do not know what to talk of, till about twelve a clock in the morning; for by that time they are pretty good judges of the weather, know which way the wind sits, and whether the Dutch mail be come in. As they lie at the mercy of the first man they meet, and are grave or impertinent all the day long, according to the notions which they have imbibed in the morning, I would earnestly entreat them not to stir out of their chambers till they have read this paper, and do promise them that I will daily instil into them such sound and wholesome sentiments, as shall have a good effect on their conversation for the ensuing twelve hours.

But there are none to whom this paper will be more useful, than to the female world. I have often thought there has not been sufficient pains taken in finding out proper employments and diversions for the fair ones. Their amusements seem contrived for them, rather as they are women, than as they are reasonable creatures; and are more adapted to the sex than to the species. The toilet is their great scene of business, and the right adjusting of their hair the principal employment of their lives. The sorting of a suit of ribbons is reckoned a very good morning's work; and if they make an excursion to a mercer's or a toy-shop, so great a fatigue makes them unfit for any thing else all the day after. Their more serious occupations are sewing and embroidery, and their greatest drudgery the preparation of jellies and sweetmeats. This, I say, is the state of ordinary women; though I know there are multitudes of those of a more elevated life and conversation, that move in an exalted sphere of knowledge and virtue, that join all the beauties of

<sup>1</sup> retired merchants <sup>2</sup> physicians who do not practice <sup>3</sup> dilettante scientists <sup>4</sup> lawyers



the mind to the ornaments of dress, and inspire a kind of awe and respect, as well as love, into their male beholders. I hope to encrease the number of these by publishing this daily paper, which I shall always endeavour to make an innocent if not an improving entertainment, and by that means at least divert the minds of my female readers from greater trifles. At the same time, as I would fain give some finishing touches to those which are already the most beautiful pieces in human nature, I shall endeavour to point out all those imperfections that are the blemishes, as well as those virtues which are the embellishments of the sex. In the meanwhile I hope these my gentle readers, who have so much time on their hands, will not grudge throwing away a quarter of an hour in a day on this paper, since they may do it without any hindrance to business.

I know several of my friends and well-wishers are in great pain for me, lest I should not be able to keep up the spirit of a paper which I oblige myself to furnish every day: But to make them easy in this particular, I will promise them faithfully to give it over as soon as I grow dull. This I know will be matter of great railery to the small Wits; who will frequently put me in mind of my promise, desire me to keep my word, assure me that it is high time to give over, with many other little pleasantries of the like nature, which men of a little smart genius cannot forbear throwing out against their best friends, when they have such a handle given them of being witty. But let them remember that I do hereby enter my caveat against this piece of railery.

## THOUGHTS IN WESTMINSTER ABBEY

NO. 26. FRIDAY, MARCH 30, 1711

*Pallida mors aequo pulsat pede pauperum tabernas  
Regumque turres, O beate Sexti.  
Vilae summa brevis spem nos vetat inchoare longam,  
Jam te premet nox, fabuloque manes,  
Et domus exilis Plutonia.*<sup>1</sup>

— HOR. i. Od. iv. 13.

<sup>1</sup> With equal foot, rich friend, impartial fate  
Knocks at the cottage, and the palace gate:  
Life's span forbids thee to extend thy cares,  
And stretch thy hopes beyond thy years:  
Night soon will seize, and you must quickly go  
To story'd ghosts, and Pluto's house below.

When I am in a serious humour, I very often walk by myself in Westminster Abbey, where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard, the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another: the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who left no other memorial of them, but that they were born, and that they died. They put me in mind of several persons mentioned in the battles of heroic poems, who have sounding names given them, for no other reason but that they may be killed, and are celebrated for nothing but being knocked on the head

“Γλαυκὸν τε Μεδόντα τε Θερσίλοχόν τε.”<sup>1</sup>

— HOM.

“Glaucumque, Medontaque, Thersilochumque.”

— VIRG.

The life of these men is finely described in Holy Writ by “the path of an arrow,” which is immediately closed up and lost.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovel-full of it that was thrown up, the fragment of a bone or skull intermixed with a kind of fresh mouldering earth, that some time or other had a place in the composition of an human body. Upon this I began to consider with myself, what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled amongst one another, and blended together in the same common mass; how beauty, strength, and youth, with old age, weakness, and deformity,

<sup>1</sup> “Glaucus, and Medon, and Thersilochus.”

lay undistinguished in the same promiscuous heap of matter.

After having thus surveyed this great magazine of mortality, as it were in the lump, I examined it more particularly by the accounts which I found on several of the monuments which are raised in every quarter of that ancient fabric. Some of them were covered with such extravagant epitaphs, that if it were possible for the dead person to be acquainted with them, he would blush at the praises which his friends have bestowed on him. There are others so excessively modest, that they deliver the character of the person departed in Greek or Hebrew, and by that means are not understood once in a twelve-month. In the poetical quarter, I found there were poets who had no monuments, and monuments which had no poets. I observed, indeed, that the present war had filled the church with many of these uninhabited monuments, which had been erected to the memory of persons whose bodies were, perhaps, buried in the plains of Blenheim, or in the bosom of the ocean.

I could not but be very much delighted with several modern epitaphs, which are written with great elegance of expression and justness of thought, and therefore do honour to the living as well as to the dead. As a foreigner is very apt to conceive an idea of the ignorance or politeness of a nation from the turn of their public monuments and inscriptions, they should be submitted to the perusal of men of learning and genius before they are put in execution. Sir Cloudesley Shovel's<sup>1</sup> monument has very often given me great offence. Instead of the brave, rough, English admiral, which was the distinguishing character of that plain, gallant man, he is represented on his tomb by the figure of a beau, dressed in a long periwig, and reposing himself upon velvet cushions under a canopy of state. The inscription is answerable to the monument; for, instead of celebrating the many remarkable actions he had performed in the service of his country, it acquaints us only with the manner of his death, in which it was impossible for him to reap any honour. The Dutch, whom we are apt to despise for want of genius, show an infinitely greater taste of antiquity and politeness in their buildings and works of this nature, than what we meet

with in those of our own country. The monuments of their admirals, which have been erected at the public expense, represent them like themselves, and are adorned with rostral<sup>1</sup> crowns and naval ornaments, with beautiful festoons of sea-weed, shells, and coral.

But to return to our subject. I have left the repository of our English kings for the contemplation of another day, when I shall find my mind disposed for so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to be melancholy; and can therefore take a view of nature in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects, which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tomb-stone, my heart melts with compassion: when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

## THE HEAD-DRESS

NO. 98. FRIDAY, JUNE 22, 1711

*Tanta est quaerendi cura decoris.*<sup>2</sup>

— JUV. *Sat.* vi. 500.

There is not so variable a thing in nature as a lady's head-dress. Within my own memory I have known it rise and fall above thirty

<sup>1</sup> a crown adorned with figures of prows of ships

<sup>2</sup> So studiously their persons they adorn.

<sup>1</sup> Drowned at sea, 1707

degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men. The women were of such an enormous stature, that "we appeared as grasshoppers before them;"<sup>1</sup> at present the whole sex is in a manner dwarfed, and shrunk into a race of beauties that seems almost another species. I remember several ladies, who were once very near seven foot high, that at present want some inches of five. How they came to be thus curtailed I cannot learn. Whether the whole sex be at present under any penance which we know nothing of; or whether they have cast their head-dresses in order to surprise us with something in that kind which shall be entirely new; or whether some of the tallest of the sex, being too cunning for the rest, have contrived this method to make themselves appear sizeable, is still a secret; though I find most are of opinion, they are at present like trees new lopped and pruned, that will certainly sprout up and flourish with greater heads than before. For my own part, as I do not love to be insulted by women who are taller than myself, I admire the sex much more in their present humiliation, which has reduced them to their natural dimensions, than when they had extended their persons and lengthened themselves out into formidable and gigantic figures. I am not for adding to the beautiful edifices of nature, nor for raising any whimsical superstructure upon her plans: I must therefore repeat it, that I am highly pleased with the coiffure now in fashion, and think it shows the good sense which at present very much reigns among the valuable part of the sex. One may observe that women in all ages have taken more pains than men to adorn the outside of their heads; and indeed I very much admire,<sup>2</sup> that those female architects who raise such wonderful structures out of ribands, lace, and wire, have not been recorded for their respective inventions. It is certain there have been as many orders in these kinds of building, as in those which have been made of marble. Sometimes they rise in the shape of a pyramid, sometimes like a tower, and sometimes like a steeple. In Juvenal's time the building grew by several orders and stories, as he has very humorously described it:

<sup>1</sup> Cf. *Numbers* xiii: 33.

<sup>2</sup> wonder

"Tot premit ordinibus, tot adhuc compagibus  
altum

Aedificat caput: Andromachen a fronte videbis,  
Post minor est aliam credas."<sup>1</sup>

— *Juv. Sat.* vi. 501.

But I do not remember in any part of my reading, that the head-dress aspired to as great an extravagance as in the fourteenth century; when it was built up in a couple of cones or spires, which stood so excessively high on each side of the head, that a woman, who was but a Pigmy without her head-dress, appeared like a Colossus upon putting it on. Monsieur Paradin<sup>2</sup> says, "That these old-fashioned fontanges<sup>3</sup> rose an ell above the head, that they were pointed like steeples; and had long loose pieces of crape fastened to the tops of them, which were curiously fringed, and hung down their backs like streamers."

The women might possibly have carried this Gothic building much higher, had not a famous monk, Thomas Conecte<sup>4</sup> by name, attacked it with great zeal and resolution. This holy man travelled from place to place to preach down this monstrous commode, and succeeded so well in it, that, as the magicians sacrificed their books to the flames upon the preaching of an apostle, many of the women threw down their head-dresses in the middle of his sermon, and made a bonfire of them within sight of the pulpit. He was so renowned, as well for the sanctity of his life as his manner of preaching, that he had often a congregation of twenty thousand people; the men placing themselves on the one side of his pulpit, and the women on the other, that appeared (to use the similitude of an ingenious writer) like a forest of cedars with their heads reaching to the clouds. He so warmed and animated the people against this monstrous ornament, that it lay under a kind of persecution; and, whenever it appeared in public, was pelted down by the rabble, who flung stones at the persons that wore it. But notwithstanding this prodigy vanished while the preacher was among them, it began to ap-

<sup>1</sup> "With curls on curls they build her head before,  
And mount it with a formidable tower:  
A giantess she seems; but look behind,  
And then she dwindles to the pigmy kind."

<sup>2</sup> a French historian of England (1510-1590)

<sup>3</sup> a kind of headdress <sup>4</sup> a Carmelite friar, burned in 1434

pear again some months after his departure, or, to tell it in Monsieur Paradin's own words, "the women, that like snails in a fright had drawn in their horns, shot them out again as soon as the danger was over." This extravagance of the women's head-dresses in that age is taken notice of by Monsieur d'Argentre<sup>1</sup> in his History of Bretagne, and by other historians, as well as the person I have here quoted.

It is usually observed, that a good reign is the only proper time for the making of laws against the exorbitance of power; in the same manner an excessive head-dress may be attacked the most effectually when the fashion is against it. I do therefore recommend this paper to my female readers by way of prevention.

I would desire the fair sex to consider how impossible it is for them to add anything that can be ornamental to what is already the masterpiece of nature. The head has the most beautiful appearance, as well as the highest station, in a human figure. Nature has laid out all her art in beautifying the face; she has touched it with vermillion, planted in it a double row of ivory, made it the seat of smiles and blushes, lighted it up and enlivened it with the brightness of the eyes, hung it on each side with the curious organs of sense, giving it airs and graces that cannot be described, and surrounded it with such a flowing shade of hair as sets all its beauties in the most agreeable light. In short, she seems to have designed the head as the cupola to the most glorious of her works; and when we load it with such a pile of supernumerary ornaments, we destroy the symmetry of the human figure, and foolishly contrive to call off the eye from great and real beauties, to childish gewgaws, ribands, and bone-lace.

### THE VISION OF MIRZA

NO. 159. SATURDAY, SEPTEMBER 1, 1711

*Omnem, quae nunc obducta tueni  
Mortales hebetat visus tibi, et humida circum  
Caligat, nubem eripiam*<sup>2</sup> . . .

— VIRG. *Aen.* ii. 604.

<sup>1</sup> A French writer of the sixteenth century

<sup>2</sup> The cloud, which, intercepting the clear light,  
Hangs o'er thy eyes, and blunts thy mortal sight,  
I will remove . . .

When I was at Grand Cairo, I picked up several Oriental manuscripts, which I have still by me. Among others I met with one entitled "The Visions of Mirza," which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word as follows:

"On the fifth day of the moon, which according to the custom of my forefathers I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, 'surely,' said I, 'man is but a shadow, and life a dream.' Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a musical instrument in his hand. As I looked upon him he applied it to his lips, and began to play upon it. The sound of it was exceedingly sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in Paradise, to wear out the impressions of their last agonies, and qualify them for the pleasures of that happy place. My heart melted away in secret raptures.

"I had been often told that the rock before me was the haunt of a Genius; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by those transporting airs which he played to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand directed me to approach the place where he sat. I drew near with that reverence which is due to a superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The Genius smiled upon me with a look of compassion and affability that familiarized him to my imagination, and at once dispelled all

the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies; follow me.'

"He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest.' 'I see,' said I, 'a huge valley, and a prodigious tide of water rolling through it.' 'The valley that thou seest,' said he, 'is the Vale of Misery, and the tide of water that thou seest is part of the great Tide of Eternity.' 'What is the reason,' said I, 'that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?' 'What thou seest,' said he, 'is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now,' said he, 'this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it.' 'I see a bridge,' said I, 'standing in the midst of the tide.' 'The bridge thou seest,' said he, 'is Human Life: consider it attentively.' Upon a more leisurely survey of it, I found that it consisted of three score and ten entire arches, with several broken arches, which added to those that were entire, made up the number about an hundred. As I was counting the arches, the Genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it. 'But tell me farther,' said he, 'what thou discoverest on it.' 'I see multitudes of people passing over it,' said I, 'and a black cloud hanging on each end of it.' As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and upon farther examination, perceived there were innumerable trap-doors that lay concealed in the bridge, which the passengers no sooner trod upon, but they fell through them into the tide, and immediately disappeared. These hidden pit-falls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire.

"There were indeed some persons, but their

number was very small, that continued a kind of hobbling march on the broken arches, but fell through one after another, being quite tired and spent with so long a walk.

"I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Some were looking up towards the heavens, in a thoughtful posture, and in the midst of a speculation stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed and down they sunk. In this confusion of objects, I observed some with scimitars in their hands, who ran to and fro upon the bridge, thrusting several persons on trap-doors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

"The Genius seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. 'Take thine eyes off the bridge,' said he, 'and tell me if thou yet seest anything thou dost not comprehend.' Upon looking up, 'What mean,' said I, 'those great flights of birds that are perpetually hovering about the bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and among many other feathered creatures several little winged boys, that perch in great numbers upon the middle arches.' 'These,' said the Genius, 'are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life.'

"I here fetched a deep sigh. 'Alas,' said I, 'Man was made in vain! how is he given away to misery and mortality! tortured in life, and swallowed up in death!' The Genius being moved with compassion towards me, bid me quit so uncomfortable a prospect. 'Look no more,' said he, 'on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it.' I directed my sight as I was ordered, and (whether or no the good Genius strengthened it with any supernatural force, or dissipated part of the mist that was

before too thick for the eye to penetrate) I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it; but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats; but the Genius told me there was no passage to them except through the gates of death that I saw opening every moment upon the bridge. 'The islands,' said he, 'that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the sea-shore: there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands, which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them: every island is a paradise accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for? Does life appear miserable that gives thee opportunities of earning such a reward? Is death to be feared that will convey thee to so happy an existence? Think not man was made in vain, who has such an eternity reserved for him.' I gazed with inexpressible pleasure on these happy islands. At length, said I, 'Show me now, I beseech thee, the secrets that lie hid under those dark clouds which cover the ocean on the other side of the rock of adamant.' The Genius making me no answer, I turned me about to address myself to him a second time, but I found that he had left me;

I then turned again to the vision which I had been so long contemplating, but instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it."

## HILPA AND SHALUM

NO. 584. MONDAY, AUGUST 23, 1714

*Hic gehdi fontes, hic mollia prata, Lycori,  
Hic nemus, hic toto tecum consumerer aeno.*<sup>1</sup>

— VIRG. *Ecl.* x. 42.

Hilpa was one of the hundred and fifty daughters of Zilpah, of the race of Cohu, by whom some of the learned think is meant Cain. She was exceedingly beautiful; and, when she was but a girl of three score and ten years of age, received the addresses of several who made love to her. Among these were two brothers, Harpath and Shalum. Harpath, being the first-born, was master of that fruitful region which lies at the foot of Mount Tirzah, in the southern parts of China. Shalum (which is to say the planter in the Chinese language) possessed all the neighboring hills, and that great range of mountains which goes under the name of Tirzah. Harpath was of a haughty contemptuous spirit; Shalum was of a gentle disposition, beloved both by God and man.

It is said, that among the antediluvian women, the daughters of Cohu had their minds wholly set upon riches; for which reason the beautiful Hilpa preferred Harpath to Shalum, because of his numerous flocks and herds that covered all the low country which runs along the foot of Mount Tirzah, and is watered by several fountains and streams breaking out of the sides of that mountain.

Harpath made so quick a despatch of his courtship, that he married Hilpa in the hundredth year of her age; and, being of an insolent temper, laughed to scorn his brother Shalum for having pretended to the beautiful Hilpa, when he was master of nothing but a

<sup>1</sup> Come see what pleasures in our plains  
abound;

The woods, the fountains, and the flow'ry  
ground,

Here I could live, and love, and die, with only  
you.

long chain of rocks and mountains. This so much provoked Shalum, that he is said to have cursed his brother in the bitterness of his heart, and to have prayed that one of his mountains might fall upon his head if ever he came within the shadow of it.

From this time forward Harpath would never venture out of the valleys, but came to an untimely end in the two hundred and fiftieth year of his age, being drowned in a river as he attempted to cross it. This river is called to this day, from his name who perished in it, the river Harpath: and, what is very remarkable, issues out of one of those mountains which Shalum wished might fall upon his brother, when he cursed him in the bitterness of his heart.

Hilpa was in the hundred and sixtieth year of her age at the death of her husband, having brought him but fifty children before he was snatched away, as has been already related. Many of the antediluvians made love to the young widow; though no one was thought so likely to succeed in her affections as her first lover Shalum, who renewed his court to her about ten years after the death of Harpath; for it was not thought decent in those days that a widow should be seen by a man within ten years after the decease of her husband.

Shalum falling into a deep melancholy, and resolving to take away that objection which had been raised against him when he made his first addresses to Hilpa, began, immediately after her marriage with Harpath, to plant all that mountainous region which fell to his lot in the division of this country. He knew how to adapt every plant to its proper soil, and is thought to have inherited many traditional secrets of that art from the first man. This employment turned at length to his profit as well as to his amusement; his mountains were in a few years shaded with young trees, that gradually shot up into groves, woods, and forests, intermixed with walks, and lawns, and gardens; insomuch that the whole region, from a naked and desolate prospect, began now to look like a second Paradise. The pleasantness of the place, and the agreeable disposition of Shalum, who was reckoned one of the mildest and wisest of all who lived before the flood, drew into it multitudes of people, who were perpetually employed in the sinking of wells, the digging of trenches, and the hollowing of trees, for the

better distribution of water through every part of this spacious plantation.

The habitations of Shalum looked every year more beautiful in the eyes of Hilpa, who, after the space of seventy autumns, was wonderfully pleased with the distant prospect of Shalum's hills, which were then covered with innumerable tufts of trees and gloomy scenes, that gave a magnificence to the place, and converted it into one of the finest landscapes the eye of man could behold.

The Chinese record a letter which Shalum is said to have written to Hilpa in the eleventh year of her widowhood. I shall here translate it, without departing from that noble simplicity of sentiment and plainness of manners which appears in the original.

Shalum was at the time one hundred and eighty years old, and Hilpa one hundred and seventy.

"SHALUM, MASTER OF MOUNT TIRZAH, TO  
HILPA, MISTRESS OF THE VALLEYS

*"In the 788th year of the creation.*

"What have I not suffered, O thou daughter of Zilpah, since thou gavest thyself away in marriage to my rival! I grew weary of the light of the sun, and have been ever since covering myself with woods and forests. These threescore and ten years have I bewailed the loss of thee on the top of Mount Tirzah, and soothed my melancholy among a thousand gloomy shades of my own raising. My dwellings are at present as the garden of God; every part of them is filled with fruits, and flowers, and fountains. The whole mountain is perfumed for thy reception. Come up into it, O my beloved, and let us people this spot of the new world with a beautiful race of mortals; let us multiply exceedingly among these delightful shades, and fill every quarter of them with sons and daughters. Remember, O thou daughter of Zilpah, that the age of man is but a thousand years; that beauty is the admiration but of a few centuries. It flourishes as a mountain oak, or as a cedar on the top of Tirzah, which in three or four hundred years will fade away, and never be thought of by posterity, unless a young wood springs from its roots. Think well on this, and remember thy neighbour in the mountains."

Having here inserted this letter, which I look upon as the only antediluvian billet-doux

now extant, I shall in my next paper give the answer to it, and the sequel of this story.

NO. 585. WEDNESDAY, AUGUST 25, 1714

*Ipsi laetitia voces ad sidera jactant  
Intonsi montes: ipsae jam carmina rupes,  
Ipsa sonant arbusta.*<sup>1</sup>

— VIRG. *Ecl.* v. 62.

# THE SEQUEL OF THE STORY OF SHALUM AND HILPA

The letter inserted in my last had so good an effect upon Hilpa, that she answered in less than a twelvemonth, after the following manner:

“HILPA, MISTRESS OF THE VALLEYS, TO  
SHALUM, MASTER OF MOUNT TIRZAH

“*In the 78th year of the creation.*

“What have I to do with thee, O Shalum? Thou praisest Hilpa’s beauty, but art thou not secretly enamoured with the verdure of her meadows? Art thou not more affected with the prospect of her green valleys, than thou wouldest be with the sight of her person? The lowings of my herds and the bleatings of my flocks make a pleasant echo in thy mountains, and sound sweetly in thy ears. What though I am delighted with the wavings of thy forests, and those breezes of perfumes which flow from the top of Tirzah, are these like the riches of the valley?

“I know thee, O Shalum; thou art more wise and happy than any of the sons of men. Thy dwellings are among the cedars; thou searchest out the diversity of soils, thou understandest the influences of the stars, and markest the change of seasons. Can a woman appear lovely in the eyes of such a one? Disquiet me not, O Shalum; let me alone, that I may enjoy those goodly possessions which are fallen to my lot. Win me not by thy enticing words. May thy trees increase and multiply! mayest thou add wood to wood, and shade to shade! but tempt not Hilpa to destroy thy solitude, and make thy retirement populous.”

The Chinese say that a little time afterwards she accepted of a treat in one of the neighbouring hills to which Shalum had in-

vited her. This treat lasted for two years, and is said to have cost Shalum five hundred antelopes, two thousand ostriches, and a thousand tun of milk; but what most of all recommended it, was that variety of delicious fruits and potherbs, in which no person then living could any way equal Shalum.

He treated her in the bower which he had planted amidst the wood of nightingales. The wood was made up of such fruit-trees and plants as are most agreeable to the several kinds of singing-birds, so that it had drawn into it all the music of the country, and was filled from one end of the year to the other with the most agreeable concert in season.

He showed her every day some beautiful and surprising scene in this new region of woodlands; and, as by this means he had all the opportunities he could wish for, of opening his mind to her, he succeeded so well, that upon her departure she made him a kind of promise, and gave him her word to return him a positive answer in less than fifty years.

She had not been long among her own people in the valleys, when she received new overtures, and at the same time a most splendid visit from Mishpach, who was a mighty man of old, and had built a great city, which he called after his own name. Every house was made for at least a thousand years, nay, there were some that were leased out for three lives; so that the quantity of stone and timber consumed in this building is scarce to be imagined by those who live in the present age of the world. This great man entertained her with the voice of musical instruments which had been lately invented,<sup>1</sup> and danced before her to the sound of the timbrel. He also presented her with several domestic utensils wrought in brass and iron, which had been newly found out<sup>2</sup> for the conveniency of life. In the meantime Shalum grew very uneasy with himself, and was sorely displeased at Hilpa for the reception which she had given to Mishpach, insomuch that he never wrote to her or spoke of her during a whole revolution of Saturn;<sup>3</sup> but, finding that this intercourse went no farther than a visit, he again renewed his addresses to her; who, during his long silence, is said very often to have cast a wishing eye upon Mount Tirzah.

Her mind continued wavering about twenty

<sup>1</sup> The mountain tops unshorn, the rocks rejoice;  
The lowly shrubs partake of human voice.

<sup>1</sup> Cf. *Genesis* iv: 21. <sup>2</sup> *Genesis* iv: 22. <sup>3</sup> nearly thirty years



years longer between Shalum and Mishpach; for though her inclinations favoured the former, her interest pleaded very powerfully for the other. While her heart was in this unsettled condition, the following accident happened, which determined her choice. A high tower of wood that stood in the city of Mishpach having caught fire by a flash of lightning, in a few days reduced the whole town to ashes. Mishpach resolved to rebuild the place, whatever it should cost him: and, having already destroyed all the timber of the country, he was forced to have recourse to Shalum, whose forests were now two hundred years old. He purchased these woods with so many herds of cattle and flocks of sheep, and with such a vast extent of fields and pastures, that Shalum was now grown more wealthy than Mishpach; and therefore appeared so charming in the eyes of Zilpah's daughter, that she no longer refused him in marriage. On the day in which he brought her up into the mountains he raised a most prodigious pile of cedar, and of every sweet smelling wood, which reached above three hundred cubits in height, he also cast into the pile bundles of myrrh and sheaves of spikenard, enriching it with every spicy shrub, and, making it fat with the gums of his plantations. This was the burnt-offering which Shalum offered in the day of his espousals: the smoke of it ascended up to heaven, and filled the whole country with incense and perfume.

### MATTHEW PRIOR (1664-1721)

#### TO A CHILD OF QUALITY FIVE YEARS OLD

Lords, knights, and 'squires, the numerous band,

That wear the fair Miss Mary's fetters,  
Were summoned by her high command,  
To show their passions by their letters. 4

My pen among the rest I took,  
Lest those bright eyes that cannot read  
Should dart their kindling fires, and look  
The power they have to be obeyed. 8

Nor quality, nor reputation,  
Forbid me yet my flame to tell,

Dear Five-years-old befriends my passion,  
And I may write till she can spell. 12

For, while she makes her silk-worms beds  
With all the tender things I swear,  
Whilst all the house my passion reads,  
In papers round her baby's hair; 16

She may receive and own my flame,  
For, though the strictest prudes should  
know it,  
She'll pass for a most virtuous dame,  
And I for an unhappy poet. 20

Then too, alas! when she shall tear  
The lines some younger rival sends;  
She'll give me leave to write, I fear,  
And we shall still continue friends. 24

For, as our different ages move,  
'Tis so ordained, (would Fate but mend it!)  
That I shall be past making love,  
When she begins to comprehend it. 28

#### THE REMEDY WORSE THAN THE DISEASE

I sent for Ratcliffe; was so ill,  
That other doctors gave me over:  
He felt my pulse, prescribed his pill,  
And I was likely to recover. 4

But when the wit began to wheeze,  
And wine had warm'd the politician,  
Cured yesterday of my disease,  
I died last night of my physician. 8

#### TO HIS SOUL

#### TRANSLATED FROM THE LATIN OF HADRIAN

Poor little, pretty, fluttering thing,  
Must we no longer live together?  
And dost thou prune thy trembling wing, 3  
To take thy flight thou know'st not whither?

Thy humorous vein, thy pleasing folly  
Lie all neglected, all forgot:  
And pensive, wavering, melancholy,  
Thou dread'st and hop'st thou know'st not  
what. 8

## ALEXANDER POPE (1688-1744)

## AN ESSAY ON CRITICISM

## FROM PART I

'Tis hard to say, if greater want of skill  
 Appear in writing or in judging ill;  
 But, of the two, less dangerous is th' offence  
 To tire our patience, than mislead our sense.  
 Some few in that, but numbers err in this, 5  
 Ten censure wrong for one who writes amiss,  
 A fool might once himself alone expose,  
 Now one in verse makes many more in prose.  
 'Tis with our judgments as our watches,  
 none  
 Go just alike, yet each believes his own. 10  
 In poets as true genius is but rare,  
 True taste as seldom is the critic's share;  
 Both must alike from Heaven derive their  
 light,  
 These born to judge, as well as those to write.  
 Let such teach others who themselves excel,  
 And censure freely who have written well. 16  
 Authors are partial to their wit,<sup>1</sup> 'tis true,  
 But are not critics to their judgment too?

\* \* \* \* \*

First follow Nature, and your judgment  
 frame  
 By her just standard, which is still the same:  
 Unerring Nature, still divinely bright, 70  
 One clear, unchanged, and universal light,  
 Life, force, and beauty, must to all impart,  
 At once the source, and end, and test of Art.  
 Art from that fund each just supply provides,  
 Works without show, and without pomp pre-  
 sides: 75  
 In some fair body thus th' informing soul  
 With spirits feeds, with vigour fills the whole,  
 Each motion guides, and every nerve sus-  
 tains;  
 Itself unseen, but in th' effects, remains.  
 Some, to whom Heaven in wit has been pro-  
 fuse, 80  
 Want as much more, to turn it to its use;  
 For wit and judgment often are at strife,  
 Though meant each other's aid, like man and  
 wife.  
 'Tis more to guide than spur the Muse's  
 steed;  
 Restrain his fury, than provoke his speed; 85

<sup>1</sup> creative power

The winged courser, like a generous horse,  
 Shows most true mettle when you check his  
 course.

Those rules of old discovered, not devised,  
 Are Nature still, but Nature methodized;  
 Nature, like liberty, is but restrained 90  
 By the same laws which first herself ordained.

\* \* \* \* \*

You, then, whose judgment the right course  
 would steer,  
 Know well each ancient's proper character;  
 His fable, subject, scope in every page; 120  
 Religion, country, genius of his age:  
 Without all these at once before your eyes,  
 Cavil you may, but never criticise.  
 Be Homer's works your study and delight,  
 Read them by day, and meditate by night;  
 Thence form your judgment, thence your  
 maxims bring, 126  
 And trace the Muses upward to their spring.  
 Still with itself compared, his text peruse,  
 And let your comment be the Mantuan Muse.<sup>1</sup>  
 When first young Maro<sup>1</sup> in his boundless  
 mind 130  
 A work t' outlast immortal Rome designed,  
 Perhaps he seemed above the critic's law,  
 And but from nature's fountains scorned to  
 draw:  
 But when t' examine every part he came,  
 Nature and Homer were, he found, the same.  
 Convinced, amazed, he checks the bold de-  
 sign; 136  
 And rules as strict his laboured work confine,  
 As if the Stagirite<sup>2</sup> o'erlooked each line.  
 Learn hence for ancient rules a just esteem;  
 To copy nature is to copy them. 140  
 Some beauties yet no precepts can declare,  
 For there's a happiness as well as care.  
 Music resembles poetry, in each  
 Are nameless graces which no methods teach,  
 And which a master-hand alone can reach.  
 If, where the rules not far enough extend,  
 (Since rules were made but to promote their  
 end) 147  
 Some lucky license answer to the full  
 Th' intent proposed, that license is a rule.  
 Thus Pegasus, a nearer way to take, 150  
 May boldly deviate from the common track;  
 From vulgar bounds with brave disorder part,  
 And snatch a grace beyond the reach of art,  
 Which without passing through the judg-  
 ment, gains

<sup>1</sup> Vergil<sup>2</sup> Aristotle

The heart, and all its end at once attains. 155  
In prospects thus, some objects please our eyes,

Which out of nature's common order rise,  
The shapeless rock, or hanging precipice.  
Great wits sometimes may gloriously offend,  
And rise to faults true critics dare not mend.  
But tho' the ancients thus their rules invade,  
(As kings dispense with laws themselves have made) 162

Moderns, beware ! or if you must offend  
Against the precept, ne'er transgress its end ;  
Let it be seldom and compelled by need ; 165  
And have, at least, their precedent to plead.  
The critic else proceeds without remorse,  
Seizes your fame, and puts his laws in force.

I know there are, to whose presumptuous thoughts 169  
Those freer beauties, e'en in them, seem faults.  
Some figures monstrous and misshaped appear,

Considered singly, or beheld too near,  
Which, but proportioned to their light or place,

Due distance reconciles to form and grace.  
A prudent chief not always must display 175  
His powers in equal ranks, and fair array,  
But with th' occasion and the place comply,  
Conceal his force, nay, seem sometimes to fly.

Those oft are stratagems which errors seem,  
Nor is it Homer nods, but we that dream. 180

#### FROM PART II

Others for language all their care express,  
And value books, as women, men, for dress :  
Their praise is still,<sup>1</sup> — the style is excellent ;  
The sense, they humbly take upon content.  
Words are like leaves ; and where they most abound,

Much fruit of sense beneath is rarely found.  
False eloquence, like the prismatic glass, 311  
Its gaudy colours spreads on every place ;  
The face of nature we no more survey,  
All glares alike, without distinction gay :  
But true expression, like th' unchanging sun,  
Clears and improves what'er it shines upon,  
It gilds all objects, but it alters none. 317  
Expression is the dress of thought, and still  
Appears more decent, as more suitable ;  
A vile conceit in pompous words expressed,  
Is like a clown in regal purple dressed : 321

<sup>1</sup> always

For different styles with different subjects sort,  
As several garbs with country, town, and court.

Some by old words to fame have made pre-  
tence,  
Ancients in phrase, mere moderns in their sense ; 325  
Such laboured nothings, in so strange a style,  
Amaze th' unlearn'd, and make the learn'd smile.

Unlucky, as Fungoso<sup>1</sup> in the play,  
These sparks with awkward vanity display  
What the fine gentleman wore yesterday ; 330  
And but so mimic ancient wits at best,  
As apes our grandsires, in their doublets dressed.

In words, as fashions, the same rule will hold ;  
Alike fantastic, if too new, or old :  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside. 336

But most by numbers<sup>2</sup> judge a poet's song ;  
And smooth or rough, with them, is right or wrong :

In the bright Muse though thousand charms  
conspire, 339

Her voice is all these tuneful fools admire ;  
Who haunt Parnassus but to please their ear,  
Not mend their minds ; as some to church repair,

Not for the doctrine, but the music there.  
These equal syllables alone require,  
Tho' oft the ear the open vowels tire ; 345

While expletives their feeble aid do join,  
And ten low words oft creep in one dull line :  
While they ring round the same unvaried  
chimes,

With sure returns of still expected rhymes ;  
Where'er you find "the cooling western  
breeze," 350

In the next line, it "whispers through the  
trees ;"

If crystal streams "with pleasing murmurs  
creep,"

The reader's threatened (not in vain) with  
"sleep :"

Then, at the last and only couplet fraught  
With some unmeaning thing they call a  
thought, 355

A needless Alexandrine ends the song,  
That, like a wounded snake, drags its slow  
length along.

<sup>1</sup> In Jonson's *Every Man out of his Humour* he unsuccessfully attempts to ape the fashionable.

<sup>2</sup> metre

Leave such to tune their own dull rhymes, and  
know

What's roundly smooth or languishingly slow ;  
And praise the easy vigour of a line, 360  
Where Denham's strength, and Waller's  
sweetness join.

True ease in writing comes from art, not  
chance,  
As those move easiest who have learned to  
dance.

'Tis not enough no harshness gives offence,  
The sound must seem an echo to the sense.  
Soft is the strain when Zephyr gently blows,  
And the smooth stream in smoother numbers  
flows ; 367

But when loud surges lash the sounding shore,  
The hoarse, rough verse should like the tor-  
rent roar.

When Ajax strives some rock's vast weight to  
throw, 370  
The line too labours, and the words move  
slow ;

Not so, when swift Camilla scours the plain,  
Flies o'er th' unbending corn, and skims along  
the main.

Hear how Timotheus' varied lays surprise,  
And bid alternate passions fall and rise ! 375  
While, at each change, the son of Libyan Jove  
Now burns with glory, and then melts with  
love ;

Now his fierce eyes with sparkling fury glow,  
Now sighs steal out, and tears begin to flow :  
Persians and Greeks like turns of nature  
found, 380

And the world's victor stood subdued by  
sound !

The power of music all our hearts allow,  
And what Timotheus was, is Dryden now.

## THE RAPE OF THE LOCK

### AN HEROIC-COMICAL POEM

#### CANTO I

What dire offence from amorous causes  
springs,

What mighty contests rise from trivial things,  
I sing. -- This verse to Caryl, Muse ! is due ;  
This, e'en Belinda may vouchsafe to view.  
Slight is the subject, but not so the praise, 5  
If she inspire, and he approve my lays.

Say what strange motive, Goddess ! could  
compel  
A well-bred lord t' assault a gentle belle ?

Oh, say what stranger cause, yet unexplored,  
Could make a gentle belle reject a lord ? 10  
In tasks so bold, can little men engage,  
And in soft bosoms dwells such mighty rage ?  
Sol through white curtains shot a timorous

ray,  
And opened those eyes that must eclipse the day.  
Now lap-dogs give themselves the rousing  
shake, 15  
And sleepless lovers, just at twelve, awake.

Thrice rung the bell, the slipper knocked the  
ground,<sup>1</sup>  
And the pressed watch<sup>2</sup> returned a silver  
sound.

<sup>3</sup>[Belinda still her downy pillow pressed,  
Her guardian sylph prolonged the balmy  
rest ; 20

'Twas he had summoned to her silent bed  
The morning dream that hovered o'er her  
head ;

A youth more glittering than a birth-night  
beau,  
(That e'en in slumber caused her cheek to  
glow)

Seemed to her ear his winning lips to lay, 25  
And thus in whispers said, or seemed to say :  
" Fairest of mortals, thou distinguished care  
Of thousand bright inhabitants of air !

If e'er one vision touched thy infant thought,  
Of all the nurse and all the priest have taught,  
Of airy elves by moonlight shadows seen, 31  
The silver token,<sup>4</sup> and the circled green,<sup>5</sup>

Or virgins visited by angel powers,  
With golden crowns and wreaths of heavenly  
flowers,<sup>6</sup> 34

Hear and believe ! thy own importance know,  
Nor bound thy narrow views to things below.  
Some secret truths, from learn'd pride con-  
cealed,

To maids alone and children are revealed.  
What though no credit doubting wits may  
give ?

The fair and innocent shall still believe. 40  
Know, then, unnumbered spirits round thee fly,  
The light militia of the lower sky.

These, though unseen, are ever on the wing,  
Hang o'er the box, and hover round the Ring.<sup>7</sup>  
Think what an equipage thou hast in air, 45  
And view with scorn two pages and a chair.<sup>8</sup>

<sup>1</sup> to summon a servant <sup>2</sup> a repeater <sup>3</sup> The  
lines between brackets were not in the first version  
of the poem. <sup>4</sup> a fairy gift <sup>5</sup> where fairies danced  
<sup>6</sup> as St. Cecilia was <sup>7</sup> a fashionable drive in  
Hyde Park <sup>8</sup> a sedan chair

As now your own, our beings were of old,  
And once enclosed in woman's beauteous  
mould;

Thence, by a soft transition, we repair  
From earthly vehicles to these of air. 50  
Think not, when woman's transient breath is  
fled,

That all her vanities at once are dead;  
Succeeding vanities she still regards,  
And though she plays no more, o'erlooks the  
cards.

Her joy in gilded chariots, when alive, 55  
And love of ombre,<sup>1</sup> after death survive.  
For when the fair in all their pride expire,  
To their first elements their souls retire:  
The sprites of fiery termagants in flame  
Mount up, and take a salamander's name. 60  
Soft yielding minds to water glide away,  
And sip, with nymphs, their elemental tea.  
The graver prude sinks downward to a gnome,  
In search of mischief still on earth to roam.  
The light coquettes in sylphs aloft repair, 65  
And sport and flutter in the fields of air.

"Know further yet: whoever fair and chaste  
Rejects mankind, is by some sylph embraced;  
For spirits, freed from mortal laws, with ease  
Assume what sexes and what shapes they  
please. 70

What guards the purity of melting maids,  
In courtly balls, and midnight masquerades,  
Safe from the treacherous friend, the daring  
spark,<sup>2</sup>

The glance by day, the whisper in the dark,  
When kind occasion prompts their warm de-  
sires, 75

When music softens, and when dancing fires?  
'Tis but their sylph, the wise celestials know,  
Though honour is the word with men below.  
Some nymphs there are, too conscious of their  
face,<sup>3</sup>

For life predestined to the gnomes' embrace.  
These swell their prospects and exalt their  
pride, 81

When offers are disdained, and love denied:  
Then gay ideas crowd the vacant brain,  
While peers, and dukes, and all their sweeping  
train,

And garters, stars, and coronets<sup>4</sup> appear, 85  
And in soft sounds 'Your Grace' salutes their  
ear.

'Tis these that early taint the female soul,  
Instruct the eyes of young coquettes to roll,

Teach infant cheeks a bidden blush to know,  
And little hearts to flutter at a beau. 90

"Oft when the world imagine women stray,  
The sylphs through mystic mazes guide their  
way,

Through all the giddy circle they pursue,  
And old impertinence expel by new.  
What tender maid but must a victim fall 95  
To one man's treat, but for another's ball?  
When Florio speaks, what virgin could with-  
stand,

If gentle Damon did not squeeze her hand?  
With varying vanities, from every part,  
They shift the moving toyshop of their heart,  
Where wigs with wigs, with sword-knots  
sword-knots strive, 101  
Beaux banish beaux, and coaches coaches drive.  
This erring mortals levity may call;  
Oh, blind to truth! the sylphs contrive it all.

"Of these am I, who thy protection claim,  
A watchful sprite, and Ariel is my name. 106  
Late, as I ranged the crystal wilds of air,  
In the clear mirror of thy ruling star  
I saw, alas! some dread event impend,  
Ere to the main<sup>1</sup> this morning sun descend,  
But Heaven reveals not what, or how, or  
where. 111

Warned by the sylph, O pious maid, beware!  
This to disclose is all thy guardian can:  
Beware of all, but most beware of man!"

He said; when Shock, who thought she  
slept too long, 115  
Leaped up, and waked his mistress with his  
tongue.

'Twas then, Belinda, if report say true,  
Thy eyes first opened on a billet-doux;  
Wounds, charms, and ardours were no sooner  
read,

But all the vision vanished from thy head.  
And now, unveiled, the toilet stands dis-  
played, 121

Each silver vase in mystic order laid.  
First, robed in white, the nymph intent adores,  
With head uncovered, the cosmetic powers  
A heavenly image in the glass appears, 125  
To that she bends, to that her eyes she rears;  
Th' inferior priestess,<sup>2</sup> at her altar's side,  
Trembling begins the sacred rites of pride.  
Unnumbered treasures ope at once, and here  
The various offerings of the world appear;  
From each she nicely culls with curious toil,  
And decks the goddess with the glittering  
spoil. 132

<sup>1</sup> a game of cards <sup>2</sup> beau <sup>3</sup> beauty <sup>4</sup> symbols  
of rank

<sup>1</sup> the ocean <sup>2</sup> her maid

'This casket India's glowing gems unlocks,  
And all Arabia breathes from yonder box.  
The tortoise here and elephant unite, 135  
Transformed to combs, the speckled, and the  
white.

Here files of pins extend their shining rows,  
Puffs, powders, patches, bibles, billets-doux  
Now awful beauty puts on all its arms;  
The fair each moment rises in her charms, 140  
Repairs her smiles, awakens every grace,  
And calls forth all the wonders of her face;  
Sees by degrees a purer blush arise,  
And keener lightnings quicken in her eyes.  
The busy sylphs surround their darling care,  
These set the head,<sup>1</sup> and those divide the hair,  
Some fold the sleeve, whilst others plait the  
gown; 147  
And Betty's praised for labours not her own.

## CANTO II

Not with more glories, in th' ethereal plain,  
The sun first rises o'er the purpled main,]<sup>2</sup>  
Than, issuing forth, the rival of his beams  
Launched on the bosom of the silver Thames.  
Fair nymphs, and well-dressed youths around  
her shone, 5  
But every eye was fixed on her alone.  
On her white breast a sparkling cross she wore,  
Which Jews might kiss, and infidels adore.  
Her lively looks a sprightly mind disclose,  
Quick as her eyes, and as unfixed as those; 10  
Favours to none, to all she smiles extends;  
Oft she rejects, but never once offends.  
Bright as the sun, her eyes the gazers strike,  
And, like the sun, they shine on all alike.  
Yet graceful ease, and sweetness void of  
pride, 15  
Might hide her faults, if belles had faults to  
hide;  
If to her share some female errors fall,  
Look on her face, and you'll forget 'em all.

This nymph, to the destruction of man-  
kind,  
Nourished two locks, which graceful hung be-  
hind 20  
In equal curls, and well conspired to deck  
With shining ringlets the smooth ivory neck.  
Love in these labyrinths his slaves detains,  
And mighty hearts are held in slender chains.  
With hairy springes we the birds betray, 25  
Slight lines of hair surprise the finny prey,

Fair tresses man's imperial race ensnare,  
And beauty draws us with a single hair.

Th' adventurous baron<sup>1</sup> the bright locks ad-  
mired;

He saw, he wished, and to the prize aspired.  
Resolved to win, he meditates the way, 31  
By force to ravish, or by fraud betray;  
For when success a lover's toil attends,  
Few ask, if fraud or force attained his ends.

For this, ere Phœbus rose, he had implored  
Propitious Heaven, and every power adored,  
But chiefly Love; to Love an altar built,  
Of twelve vast French romances, neatly gilt.  
There lay three garters, half a pair of gloves,  
And all the trophies of his former loves; 40  
With tender billets-doux he lights the pyre,  
And breathes three amorous sighs to raise the  
fire.

Then prostrate falls, and begs with ardent  
eyes

Soon to obtain, and long possess the prize.  
The powers gave ear, and granted half his  
prayer; 45

The rest the winds dispersed in empty air.  
<sup>2</sup>[But now secure the painted vessel glides,  
The sunbeams trembling on the floating  
tides;

While melting music steals upon the sky,  
And softened sounds along the waters die; 50  
Smooth flow the waves, the zephyrs gently  
play,

Belinda smiled, and all the world was gay.  
All but the sylph—with careful thoughts  
oppressed,

Th' impending woe sat heavy on his breast.  
He summons straight his denizens of air; 55  
The lucid squadrons round the sails repair;  
Soft o'er the shrouds aerial whispers breathe,  
That seemed but zephyrs to the train beneath.  
Some to the sun their insect wings unfold,  
Waft on the breeze, or sink in clouds of gold;  
Transparent forms, too fine for mortal sight,  
Their fluid bodies half dissolved in light.  
Loose to the wind their airy garments flew,  
Thin glittering textures of the filmy dew.  
Dipt in the richest tincture of the skies, 65  
Where light disports in ever-mingling dyes,  
While every beam new transient colours  
flings,  
Colours that change whene'er they wave their  
wings.

Amid the circle, on the gilded mast,

<sup>1</sup> head-dress <sup>2</sup> Here ends the first addition to the  
original version.

<sup>1</sup> Lord Petre <sup>2</sup> Here begins the second addi-  
tion to the original version.

Superior by the head, was Ariel placed; 70  
His purple pinions opening to the sun,  
He raised his azure wand, and thus begun:

"Ye sylphs and sylphids, to your chief give ear!

Fays, fairies, genii, elves, and demons, hear!  
Ye know the spheres, and various tasks assigned 75

By laws eternal to th' aerial kind  
Some in the fields of purest æther play,  
And bask and whiten in the blaze of day.  
Some guide the course of wandering orbs on high,

Or roll the planets through the boundless sky.

Some less refined, beneath the moon's pale light 81

Pursue the stars that shoot athwart the night,

Or suck the mists in grosser air below,  
Or dip their pinions in the painted bow,  
Or brew fierce tempests on the wintry main,  
Or o'er the glebe distil the kindly rain; 86  
Others on earth o'er human race preside,  
Watch all their ways, and all their actions guide:

Of these the chief the care of nations own,  
And guard with arms divine the British throne.

"Our humbler province is to tend the fair,  
Not a less pleasing, though less glorious care,  
To save the powder from too rude a gale,  
Nor let th' imprisoned essences exhale;  
To draw fresh colours from the vernal flowers;  
To steal from rainbows, ere they drop in showers, 96

A brighter wash; to curl their waving hairs,  
Assist their blushes, and inspire their airs;  
Nay, oft in dreams, invention we bestow,  
To change a flounce, or add a furbelow. 100

"This day, black omens threat the brightest fair

That e'er deserved a watchful spirit's care;  
Some dire disaster, or by force, or sleight;  
But what, or where, the fates have wrapped in night.

Whether the nymph shall break Diana's law,  
Or some frail china jar receive a flaw; 106  
Or stain her honour, or her new brocade;  
Forget her prayers, or miss a masquerade;  
Or lose her heart, or necklace, at a ball;  
Or whether Heaven has doomed that Shock must fall. 110

Haste, then, ye spirits! to your charge repair;  
The fluttering fan be Zephyretta's care;

The drops<sup>1</sup> to thee, Brillante, we consign;  
And, Momentilla, let the watch be thine;  
Do thou, Crispissa, tend her favourite lock;  
Ariel himself shall be the guard of Shock. 116  
To fitly chosen sylphs, of special note,  
We trust th' important charge, the petticoat:  
Oft have we known that seven-fold fence to fail,

Though stiff with hoops, and armed with ribs of whale; 120

Form a strong line about the silver bound,  
And guard the wide circumference around.

"Whatever spirit, careless of his charge,  
His post neglects, or leaves the fair at large,  
Shall feel sharp vengeance soon o'ertake his sins, 125

Be stopped in vials, or transfixed with pins;  
Or plunged in lakes of bitter washes lie,  
Or wedged whole ages in a bodkin's eye;  
Gums and pomatums shall his flight restrain,  
While clogged he beats his silken wings in vain; 130

Or alum styptics with contracting power  
Shrink his thin essence like a rivelled<sup>2</sup> flower;  
Or, as Ixion fixed, the wretch shall feel  
The giddy motion of the whirling mill,<sup>3</sup>  
In fumes of burning chocolate shall glow, 135  
And tremble at the sea that froths below!"

He spoke; the spirits from the sails descend;

Some, orb in orb, around the nymph extend;  
Some thrid the mazy ringlets of her hair;  
Some hang upon the pendants of her ear; 140  
With beating hearts the dire event they wait,  
Anxious, and trembling for the birth of fate.]<sup>4</sup>

### CANTO III

Close by those meads, forever crowned with flowers,

Where Thames with pride surveys his rising towers,

There stands a structure of majestic frame,  
Which from the neighbouring Hampton<sup>5</sup> takes its name.

Here Britain's statesmen oft the fall foredoom  
Of foreign tyrants and of nymphs at home; 6  
Here thou, great Anna! whom three realms obey,

Dost sometimes counsel take — and sometimes tea.

<sup>1</sup> ear-rings <sup>2</sup> withered <sup>3</sup> chocolate mill. <sup>4</sup> Here ends the second addition to the original version.

<sup>5</sup> Hampton Court

Hither the heroes and the nymphs resort,  
To taste awhile the pleasures of a court; 10  
In various talk th' instructive hours they  
passed,

Who gave the ball, or paid the visit last;  
One speaks the glory of the British Queen,  
And one describes a charming Indian screen;  
A third interprets motions, looks, and eyes;  
At every word a reputation dies. 16

Snuff,<sup>1</sup> or the fan, supply each pause of chat,  
With singing, laughing, ogling, and all that  
Meanwhile, declining from the noon of day,  
The sun obliquely shoots his burning ray; 20  
The hungry judges soon the sentence sign,  
And wretches hang that jurymen may dine;  
The merchant from th' Exchange returns in  
peace,

And the long labours of the toilet cease.  
<sup>2</sup>[Belinda now, whom thirst of fame invites, 25  
Burns to encounter two adventurous knights,  
At ombre singly to decide their doom;  
And swells her breast with conquests yet to  
come.

Straight the three bands prepare in arms to  
join,

Each band the number of the sacred nine.<sup>3</sup> 30  
Soon as she spreads her hand, th' aerial guard  
Descend, and sit on each important card:  
First, Ariel perched upon a Matadore,  
Then each, according to the rank they bore;  
For sylphs, yet mindful of their ancient race,  
Are, as when women, wondrous fond of place.

Behold, four kings in majesty revered,  
With hoary whiskers and a forked beard;  
And four fair queens whose hands sustain a  
flower,

The expressive emblem of their softer power,  
Four knaves in garbs succinct, a trusty band,  
Caps on their heads, and halberts in their  
hand; 42

And parti-coloured troops, a shining train,  
Draw forth to combat on the velvet plain.

The skilful nymph reviews her force with  
care: 45  
Let spades be trumps! she said, and trumps  
they were.

Now moved to war her sable Matadores,  
In show like leaders of the swarthy Moors.  
Spadillio<sup>4</sup> first, unconquerable lord!  
Led off two captive trumps, and swept the  
board. 50

<sup>1</sup> Snuff was then fashionable. <sup>2</sup> Here begins the  
third addition. <sup>3</sup> the Muses <sup>4</sup> ace of spades, the  
highest trump

As many more Manillio<sup>1</sup> forced to yield  
And marched a victor from the verdant field.  
Him Basto<sup>2</sup> followed, but his fate more hard  
Gained but one trump and one plebeian card.  
With his broad sabre next, a chief in years,  
The hoary majesty of spades appears, 56  
Puts forth one manly leg, to sight revealed,  
The rest, his many-coloured robe concealed.  
The rebel knave, who dares his prince engage,  
Proves the just victim of his royal rage. 60  
E'en mighty Pam,<sup>3</sup> that kings and queens o'er-  
threw,

And mowed down armies in the fights of Loo,<sup>4</sup>  
Sad chance of war! now destitute of aid,  
Falls undistinguished by the victor spade!

Thus far both armies to Belinda yield; 65  
Now to the baron fate inclines the field.  
His warlike Amazon her host invades,  
The imperial consort of the crown of spades;  
The club's black tyrant first her victim died,  
Spite of his haughty mien, and barbarous  
pride. 70

What boots the regal circle on his head,  
His giant limbs, in state unwieldy spread;  
That long behind he trails his pompous robe,  
And, of all monarchs, only grasps the globe?

The baron now his diamonds pours apace;  
Th' embroidered king who shows but half his  
face, 76  
And his refulgent queen, with powers com-  
bined,

Of broken troops an easy conquest find.  
Clubs, diamonds, hearts, in wild disorder seen,  
With throngs promiscuous strew the level  
green.<sup>5</sup> 80

Thus when dispersed a routed army runs,  
Of Asia's troops, and Afric's sable sons,  
With like confusion different nations fly,  
Of various habit, and of various dye,  
The pierced battalions disunited fall, 85  
In heaps on heaps; one fate o'erwhelms them  
all.

The knave of diamonds tries his wily arts,  
And wins (oh shameful chance!) the queen of  
hearts.

At this the blood the virgin's cheek forsook,  
A livid paleness spreads o'er all her look, 90  
She sees, and trembles at th' approaching ill,  
Just in the jaws of ruin, and codille.<sup>6</sup>

<sup>1</sup> deuce of spades, the next highest <sup>2</sup> ace of clubs,  
third trump. *These three are called "matadores."*

<sup>3</sup> knave of clubs <sup>4</sup> another game, in which Pam  
is the highest card <sup>5</sup> the card table <sup>6</sup> a term sig-  
nifying the defeat of the single player



And now (as oft in some distempered state)  
On one nice trick depends the general fate.  
An ace of hearts steps forth; the king unseen  
Lurked in her hand, and mourned his captive  
queen: 96

He springs to vengeance with an eager pace,  
And falls like thunder on the prostrate ace.  
The nymph exulting fills with shouts the sky;  
The walls, the woods, and long canals reply.

Oh thoughtless mortals! ever blind to fate,  
Too soon dejected, and too soon elate. 102  
Sudden, these honours shall be snatched away,  
And cursed forever this victorious day! 1

For lo! the board with cups and spoons is  
crowned, 105

The berries<sup>2</sup> crackle, and the mill turns round;  
On shining altars of Japan<sup>3</sup> they raise

The silver lamp; the fiery spirits blaze:  
From silver spouts the grateful liquors glide,  
While China's earth<sup>4</sup> receives the smoking tide:

At once they gratify their scent and taste, 111  
And frequent cups prolong the rich repast.

Straight hover round the fair her airy band;  
Some, as she sipped, the fuming liquor fanned,  
Some o'er her lap their careful plumes dis-  
played, 115

Trembling, and conscious of the rich brocade.  
Coffee (which makes the politician wise,  
And see through all things with his half-shut  
eyes)

Sent up in vapours to the baron's brain  
New stratagems the radiant lock to gain. 120

Ah, cease, rash youth! desist ere 'tis too late,  
Fear the just gods, and think of Scylla's fate!  
Changed to a bird, and sent to fit in air,  
S'ae dearly pays for Nisus' injured hair! 5

But when to mischief mortals bend their  
will, 125

How soon they find fit instruments of ill!  
Just then Clarissa drew with tempting grace

A two-edged weapon from her shining case:  
So ladies in romance assist their knight, 129

Present the spear, and arm him for the fight.  
He takes the gift with reverence, and extends

The little engine on his fingers' ends;  
This just behind Belinda's neck he spread,

As o'er the fragrant steams she bends her  
head.

<sup>6</sup>[Swift to the lock a thousand sprites repair,  
A thousand wings, by turns, blow back the  
hair; 135

And thrice they twitched the diamond in her  
ear;

Thrice she looked back, and thrice the foe  
drew near.

Just in that instant, anxious Ariel sought  
The close recesses of the virgin's thought; 140

As on the nosegay in her breast reclined,  
He watched th' ideas rising in her mind,

Sudden he viewed, in spite of all her art,  
An earthly lover lurking at her heart.

Amazed, confused, he found his power ex-  
pired, 145

Resigned to fate, and with a sigh retired! 1  
The peer now spreads the glittering forfex<sup>2</sup>

wide,  
T' inclose the lock; now joins it, to divide.

<sup>3</sup>[E'en then, before the fatal engine closed,  
A wretched sylph too fondly interposed; 150

Fate urged the shears, and cut the sylph in  
twain,

(But airy substance soon unites again) 14  
The meeting points the sacred hair dis sever

From the fair head, forever, and forever!  
Then flashed the living lightning from her

eyes, 155  
And screams of horror rend th' affrighted  
skies.

Not louder shrieks to pitying Heaven are cast,  
When husbands, or when lap-dogs breathe

their last;  
Or when rich China vessels, fallen from high,

In glittering dust and painted fragments lie!  
"Let wreaths of triumph now my temples

twine," 161  
The victor cried; "the glorious prize is mine!  
While fish in streams, or birds delight in air,

Or in a coach and six the British fair,  
As long as Atalantis<sup>5</sup> shall be read, 165

Or the small pillow grace a lady's bed,  
While visits shall be paid on solemn days,

When numerous wax-lights in bright order  
blaze,

While nymphs take treats, or assignations  
give,

So long my honour, name, and praise shall  
live! 170

What Time would spare, from steel receives its  
date,

And monuments, like men, submit to fate!  
Steel could the labour of the gods destroy,

And strike to dust th' imperial towers of Troy;

<sup>1</sup> Here ends the third addition. <sup>2</sup> coffee-berries  
\*japanned tables <sup>4</sup> porcelain <sup>5</sup> Cf. Gayley, p.  
219. <sup>6</sup> Here begins the fourth addition.

<sup>1</sup> Here ends the fourth addition. <sup>2</sup> scissors <sup>3</sup> Here  
begins the fifth addition. <sup>4</sup> Here ends the fifth ad-  
dition. <sup>5</sup> a scandalous book of the time

Steel could the works of mortal pride con-  
found, 175  
And hew triumphal arches to the ground  
What wonder then, fair nymph! thy hairs  
should feel,  
The conquering force of unresisted steel?"

## CANTO IV

But anxious cares the pensive nymph op-  
pressed,  
And secret passions laboured in her breast.  
Not youthful kings in battle seized alive,  
Not scornful virgins who their charms survive,  
Not ardent lovers robbed of all their bliss, 5  
Not ancient ladies when refused a kiss,  
Not tyrants fierce that unrepenting die,  
Not Cynthia when her manteau's pinned  
awry,

E'er felt such rage, resentment, and despair,  
As thou, sad virgin, for thy ravished hair. 10  
1 [For, that sad moment, when the sylphs with-  
drew

And Ariel weeping from Belinda flew,  
Umbriel, a dusky, melancholy sprite,  
As ever sullied the fair face of light, 14  
Down to the central earth, his proper scene,  
Repaired to search the gloomy cave of Spleen.<sup>2</sup>

Swift on his sooty pinions flits the gnome,  
And in a vapour reached the dismal dome.  
No cheerful breeze this sullen region knows,  
The dreaded east is all the wind that blows.  
Here in a grotto, sheltered close from air, 21  
And screened in shades from day's detested  
glare,

She sighs forever on her pensive bed,  
Pain at her side, and Megrim<sup>3</sup> at her head.

Two handmaids wait the throne, alike in  
place,

But differing far in figure and in face. 26  
Here stood ill-nature like an ancient maid,  
Her wrinkled form in black and white ar-  
rayed;

With store of prayers, for mornings, nights,  
and noons

Her hand is filled; her bosom with lampoons.  
There Affectation with a sickly mien, 31  
Shows in her cheek the roses of eighteen,  
Practised to lisp, and hang the head aside,  
Faints into airs and languishes with pride,  
On the rich quilt sinks with becoming woe, 35  
Wrapped in a gown, for sickness, and for show.

<sup>1</sup> Here begins the sixth addition. <sup>2</sup> hysteria  
<sup>3</sup> headache

The fair ones feel such maladies as these,  
When each new night-dress gives a new dis-  
ease.

A constant vapour o'er the palace flies; 39  
Strange phantoms rising as the mists arise;  
Dreadful, as hermit's dreams in haunted  
shades,

Or bright, as visions of expiring maids.  
Now glaring fiends, and snakes on rolling  
spires,

Pale spectres, gaping tombs, and purple fires;  
Now lakes of liquid gold, Elysian scenes, 45  
And crystal domes, and angels in machines.<sup>1</sup>

Unnumbered throngs on every side are  
seen,

Of bodies changed to various forms by Spleen.  
Here living tea-pots stand, one arm held out,  
One bent; the handle this, and that the spout.  
A pipkin there, like Homer's tripod,<sup>2</sup> walks; 51  
Here sighs a jar, and there a goose-pie talks;  
Men prove with child, as powerful fancy  
works,

And maids, turned bottles, call aloud for corks.  
Safe passed the gnome through this fantastic  
band, 55

A branch of healing spleenwort in his hand.  
Then thus addressed the power: "Hail, way-  
ward queen!

Who rule the sex, to fifty from fifteen:  
Parent of vapours<sup>3</sup> and of female wit;  
Who give th<sup>3</sup> hysteric, or poetic fit; 60  
On various tempers act by various ways,  
Make some take physic, others scribble plays;  
Who cause the proud their visits to delay,  
And send the godly in a pet to pray. 64

A nymph there is, that all thy power disdains,  
And thousands more in equal mirth main-  
tains,

But oh! if e'er thy gnome could spoil a grace,  
Or raise a pimple on a beautiful face.  
Like citron-waters<sup>4</sup> matrons' cheeks inflame,  
Or change complexions at a losing game; 70  
If e'er with airy horns I planted heads,  
Or rumbled petticoats, or rumbled beds,  
Or caused suspicion when no soul was rude,  
Or discomposed the head-dress of a prude,  
Or e'er to costive lap-dog gave disease, 75  
Which not the tears of brightest eyes could  
ease:

<sup>1</sup> stage devices for lowering gods or angels  
from the sky <sup>2</sup> In the *Iliad*, xviii, 373 ff.,  
Hephaistos is represented as making tripods that  
could walk <sup>3</sup> hypochondria <sup>4</sup> a liquor distilled  
from citron rinds.

Hear me, and touch Belinda with chagrin,  
That single act gives half the world the spleen."

The goddess with a discontented air  
Seems to reject him, though she grants his prayer 80

A wondrous bag with both her hands she binds,  
Like that where once Ulysses held the winds;<sup>1</sup>  
There she collects the force of female lungs,  
Sighs, sobs, and passions, and the war of tongues.

A vial next she fills with fainting fears, 85  
Soft sorrows, melting griefs, and flowing tears.  
The gnome rejoicing bears her gifts away,  
Spreads his black wings, and slowly mounts to day.

Sunk in Thalestris' arms the nymph he found,

Her eyes dejected and her hair unbound. 90  
Full o'er their heads the swelling bag he rent,  
And all the furies issued at the vent.]<sup>2</sup>  
Belinda burns with more than mortal ire,  
And fierce Thalestris fans the rising fire.

"O wretched maid!" she spread her hands,  
and cried, 95  
(While Hampton's echoes, "Wretched maid!"  
replied)

"Was it for this you took such constant care  
The bodkin,<sup>3</sup> comb, and essence to prepare?  
For this your locks in paper durance bound,  
For this with torturing irons wreathed  
around? 100

For this with fillets strained your tender head,  
And bravely bore the double loads of lead?<sup>4</sup>  
Gods' shall the ravisher display your hair,  
While the fops envy, and the ladies stare!  
Honour forbid! at whose unrivalled shrine  
Ease, pleasure, virtue, all our sex resign. 106

Methinks already I your tears survey,  
Already hear the horrid things they say,  
Already see you a degraded toast,

And all your honour in a whisper lost! 110  
How shall I, then, your helpless fame defend?

'Twill then be infamy to seem your friend!  
And shall this prize, th' inestimable prize,  
Exposed through crystal to the gazing eyes,  
And heightened by the diamond's circling  
rays,

On that rapacious hand forever blaze? 116  
Sooner shall grass in Hyde Park Circus<sup>5</sup> grow,

And wits take lodgings in the sound of Bow;<sup>1</sup>  
Sooner let earth, air, sea, to chaos fall,  
Men, monkeys, lap-dogs, parrots, perish  
all!" 120

She said; then raging to Sir Plume repairs,  
And bids her beau demand the precious hairs  
(Sir Plume, of amber snuff-box justly vain,  
And the nice conduct of a clouded<sup>2</sup> cane).  
With earnest eyes, and round unthinking face,  
He first the snuff-box opened, then the case,  
And thus broke out — "My lord, why, what  
the devil?" 127

Zounds! damn the lock! 'fore Gad, you must  
be civil!

Plague on't! 'tis past a jest — nay, prithee  
pox!

Give her the hair," he spoke, and rapped his  
box. 130

"It grieves me much," replied the peer again,  
"Who speaks so well should ever speak in  
vain.

But by this lock, this sacred lock, I swear.  
(Which never more shall join its parted hair;  
Which never more its honours shall renew, 135  
Clipped from the lovely head where late it  
grew)

That while my nostrils draw the vital air,  
This hand, which won it, shall forever wear."  
He spoke, and speaking, in proud triumph  
spread

The long-contended honours of her head. 140  
<sup>3</sup>[But Umbriel, hateful gnome! forbears not  
so;

He breaks the vial whence the sorrows flow.]<sup>3</sup>  
Then see! the nymph in beauteous grief ap-  
pears,

Her eyes half languishing, half drowned in  
tears;

On her heaved bosom hung her drooping head,  
Which, with a sigh, she raised; and thus she  
said: 146

"Forever curs'd be this detested day,  
Which snatched my best, my favourite curl  
away!

Happy! ah, ten times happy had I been,  
If Hampton Court these eyes had never seen!  
Yet am not I the first mistaken maid, 151  
By love of courts to numerous ills betrayed.  
Oh, had I rather unadmired remained  
In some lone isle or distant northern land;  
Where the gilt chariot never marks the way,

<sup>1</sup> Cf the *Odyssey*, x, 20. <sup>2</sup> Here ends the sixth addition. <sup>3</sup> Cf. v, 95. <sup>4</sup> for curling the hair  
<sup>5</sup> the Ring, cf. i, 44

<sup>1</sup> the bells of St. Mary-le-bow, in the older and  
unfashionable part of London <sup>2</sup> mottled, cf. *Tatter*,  
No. 103. <sup>3-5</sup> The seventh addition.

Where none learn ombre, none e'er taste  
bohea!<sup>1</sup> 156  
There kept my charms concealed from mortal  
eye.

Like roses, that in deserts bloom and die.  
What moved my mind with youthful lords to  
roam? 159

Oh, had I stayed, and said my prayers at  
home!

'Twas thus, the morning omens seemed to tell:  
'Thrice from my trembling hand the patch-  
box<sup>2</sup> fell;

The tottering china shook without a wind;  
Nay, Poll<sup>3</sup> sat mute, and Shock<sup>4</sup> was most un-  
kind!

A sylph, too, warned me of the threats of fate,  
In mystic visions, now believed too late! 166  
See the poor remnants of these slighted hairs!  
My hands shall rend what e'en thy rapine  
spares;

These in two sable ringlets taught to break,  
Once gave new beauties to the snowy neck;  
The sister lock now sits uncouth, alone, 171  
And in its fellow's fate foresees its own;  
Uncurled it hangs, the fatal shears demands,  
And tempts once more, thy sacrilegious  
hands.

## CANTO V

She said: the pitying audience melt in tears.  
But Fate and Jove had stopped the baron's  
ears.

In vain Thalestris with reproach assails,  
For who can move when fair Belinda fails?  
Not half so fixed the Trojan<sup>5</sup> could remain, 5  
While Anna begged and Dido raged in vain.  
<sup>6</sup>[Then grave Clarissa graceful waved her fan;  
Silence ensued, and thus the nymph began:

"Say, why are beauties praised and hon-  
oured most,

The wise man's passion, and the vain man's  
toast? 10

Why decked with all that land and sea afford,  
Why angels called, and angel-like adored?

Why round our coaches crowd the white-  
gloved beaux,

Why bows the side-box from its inmost rows?  
How vain are all these glories, all our pains, 15  
Unless good sense preserve what beauty gains;

That men may say, when we the front-box  
grace,  
'Behold the first in virtue as in face!'

Oh! if to dance all night, and dress all day,  
Charmed the small-pox, or chased old age  
away,

Who would not scorn what housewife's cares  
produce, 21

Or who would learn one earthly thing of use?  
To patch, nay ogle, might become a saint,  
Nor could it sure be such a sin to paint.

But since, alas! frail beauty must decay; 25  
Curled or uncurled, since locks will turn to  
grey;

Since painted, or not painted, all shall fade,  
And she who scorns a man must die a maid;  
What then remains but well our power to use,  
And keep good humour still, whate'er we lose?  
And trust me, dear! good humour can prevail,  
When airs, and flights, and screams, and scold-  
ing fail. 32

Beauties in vain their pretty eyes may roll;  
Charms strike the sight, but merit wins the  
soul."

So spoke the dame, but no applause ensued;  
Belinda frowned, Thalestris called her prude.]  
"To arms, to arms!" the fierce virago<sup>1</sup> cries,  
And swift as lightning to the combat flies. 38  
All side in parties, and begin th' attack;  
Fans clap, silks rustle, and tough whalebones  
crack; 40

Heroes' and heroines' shouts confus'dly rise,  
And bass and treble voices strike the skies.  
No common weapons in their hands are found,  
Like gods they fight, nor dread a mortal  
wound.

So when bold Homer makes the gods en-  
gage, 45  
And heavenly breasts with human passions  
rage;

'Gainst Pallas, Mars; Latona, Hermes arms;  
And all Olympus rings with loud alarms.  
Jove's thunder roars, Heaven trembles all  
around,

Blue Neptune storms, the bellowing deeps re-  
sound: 50

Earth shakes her nodding towers, the ground  
gives way,

And the pale ghosts start at the flash of day!  
<sup>2</sup>[Triumphant Umbriel on a scone's<sup>3</sup> height  
Clapped his glad wings, and sat to view the  
fight;

<sup>1</sup> a kind of tea <sup>2</sup> for patches see the *Spectator*,  
No. 81. <sup>3</sup> the parrot <sup>4</sup> the lap-dog <sup>5</sup> Æneas, cf.  
*Æneid*, iv, 296-440 <sup>6</sup> Bracketed lines were not in  
the original version.

<sup>1</sup> Thalestris <sup>2</sup> Bracketed lines were not in the  
original version. <sup>3</sup> candlestick

Propped on their bodkin spears, the sprites  
survey 55

The growing combat, or assist the fray.]

While through the press enraged Thalestris  
flies,

And scatters death around from both her eyes,  
A beau and witling perished in the throng,

One died in metaphor, and one in song. 60

"O cruel nymph! a living death I bear,"<sup>1</sup>

Cried Dapperwit, and sunk beside his chair.

A mournful glance Sir Fopling upwards cast,  
"Those eyes are made so killing"<sup>2</sup> — was his  
last.

Thus on Mæander's<sup>3</sup> flowery margin lies 65

Th' expiring swan, and as he sings he dies.

When bold Sir Plume had drawn Clarissa  
down,

Chloe stepped in and killed him with a frown;

She smiled to see the doughty hero slain,

But, at her smile, the beau revived again. 70

Now Jove suspends his golden scales in air,  
Weights the men's wits against the lady's  
hair;

The doubtful beam long nods from side to  
side;

At length the wits mount up, the hairs sub-  
side.

See, fierce Belinda on the Baron flies, 75

With more than usual lightning in her eyes;

Nor feared the chief th' unequal fight to try,

Who sought no more than on his foe to die.

But this bold lord with manly strength  
endued,

She with one finger and a thumb subdued: 80

Just where the breath of life his nostrils drew,

A charge of snuff the wily virgin threw;

<sup>4</sup>[The gnomes direct, to every atom just,

The pungent grains of titillating dust.]

Sudden, with starting tears each eye o'er-  
flows, 85

And the high dome re-echoes to his nose.

"Now meet thy fate," incensed Belinda  
cried,

And drew a deadly bodkin from her side.

<sup>4</sup>[(The same, his ancient personage to deck, 89

Her great great grandsire wore about his neck,

In three seal-rings; which after, melted down,

Formed a vast buckle for his widow's gown;

Her infant grandame's whistle next it grew,

The bells she jingled, and the whistle blew;

Then in a bodkin graced her mother's hairs,  
Which long she wore, and now Belinda wears.))

"Boast not my fall," he cried, "insulting  
foe! 97

Thou by some other shalt be laid as low;

Nor think to die dejects my lofty mind:

All that I dread is leaving you behind! 100

Rather than so, ah, let me still survive,

And burn in Cupid's flames — but burn  
alive."

"Restore the lock!" she cries; and all  
around

"Restore the lock!" the vaulted roofs rebound.

Not fierce Othello in so loud a strain 105

Roared for the handkerchief that caused his  
pain

But see how oft ambitious aims are crossed,

And chiefs contend till all the prize is lost!

The lock, obtained with guilt, and kept with  
pain,

In every place is sought, but sought in vain:

With such a prize no mortal must be blessed,

So Heaven decrees! with Heaven who can  
contest? 112

Some thought it mounted to the lunar  
sphere,

Since all things lost on earth are treasured there.

There heroes' wits are kept in ponderous vases,

And beaux' in snuff-boxes and tweezer cases;

There broken vows and death-bed alms are  
found, 117

And lovers' hearts with ends of riband bound,

The courtier's promises, and sick man's  
prayers,

The smiles of harlots, and the tears of heirs,

Cages for gnats, and chains to yoke a flea, 121

Dried butterflies, and tomes of casuistry.

But trust the Muse — she saw it upward  
rise,

Though marked by none but quick, poetic  
eyes:

(So Rome's great founder to the heavens with-  
drew, 125

To Proculus<sup>1</sup> alone confessed in view)

A sudden star, it shot through liquid air,

And drew behind a radiant trail of hair.

Not Berenice's locks<sup>2</sup> first rose so bright,

The heavens bespangling with dishevelled  
light.

<sup>1</sup> Cf. Livy, I, 6 <sup>2</sup> The wife of Ptolemy Euergetes dedicated her hair for the safe return of her husband; upon its disappearance the astronomer Conon reported that it had been changed to the constellation Coma Berenices.

<sup>1</sup> This is the "metaphor." <sup>2</sup> From a song in the opera Camilla. <sup>3</sup> a winding river in Asia Minor, frequented by swans, cf. Ovid, *Epist.* vii, 1, 2

<sup>4</sup> Bracketed lines were not in the original version.

<sup>1</sup>[The sylphs behold it kindling as it flies, <sup>131</sup>  
And pleased pursue its progress through the  
skies]

This the beau monde shall from the Mall<sup>2</sup>  
survey,  
And hail with music its propitious ray.

<sup>1</sup>[This the blest lover shall for Venus take, <sup>135</sup>  
And send up vows from Rosamonda's lake.<sup>2</sup>]  
This Partridge<sup>3</sup> soon shall view in cloudless  
skies,

When next he looks through Galileo's eyes;<sup>4</sup>  
And hence th' egregious wizard shall fore-  
doom

The fate of Louis and the fall of Rome. <sup>140</sup>  
Then cease, bright nymph! to mourn thy  
ravished hair,

Which adds new glory to the shining sphere!  
Not all the tresses that fair head can boast,  
Shall draw such envy as the lock you lost.

For, after all the murders of your eye, <sup>145</sup>  
When, after millions slain, yourself shall die,  
When those fair suns shall set, as set they  
must,

And all those tresses shall be laid in dust: <sup>148</sup>  
This lock, the Muse shall consecrate to fame,  
And 'midst the stars inscribe Belinda's name.

#### FROM ELOÏSA TO ABELARD

In these deep solitudes and awful cells,  
Where heavenly-pensive contemplation dwells,  
And ever-musing melancholy reigns,  
What means this tumult in a vestal's veins?  
Why rove my thoughts beyond this last re-  
treat? <sup>5</sup>

Why feels my heart its long-forgotten heat?  
Yet, yet I love! — from Abelard it came,  
And Eloïsa yet must kiss the name.

Dear fatal name! rest ever unrevealed,  
Nor pass these lips in holy silence sealed! <sup>10</sup>  
Hide it, my heart, within that close disguise,  
Where mixed with God's his loved idea lies!  
Oh, write it not, my hand — the name appears  
Already written — wash it out, my tears!  
In vain lost Eloïsa weeps and prays; <sup>15</sup>  
Her heart still dictates, and her hand obeys.

Relentless walls! whose darksome round  
contains  
Repentant sighs, and voluntary pains:

<sup>1</sup> Bracketed lines were not in the original ver-  
sion. <sup>2</sup> in St. James' Park. <sup>3</sup> an almanac maker  
ridiculed by Swift <sup>4</sup> a telescope, cf. *Par. Lost*,  
I, 288

Ye rugged rocks! which holy knees have worn;  
Ye grotts and caverns shagg'd with horrid  
thorn! <sup>20</sup>

Shrines! where their vigils pale-eyed virgins  
keep,  
And pitying saints, whose statues learn to  
weep!

Though cold like you, unmoved and silent  
grown,

I have not yet forgot myself to stone.  
All is not Heaven's while Abelard has part,<sup>25</sup>  
Still rebel nature holds out half my heart;  
Nor prayers nor fasts its stubborn pulse re-  
strain,

Nor tears, for ages taught to flow in vain.

Soon as thy letters trembling I uncloze,  
That well-known name awakens all my woes.  
Oh, name forever sad! forever dear! <sup>31</sup>  
Still breathed in sighs, still ushered with a  
tear.

I tremble too, where'er my own I find;  
Some dire misfortune follows close behind.  
Line after line my gushing eyes o'erflow, <sup>35</sup>  
Led through a sad variety of woe:  
Now warm in love, now withering in my  
bloom,

Lost in a convent's solitary gloom!  
There stern religion quenched th' unwilling  
flame, <sup>39</sup>

There died the best of passions, love and fame.

Yet write, oh! write me all, that I may join  
Griefs to thy griefs, and echo sighs to thine.  
Nor foes nor fortune take this power away;  
And is my Abelard less kind than they?

Tears still are mine, and those I need not  
spare, <sup>45</sup>  
Love but demands what else were shed in  
prayer;

No happier task these faded eyes pursue;  
To read and weep is all they now can do.

Then share thy pain, allow that sad relief;  
Ah, more than share it, give me all thy grief.  
Heaven first taught letters for some wretch's  
aid, <sup>51</sup>

Some banished lover, or some captive maid;  
They live, they speak, they breathe what love  
inspires,

Warm from the soul, and faithful to its fires,  
The virgin's wish without her fears im-  
part, <sup>55</sup>

Excuse the blush, and pour out all the heart,  
Speed the soft intercourse from soul to soul,  
And waft a sigh from Indus to the Pole.

Thou know'st how guiltless first I met thy  
flame,

When love approached me under friendship's  
name; 60

My fancy formed thee of angelic kind,  
Some emanation of th' all-beauteous Mind.  
Those smiling eyes, attempering every ray,  
Shone sweetly lambent with celestial day.  
Guiltless I gazed; Heaven listened while you  
sung; 65  
And truths divine came mended<sup>1</sup> from that  
tongue.  
From lips like those what precept failed to  
move?

Too soon they taught me 'twas no sin to love;  
Back through the paths of pleasing sense I  
ran,  
Nor wished an angel whom I loved a man. 70  
Dim and remote the joys of saints I see;  
Nor envy them that Heaven I lose for thee.

\* \* \* \* \*

How happy is the blameless vestal's lot!  
The world forgetting, by the world forgot:  
Eternal sunshine of the spotless mind!  
Each prayer accepted, and each wish resigned;  
Labour and rest, that equal periods keep; 211  
"Obedient slumbers that can wake and  
weep;"<sup>2</sup>

Desires composed, affections ever even;  
Tears that delight, and sighs that waft to  
Heaven.

Grace shines around her with serenest beams,  
And whispering angels prompt her golden  
dreams.

For her th' unfading rose of Eden blooms, 217  
And wings of seraphs shed divine perfumes;  
For her the Spouse prepares the bridal ring;  
For her white virgins hymenæals sing; 220  
To sounds of heavenly harps she dies away,  
And melts in visions of eternal day.

Far other dreams my erring soul employ,  
Far other raptures, of unholy joy. 224  
When at the close of each sad, sorrowing day,  
Fancy restores what vengeance snatched  
away,

Then 'conscience sleeps, and leaving nature  
free

All my loose soul unbounded springs to thee.  
O curs'd, dear horrors of all-conscious night!  
How glowing guilt exalts the keen delight! 230  
Provoking demons all restraint remove,  
And stir within me every source of love.  
I hear thee, view thee, gaze<sup>3</sup> o'er all thy  
charms,

<sup>1</sup> improved      <sup>2</sup> Quoted from *Crashaw*.

And round thy phantom glue my claspings  
arms.

I wake:—no more I hear, no more I view;  
The phantom flies me, as unkind as you. 236  
I call aloud; it hears not what I say:  
I stretch my empty arms; it glides away  
To dream once more I close my willing eyes;  
Ye soft illusions, dear deceits, arise! 240  
Alas, no more! methinks we wandering go  
Through dreary wastes, and weep each other's  
woe,

Where round some mouldering tower pale ivy  
creeps,  
And low-browed rocks hang nodding o'er the  
deeps. 244  
Sudden you mount, you beckon from the  
skies;

Clouds interpose, waves roar, and winds arise.  
I shriek, start up, the same sad prospect find,  
And wake to all the griefs I left behind.

## FROM AN ESSAY ON MAN

### BOOK I

Awake, my St. John! leave all meaner things  
To low ambition, and the pride of kings.  
Let us (since life can little more supply  
Than just to look about us and to die)  
Expatriate free o'er all this scene of man; 5  
A mighty maze! but not without a plan;  
A wild, where weeds and flowers promiscuous  
shoot;

Or garden, tempting with forbidden fruit.  
Together let us beat this ample field,  
Try what the open, what the covert yield; 10  
The latent tracts, the giddy heights, explore  
Of all who blindly creep, or sightless soar;  
Eye nature's walks, shoot folly as it flies,  
And catch the manners living as they rise;  
Laugh where we must, be candid where we  
can; 15

But vindicate the ways of God to man  
I. Say first, of God above, or man below,  
What can we reason, but from what we know?  
Of man, what see we but his station here  
From which to reason or to which refer? 20  
Through worlds unnumbered though the  
God be known,

'Tis ours to trace him only in our own.  
He, who through vast immensity can pierce,  
See worlds on worlds compose one universe,  
Observe how system into system runs, 25  
What other planets circle other suns,  
What varied being peoples every star,

May tell why Heaven has made us as we are,  
But of this frame the bearings, and the ties,  
The strong connections, nice dependencies, 30  
Gradations just, has thy pervading soul  
Looked through? or can a part contain the  
whole?

Is the great chain, that draws all to agree,  
And drawn supports, upheld by God, or thee?

II. Presumptuous man! the reason wouldst  
thou find, 35

Why formed so weak, so little, and so blind?  
First, if thou canst, the harder reason guess,  
Why formed no weaker, blinder, and no less?  
Ask of thy mother earth, why oaks are made  
Taller or stronger than the weeds they shade?  
Or ask of yonder argent fields above, 41

Why Jove's satellites<sup>1</sup> are less than Jove.

Of systems possible, if 'tis confessed  
That wisdom infinite must form the best,  
Where all must full or not coherent be, 45  
And all that rises, rise in due degree;  
Then, in the scale of reasoning life, 'tis plain,  
There must be, somewhere, such a rank as  
man:

And all the question (wrangle e'er so long)  
Is only this, if God has placed him wrong? 50

Respecting man, whatever wrong we call,  
May, must be right, as relative to all.

In human works, though laboured on with  
pain,

A thousand movements scarce one purpose  
gain;

In God's, one single can its end produce; 55  
Yet serves to second too some other use.

So man, who here seems principal alone,  
Perhaps acts second to some sphere unknown,

Touches some wheel, or verges to some goal;  
'Tis but a part we see, and not a whole. 60

\* \* \* \* \*

Then say not man's imperfect, Heaven in  
fault;

Say rather, man's as perfect as he ought: 70  
His knowledge measured to his state and  
place,

His time a moment, and a point his space.  
If to be perfect in a certain sphere,

What matter, soon or late, or here or there?  
The blest to-day is as completely so, 75

As who began a thousand years ago.

III. Heaven from all creatures hides the  
book of fate,

All but the page prescribed, their present state:

From brutes what men, from men what spirits  
know;

Or who could suffer being here below? 80

The lamb thy riot dooms to bleed to-day,  
Had he thy reason, would he skip and play?

Pleased to the last, he crops the flowery food,  
And licks the hand just raised to shed his  
blood

Oh, blindness to the future! kindly given, 85  
That each may fill the circle marked by  
Heaven:

Who sees with equal eye, as God of all,  
A hero perish, or a sparrow fall,

Atoms or systems into ruin hurled,  
And now a bubble burst, and now a world. 90

Hope humbly then; with trembling pinions  
soar;

Wait the great teacher Death; and God  
adore.

What future bliss, he gives not thee to know,  
But gives that hope to be thy blessing now.

Hope springs eternal in the human breast: 95  
Man never is, but always to be blest.

The soul, uneasy and confined from home,  
Rests and expatiates in a life to come

Lo, the poor Indian! whose untutored mind  
Sees God in clouds, or hears him in the wind;

His soul, proud science never taught to stray  
Far as the solar walk, or milky way; 102

Yet simple nature to his hope has given,  
Behind the cloud-topped hill, an humbler  
Heaven;

Some safer world in depths of woods em-  
braced, 105

Some happier island in the watery waste,  
Where slaves once more their native land be-  
hold,

No fiends torment, no Christians thirst for gold.  
To be, contents his natural desire,

He asks no angel's wing, no seraph's fire; 110  
But thinks, admitted to that equal sky,  
His faithful dog shall bear him company.

\* \* \* \* \*

VII. Far as creation's ample range extends,  
The scale of sensual,<sup>1</sup> mental power ascends.

Mark how it mounts, to man's imperial race,  
From the green myriads in the peopled grass:

What modes of sight betwixt each wide ex-  
treme, 211

The mole's dim curtain, and the lynx's beam:  
Of smell, the headlong lioness between

And hound sagacious on the tainted green:

<sup>1</sup> Pronounced sa-tel'-li-tes.

<sup>1</sup> belonging to the senses



Of hearing, from the life that fills the flood,  
To that which warbles through the vernal  
wood: 216

The spider's touch, how exquisitely fine!  
Feels at each thread, and lives along the line:  
In the nice<sup>1</sup> bee, what sense so subtly true  
From poisonous herbs extracts the healing  
dew? 220

How instinct varies in the grovelling swine,  
Compared, half-reasoning elephant, with  
thine!

'Twixt that and reason, what a nice barrier,  
Forever separate, yet forever near!  
Remembrance and reflection how allied; 225  
What thin partitions sense from thought  
divide:

And middle natures, how they long to join,  
Yet never pass th' insuperable line!  
Without this just gradation, could they be  
Subjected, these to those, or all to thee? 230  
The powers of all subdued by thee alone,  
Is not thy reason all these powers in one?

\* \* \* \* \*

All are but parts of one stupendous whole,  
Whose body nature is, and God the soul;  
That, changed through all, and yet in all the  
same;

Great in the earth, as in th' ethereal frame;<sup>2</sup>  
Warms in the sun, refreshes in the breeze, 271  
Glow in the stars, and blossoms in the trees,  
Lives through all life, extends through all ex-  
tent,

Spreads undivided, operates unspent;  
Breathes in our soul, informs our mortal part, 276  
As full, as perfect, in a hair as heart;  
As full, as perfect, in vile man that mourns,  
As the rapt seraph<sup>3</sup> that adores and burns:  
To him no high, no low, no great, no small;  
He fills, he bounds, connects, and equals all.

X. Cease then, nor order imperfection  
name: 281

Our proper bliss depends on what we blame.  
Know thy own point: this kind, this due  
degree

Of blindness, weakness, Heaven bestows on  
thee.

Submit. — In this, or any other sphere, 285  
Secure to be as blest as thou canst bear:  
Safe in the hand of one disposing Power,  
Or in the natal, or the mortal hour.  
All nature is but art, unknown to thee;

All chance, direction, which thou canst not  
see;

All discord, harmony not understood; 291  
All partial evil, universal good:  
And, spite of pride, in erring reason's spite,  
One truth is clear, Whatever is, is right.

## EPISTLE TO DR. ARBUTHNOT

P. Shut, shut the door, good John!<sup>1</sup> fatigued,  
I said?

Tie up the knocker, say I'm sick, I'm dead.  
The Dog-star rages! nay, 'tis past a doubt,  
All Bedlam,<sup>2</sup> or Parnassus,<sup>3</sup> is let out:

Fire in each eye, and papers in each hand, 5  
They rave, recite, and madden round the land  
What walls can guard me, or what shades  
can hide?

They pierce my thickets, through my grot  
they glide,

By land, by water, they renew the charge,  
They stop the chariot, and they board the  
barge. 10

No place is sacred, not the church is free;  
E'en Sunday shines no Sabbath day to me:  
Then from the Mint<sup>4</sup> walks forth the man of  
rhyme,

Happy to catch me just at dinner-time.

Is there a parson, much bemused in beer,<sup>15</sup>  
A maudlin poetess, a rhyming peer,  
A clerk, foredoomed his father's soul to cross,  
Who pens a stanza, when he should engross?  
Is there, who, locked from ink and paper,  
scrawls

With desperate charcoal round his darkened  
walls?

All fly to Twit'nam<sup>5</sup> and in humble strain 21  
Apply to me, to keep them mad or vain.

Arthur, whose giddy son neglects the laws,  
Imputes to me and my damn'd works the  
cause.

Poor Cornus sees his frantic wife elope, 25  
And curses wit, and poetry, and Pope.

Friend to my life!<sup>6</sup> (which did not you pro-  
long,

The world had wanted many an idle song)

<sup>1</sup> Pope's servant <sup>2</sup> a hospital for lunatics  
<sup>3</sup> figuratively the abode of poets <sup>4</sup> a place in  
which insolvent debtors lived, free from arrest;  
on Sundays they could go anywhere without fear  
of arrest <sup>5</sup> Pope's villa at Twickenham, famous  
for its romantic garden and grotto <sup>6</sup> Dr. Ar-  
buthnot

<sup>1</sup> discriminating <sup>2</sup> the heavens <sup>3</sup> angels of  
flame

What drop or nostrum can this plague remove?

Or which must end me, a fool's wrath or love?

A dire dilemma ! either way I'm sped · 31

If foes, they write, if friends, they read me dead

Seized and tied down to judge, how wretched I !

Who can't be silent, and who will not lie.

\* \* \* \* \*

Why did I write? what sin to me unknown  
Dipped me in ink, my parents', or my own?

As yet a child, nor yet a fool to fame, 127

I lisped in numbers,<sup>1</sup> for the numbers came.

I left no calling for this idle trade,

No duty broke, no father disobeyed. 130

The Muse<sup>2</sup> but served to ease some friend,  
not wife,

To help me through this long disease, my life,

To second, Arbuthnot ! thy art and care,

And teach the being you preserved, to bear.

But why then publish? Granville the polite,  
And knowing Walsh, would tell me I could

write; 136

Well-natured Garth inflamed with early  
praise,

And Congreve loved, and Swift endured my  
lays;

The courtly Talbot, Somers, Sheffield, read;

E'en mitred Rochester would nod the head,

And St. John's self (great Dryden's friends  
before) 141

With open arms received one poet more.

Happy my studies, when by these approved !

Happier their author, when by these beloved !

From these the world will judge of men and  
books, 145

Not from the Burnets, Oldmixons, and  
Cookees.

Soft were my numbers; who could take  
offence

While pure description held the place of sense?

Like gentle Fanny's was my flowery theme,

A painted mistress, or a purling stream. 150

Yet then did Gildon draw his venal quill; —

I wished the man a dinner, and sat still.

Yet then did Dennis rave in furious fret;

I never answered — I was not in debt.

If want provoked, or madness made them  
print, 155

I waged no war with Bedlam or the Mint.

Did some more sober critic come aboard;

<sup>1</sup> verses

<sup>2</sup> poetry

If wrong, I smiled; if right, I kissed the rod.  
Pains, reading, study, are their just pretence,

And all they want is spirit, taste, and sense.

Commas and points they set exactly right, 161

And 'twere a sin to rob them of their mite;

Yet ne'er one sprig of laurel graced these  
ribalds,

From slashing Bentley down to piddling  
Tibbalds.

Each wight, who reads not, and but scans and  
spells, 165

Each word-catcher, that lives on syllables,

E'en such small critics some regard may claim,

Preserved in Milton's or in Shakespeare's  
name

Pretty ! in amber to observe the forms 169

Of hairs, or straws, or dirt, or grubs, or worms !

The things, we know, are neither rich nor rare,

But wonder how the devil they got there.

Were others angry : I excused them too ;

Well might they rage, I gave them but their  
due.

A man's true merit 'tis not hard to find; 175

But each man's secret standard in his mind, —

That casting-weight pride adds to emptiness, —

This, who can gratify? for who can guess?

The bard whom pilfered Pastorals renown,

Who turns a Persian tale for half a crown, 180

Just writes to make his barrenness appear,

And strains from hard-bound brains, eight lines  
a year;

He, who still wanting, though he lives on theft,  
Steals much, spends little, yet has nothing

left;

And he, who now to sense, now nonsense  
leaning, 185

Means not, but blunders round about a mean-  
ing;

And he, whose fustian's so sublimely bad,

It is not poetry, but prose run mad :

All these, my modest satire bade translate, 189

And owned that nine such poets made a Tate.

How did they fume, and stamp, and roar, and  
chafe !

And swear, not Addison himself was safe.

Peace to all such ! but were there one whose  
fires

True genius kindles, and fair fame inspires ;

Blessed with each talent and each art to  
please, 195

And born to write, converse, and live with  
ease :

Should such a man, too fond to rule alone,  
Bear, like the Turk, no brother near the

throne,

198

View him with scornful, yet with jealous eyes  
 And hate for arts that caused himself to rise;  
 Damn with faint praise, assent with civil leer,  
 And without sneering, teach the rest to sneer,  
 Willing to wound, and yet afraid to strike,  
 Just hint a fault, and hesitate dislike;  
 Alike reserved to blame, or to commend, 205  
 A timorous foe, and a suspicious friend;  
 Dreading e'en fools, by flatterers besieged,  
 And so obliging, that he ne'er obliged;  
 Like Cato, give his little senate laws,  
 And sit attentive to his own applause; 210  
 While wits and Templars every sentence raise,  
 And wonder with a foolish face of praise —  
 Who but must laugh, if such a man there be?  
 Who would not weep, if Atticus were he!

\* \* \* \* \*

### THE DUNCIAD

#### FROM BOOK IV

O Muse! relate (for you can tell alone;  
 Wits have short memories, and dunces none)  
 Relate, who first, who last resigned to rest,  
 Whose heads she partly, whose completely,  
 blest; 622  
 What charms could faction, what ambition  
 lull,  
 The venal quiet, and entrance the dull;  
 Till drowned was sense, and shame, and right,  
 and wrong — 625  
 O sing, and hush the nations with thy song!

In vain, in vain — the all-composing hour  
 Resistless falls: the Muse obeys the power.  
 She comes! she comes! the sable throne behold  
 Of Night primeval and of Chaos old! 630  
 Before her, Fancy's gilded clouds decay,  
 And all its varying rainbows die away.  
 Wit shoots in vain its momentary fires,  
 The meteor drops, and in a flash expires.  
 As one by one, at dread Medea's strain,<sup>1</sup> 635  
 The sickening stars fade off th' ethereal plain;  
 As Argus' eyes, by Hermes' wand oppressed,  
 Closed one by one to everlasting rest:<sup>2</sup>  
 Thus at her felt approach, and secret might,  
 Art after art goes out, and all is night. 640  
 See skulking Truth to her old cavern fled,  
 Mountains of casuistry heaped o'er her head!  
 Philosophy, that leaned on Heaven before,  
 Shrinks to her second cause, and is no more.

<sup>1</sup> Cf. the incantations of Medea, as told by Gower. <sup>2</sup> See the story in Gayley, pp. 92-94.

Physic of Metaphysic begs defence, 645  
 And Metaphysic calls for aid on Sense!  
 See Mystery to Mathematics fly!  
 In vain! they gaze, turn giddy, rave, and die.  
 Religion blushing veils her sacred fires,  
 And unawares Morality expires. 650  
 Nor public flame, nor private, dares to shine;  
 Nor human spark is left, nor glimpse divine!  
 Lo! thy dread empire, Chaos! is restored;  
 Light dies before thy uncreating word:  
 Thy hand, great Anarch! lets the curtain  
 fall; 655  
 And universal darkness buries all.

### THE ILIAD

#### FROM BOOK VI

The chief replied: "That post shall be my  
 care, 560  
 Not that alone, but all the works of war.  
 How would the sons of Troy, in arms re-  
 nown'd,  
 And Troy's proud dames, whose garments  
 sweep the ground,  
 Attaint the lustre of my former name,  
 Should Hector basely quit the field of fame?  
 My early youth was bred to martial pains,  
 My soul impels me to th' embattled plains:  
 Let me be foremost to defend the throne,  
 And guard my father's glories and my own.  
 Yet come it will, the day decreed by fates,  
 (How my heart trembles while my tongue  
 relates!) 571  
 The day when thou, imperial Troy! must  
 bend,  
 And see thy warriors fall, thy glories end.  
 And yet no dire presage so wounds my mind,  
 My mother's death, the ruin of my kind,  
 Not Priam's hoary hairs defil'd with gore,  
 Not all my brothers gasping on the shore,  
 As thine, Andromache! Thy griefs I dread:  
 I see thee trembling, weeping, captive led,  
 In Argive<sup>1</sup> looms our battles to design, 580  
 And woes of which so large a part was thine!  
 To bear the victor's hard commands, or bring  
 The weight of waters from Hyperia's spring!  
 There, while you groan beneath the load of  
 life,  
 They cry, 'Behold the mighty Hector's wife!'  
 Some haughty Greek, who lives thy tears to  
 see,  
 Embitters all thy woes by naming me.

<sup>1</sup> Grecian

The thoughts of glory past and present shame,  
A thousand griefs, shall waken at the name !  
May I lie cold before that dreadful day, 590  
Press'd with a load of monumental clay !  
Thy Hector, wrapp'd in everlasting sleep,  
Shall neither hear thee sigh, nor see thee weep."

Thus having spoke, th' illustrious chief of  
Troy

Stretch'd his fond arms to clasp the lovely boy.  
The babe clung crying to his nurse's breast,  
Scar'd at the dazzling helm and nodding crest.  
With secret pleasure each fond parent smil'd,  
And Hector hasted to relieve his child; 599  
The glitt'ring terrors from his brows unbound,  
And plac'd the beaming helmet on the ground.  
Then kiss'd the child, and, lifting high in  
air,

Thus to the gods prefer'd a father's pray'r :  
"O thou ! whose glory fills th' ethereal  
throne,

And all ye deathless pow'rs ! protect my son !  
Grant him, like me, to purchase just renown,  
To guard the Trojans, to defend the crown,  
Against his country's foes the war to wage,  
And rise the Hector of the future age !

So when, triumphant from successful toils, 610  
Of heroes slain he bears the reeking spoils,  
Whole hosts may hail him with deserv'd  
acclaim,

And say, 'This chief transcends his father's  
fame' :

While pleas'd, amidst the gen'ral shouts of  
Troy,

His mother's conscious heart o'erflows with  
joy."

He spoke, and fondly gazing on her charms,  
Restor'd the pleasing burthen to her arms ;  
Soft on her fragrant breast the babe she laid,  
Hush'd to repose, and with a smile survey'd.  
The troubled pleasure soon chas'd by fear,  
She mingled with the smile a tender tear. 621  
The soften'd chief with kind compassion  
view'd,

And dried the falling drops, and thus pur-  
sued :

"Andromache ! my soul's far better part,  
Why with untimely sorrows heaves thy  
heart ?

No hostile hand can antedate my doom,  
Till fate condemns me to the silent tomb.  
Fix'd is the term to all the race of earth,  
And such the hard condition of our birth.  
No force can then resist, no flight can save ;  
All sink alike, the fearful and the brave. 631

No more — but hasten to thy tasks at home,  
There guide the spindle, and direct the loom ;  
Me glory summons to the martial scene,  
The field of combat is the sphere for men.  
Where heroes war, the foremost place I claim,  
The first in danger as the first in fame."

## JOHN GAY (1685-1732)

## THE HARE WITH MANY FRIENDS

Friendship, like love, is but a name,  
Unless to one you stint the flame.  
The child whom many fathers share,  
Hath seldom known a father's care.  
'Tis thus in friendship ; who depend  
On many rarely find a friend. 6

A Hare, who, in a civil way,  
Complied with everything, like Gay,  
Was known by all the bestial train,  
Who haunt the wood, or graze the plain.  
Her care was, never to offend,  
And every creature was her friend. 12

As forth she went at early dawn,  
To taste the dew-besprinkled lawn,  
Behind she hears the hunter's cries,  
And from the deep-mouthed thunder flies.  
She starts, she stops, she pants for breath ;  
She hears the near advance of death ; 18  
She doubles, to mislead the hound,  
And measures back her mazy round :

Till, fainting in the public way,  
Half dead with fear she gasping lay.  
What transport in her bosom grew,  
When first the Horse appeared in view ! 24  
"Let me," says she, "your back ascend,  
And owe my safety to a friend.

You know my feet betray my flight ;  
To friendship every burden's light."  
The Horse replied : "Poor honest Puss,  
It grieves my heart to see thee thus ;  
Be comforted ; relief is near,  
For all your friends are in the rear." 32

She next the stately Bull implored ;  
And thus replied the mighty lord,  
"Since every beast alive can tell  
That I sincerely wish you well,  
I may, without offence, pretend,  
To take the freedom of a friend ; 38  
Love calls me hence ; a favourite cow  
Expects me near yon barley-mow :  
And when a lady's in the case,  
You know, all other things give place.

To leave you thus might seem unkind;  
But see, the Goat is just behind."

The Goat remarked her pulse was high,  
Her languid head, her heavy eye;  
"My back," says he, "may do you harm;  
The Sheep's at hand, and wool is warm" 48

The Sheep was feeble, and complained  
His sides a load of wool sustained:  
Said he was slow, confessed his fears,  
For hounds eat sheep as well as hares. 52

She now the trotting Calf addressed,  
To save from death a friend distressed.  
"Shall I," says he, "of tender age,  
In this important care engage?  
Older and abler passed you by;  
How strong are those, how weak am I!  
Should I presume to bear you hence,  
Those friends of mine may take offence.  
Excuse me, then. You know my heart.  
But dearest friends, alas, must part!  
How shall we all lament! Adieu!  
For see, the hounds are just in view."

### BLACK-EYED SUSAN

All in the Downs<sup>1</sup> the fleet was moored,  
The streamers waving in the wind,  
When Black-eyed Susan came aboard,  
"Oh! where shall I my true love find?  
Tell me, ye jovial sailors, tell me true, 5  
If my sweet William sails among the crew?"

William, who high upon the yard  
Rocked with the billow to and fro,  
Soon as her well-known voice he heard  
He sighed, and cast his eyes below: 10  
The cord slides swiftly through his glowing  
hands  
And, quick as lightning, on the deck he  
stands.

So the sweet lark, high poised in air,  
Shuts close his pinions to his breast —  
If chance his mate's shrill call he hear — 15  
And drops at once into her nest.  
The noblest captain in the British fleet  
Might envy William's lips those kisses sweet.

"O Susan, Susan, lovely dear,  
My vows shall ever true remain; 20  
Let me kiss off that falling tear;  
We only part to meet again.

<sup>1</sup> Cf. above, p. 260 b, note 2.

Change as ye list, ye winds! my heart shall be  
The faithful compass that still points to thee.

"Believe not what the landsmen say, 25  
Who tempt with doubts thy constant mind,  
They'll tell thee, sailors, when away,  
In every port a mistress find;  
Yes, yes, believe them when they tell thee so,  
For thou art present wheresoe'er I go. 30

"If to fair India's coast we sail,  
Thy eyes are seen in diamonds bright;  
Thy breath is Afric's spicy gale,  
Thy skin is ivory so white.  
Thus every beauteous object that I view, 35  
Wakes in my soul some charm of lovely Sue.

"Though battle call me from thy arms,  
Let not my pretty Susan mourn;  
Though cannons roar, yet safe from harms, 62  
William shall to his dear return 40  
Love turns aside the balls that round me fly,  
Lest precious tears should drop from Susan's  
eye."

The boatswain gave the dreadful word;  
The sails their swelling bosom spread;  
No longer must she stay aboard; 45  
They kissed — she sighed — he hung his  
head.  
Her lessening boat unwilling rows to land,  
"Adieu!" she cries, and waved her lily hand.

### EDWARD YOUNG (1683-1765)

#### FROM THE COMPLAINT, OR NIGHT THOUGHTS

#### NIGHT I

#### MAN

How poor, how rich, how abject, how august,  
How complicate, how wonderful, is man!  
How passing wonder He who made him such!  
Who centred in our make such strange ex-  
tremes, 70  
From different natures marvellously mixed!  
Connection exquisite of distant worlds!  
Distinguished link in being's endless chain!  
Midway from nothing to the Deity!  
A beam ethereal, sullied, and absorpt!  
Though sullied and dishonoured, still divine!  
Dim miniature of greatness absolute!

An heir of glory! a frail child of dust!  
 Helpless immortal! insect infinite!  
 A worm! a god! — I tremble at myself, 80  
 And in myself am lost! At home a stranger,  
 Thought wanders up and down, surprised,  
 aghast,  
 And wondering at her own. How reason  
 reels!  
 O, what a miracle to man is man!  
 Triumphantly distressed! What joy! what  
 dread!  
 Alternately transported and alarmed!  
 What can preserve my life? or what destroy?  
 An angel's arm can't snatch me from the  
 grave;  
 Legions of angels can't confine me there.

PROCRASTINATION

By nature's law, what may be, may be now;  
 There's no prerogative in human hours. 371  
 In human hearts what bolder thought can  
 rise  
 Than man's presumption on to-morrow's  
 dawn?  
 Where is to-morrow? In another world.  
 For numbers this is certain; the reverse  
 Is sure to none; and yet on this 'perhaps,'  
 This 'peradventure,' infamous for lies,  
 As on a rock of adamant, we build  
 Our mountain hopes, spin our eternal schemes,  
 As<sup>1</sup> we the fatal sisters<sup>2</sup> could out-spin, 380  
 And big with life's futurities, expire.  
 Not e'en Philander<sup>3</sup> had bespoke his shroud,  
 Nor had he cause; a warning was denied:  
 How many fall as sudden, not as safe;  
 As sudden, though for years admonish'd  
 home!  
 Of human ills the last extreme beware;

<sup>1</sup> as if    <sup>2</sup> the Fates    <sup>3</sup> Young's son-in-law,  
 Mr. Temple, who had died two years before

AE

Beware, Lorenzo,<sup>1</sup> a slow sudden death.  
 How dreadful that deliberate surprise!  
 Be wise to-day; 'tis madness to defer;  
 Next day the fatal precedent will plead; 390  
 Thus on, till wisdom is push'd out of life.  
 Procrastination is the thief of time;  
 Year after year it steals, till all are fled,  
 And to the mercies of a moment leaves  
 The vast concerns of an eternal scene.  
 If not so frequent, would not this be strange?  
 That 'tis so frequent, this is stranger still.  
 Of man's miraculous mistakes this bears  
 The palm, "That all men are about to live,  
 Forever on the brink of being born." 400  
 All pay themselves the compliment to think  
 They one day shall not drive: and their  
 pride  
 On this reversion takes up ready praise;  
 At least, their own; their future selves ap-  
 plaud;  
 How excellent that life they ne'er will lead.  
 Time lodg'd in their own hands is folly's  
 vails;<sup>2</sup>  
 That lodg'd in fate's to wisdom they consign.  
 The thing they can't but purpose, they post-  
 pone.  
 'Tis not in folly not to scorn a fool,  
 And scarce in human wisdom to do more. 410  
 All promise is poor dilatory man,  
 And that through every stage: when young,  
 indeed,  
 In full content we sometimes nobly rest,  
 Unanxious for ourselves; and only wish,  
 As duteous sons our fathers were more wise.  
 At thirty man suspects himself a fool,  
 Knows it at forty and reforms his plan;  
 At fifty chides his infamous delay,  
 Pushes his prudent purpose to resolve;  
 In all the magnanimity of thought 420  
 Resolves; and re-resolves; then dies the same.

<sup>1</sup> probably the Duke of Wharton    <sup>2</sup> folly's  
 perquisite

## THE TRANSITION

LADY WINCHILSEA (1661-1720)

### A NOCTURNAL REVERIE

In such a night, when every louder wind  
Is to its distant cavern safe confin'd,  
And only gentle zephyr fans his wings,  
And lonely Philomel, still waking, sings;  
Or from some tree, fam'd for the owl's delight,  
She, hollowing clear, directs the wand'rer  
right;

In such a night, when passing clouds give  
place,

Or thinly veil the Heav'n's mysterious face;  
When in some river, overhung with green,  
The waving moon and trembling leaves are  
seen;

When freshen'd grass now bears itself upright,  
And makes cool banks to pleasing rest invite,  
Whence springs the woodbind and the  
bramble-rose,

And where the sleepy cowslip shelter'd grows;  
Whilst now a paler hue the foxglove takes,  
Yet chequers still with red the dusky brakes;  
When scatter'd glow-worms, but in twilight  
fine,

Show trivial beauties watch their hour to  
shine,

Whilst Salish'ry<sup>1</sup> stands the test of every light  
In perfect charms and perfect virtue bright;

When odours which declin'd repelling day  
Thro' temp'rate air uninterrupted stray;  
When darken'd groves their softest shadows  
wear,

And falling waters we distinctly hear;  
When thro' the gloom more venerable shows  
Some ancient fabric, awful in repose,  
While sunburnt hills their swarthy looks con-  
ceal

And swelling haycocks thicken up the vale;  
When the loos'd horse now, as his pasture  
leads,

Comes slowly grazing thro' th' adjoining  
meads,

<sup>1</sup> the Countess of Salisbury

Whose stealing pace, and lengthen'd shade we  
fear,

Till torn up forage in his teeth we hear,  
When nibbling sheep at large pursue their  
food,

And unmolested kine re-chew the cud;  
When curlews cry beneath the village-walls,  
And to her straggling brood the partridge  
calls;

Their shortliv'd jubilee the creatures keep,  
Which but endures whilst tyrant-man does  
sleep;

When a sedate content the spirit feels,  
And no fierce light disturb, whilst it reveals;  
But silent musings urge the mind to seek  
Something too high for syllables to speak,  
Till the free soul to a compos'dness charm'd,  
Finding the elements of rage disarm'd,  
O'er all below a solemn quiet grown,  
Joys in th' inferior world and thinks it like her  
own:

In such a night let me abroad remain  
Till morning breaks and all's confus'd again;  
Our cares, our toils, our clamours are renew'd,  
Or pleasures, seldom reach'd, again pursu'd. 50

ROBERT BLAIR (1699-1746)

### FROM THE GRAVE

While some affect the sun, and some the shade,  
Some flee the city, some the hermitage,  
Their aims as various as the roads they take  
In journeying through life; the task be mine  
To paint the gloomy horrors of the tomb;  
Th' appointed place of rendezvous, where all  
These travellers meet. Thy succours I im-  
plore,

Eternal King! whose potent arm sustains  
The keys of hell and death. — The Grave;  
dread thing!

Men shiver when thou'rt nam'd: Nature,  
appall'd,

Shakes off her wonted firmness. — Ah! how  
dark

Thy long-extended realms, and rueful wastes !  
Where nought but silence reigns, and night,  
dark night,

Dark as was chaos, ere the infant sun  
Was roll'd together, or had tried his beams  
Athwart the gloom profound — The sickly  
taper

By glimmering through thy low-brow'd misty  
vaults,  
(Furr'd round with mouldy damps and ropy  
slime)

Lets fall a supernumerary horror,  
And only serves to make thy night more  
irksome. 20

Well do I know thee by thy trusty yew,  
Cheerless, unsocial plant ! that loves to dwell  
Midst skulls and coffins, epitaphs and worms :  
Where light-heel'd ghosts, and visionary  
shades,

Beneath the wan cold moon (as fame reports)  
Embodied, thick, perform their mystic rounds.  
No other merriment, dull tree ! is thine.

See yonder hallow'd fane ; — the pious work  
Of names once fam'd, now dubious or forgot,  
And buried midst the wreck of things which  
were ; 30

There lie interr'd the more illustrious dead.  
The wind is up : hark ! how it howls ! Me-  
thinks

Till now I never heard a sound so dreary :  
Doors creak, and windows clap, and night's  
foul bird,

Rook'd<sup>1</sup> in the spire, screams loud : the gloomy  
aisles,

Black-plaster'd, and hung round with shreds  
of 'scutcheons

And tatter'd coats of arms, send back the  
sound

Laden with heavier airs, from the low vaults,  
The mansions of the dead. — Rous'd from  
their slumbers,

In grim array the grisly spectres rise, 40  
Grin horrible, and, obstinately sullen,  
Pass and repass, hush'd as the foot of night.  
Again the screech-owl shrieks : ungracious  
sound !

I'll hear no more ; it makes one's blood run  
chill.

Quite round the pile, a row of reverend  
elms,

(Coeval near with that) all ragged show,  
Long lash'd by the rude winds. Some rift half  
down

Their branchless trunks ; others so thin a-top,  
That scarce two crows could lodge in the same  
tree

Strange things, the neighbours say, have  
happen'd here : 50

Wild shrieks have issued from the hollow  
tombs :

Dead men have come again, and walk'd  
about ;

And the great bell has toll'd, unring, un-  
touch'd

(Such tales their cheer, at wake or gossiping,  
When it draws near the witching time of  
night.)

Of't in the lone church-yard at night I've  
seen,

By glimpse of moonshine chequering through  
the trees,

The school-boy, with his satchel in his hand,  
Whistling aloud to bear his courage up,  
And lightly tripping o'er the long flat stones,  
(With nettles skirted, and with moss o'er-  
grown,) 61

That tell in homely phrase who lie below.  
Sudden he starts, and hears, or thinks he  
hears,

The sound of something purring at his heels ;  
Full fast he flies, and dares not look behind  
him,

Till out of breath he overtakes his fellows ;  
Who gather round, and wonder at the tale  
Of horrid apparition, tall and ghastly,  
That walks at dead of night, or takes his  
stand

O'er some new-open'd grave ; and (strange to  
tell !) 70

Evanishes at crowing of the cock.  
The new-made widow, too, I've sometimes  
'spied,

Sad sight ! slow moving o'er the prostrate  
dead :

Listless, she crawls along in doleful black,  
Whilst bursts of sorrow gush from either  
eye,

Fast falling down her now untasted cheek :  
Prone on the lowly grave of the dear man  
She drops ; whilst busy, meddling memory,  
In barbarous succession musters up 79

The past endearments of their softer hours,  
Tenacious of its theme. Still, still she thinks  
She sees him, and indulging the fond thought,  
Clings yet more closely to the senseless turf,  
Nor heeds the passenger who looks that way.

<sup>1</sup> perched, as roosting



## JAMES THOMSON (1700-1748)

## THE SEASONS

## A SNOW SCENE

## FROM WINTER

The keener tempests come: and fuming  
 dun  
 From all the livid east, or piercing north,  
 Thick clouds ascend — in whose capacious  
 womb

A vapoury deluge lies, to snow congealed.  
 Heavy they roll their fleecy world along;  
 And the sky saddens with the gathered storm.  
 Through the hushed air the whitening shower  
 descends,

At first thin wavering; till at last the flakes  
 Fall broad, and wide, and fast, dimming the  
 day 231

With a continual flow. The cherished fields  
 Put on their winter-robe of purest white.  
 'Tis brightness all; save where the new snow  
 melts

Along the mazy current. Low, the woods  
 Bow their hoar head; and, ere the languid sun  
 Faint from the west emits his evening ray,  
 Earth's universal face, deep-hid and chill,  
 Is one wild dazzling waste, that buries wide  
 The works of man. Drooping, the labourer-  
 ox 240

Stands covered o'er with snow, and then de-  
 mands

The fruit of all his toil. The fowls of heaven,  
 Tamed by the cruel season, crowd around  
 The winnowing store, and claim the little boon  
 Which Providence assigns them. One alone,  
 The redbreast, sacred to the household gods,  
 Wisely regardful of the embroiling sky,  
 In joyless fields and thorny thickets leaves  
 His shivering mates, and pays to trusted man  
 His annual visit. Half-afraid, he first 250  
 Against the window beats; then, brisk,  
 alights

On the warm hearth; then, hopping o'er the  
 floor,

Eyes all the smiling family askance,  
 And pecks, and starts, and wonders where he  
 is —

Till, more familiar grown, the table-crums  
 Attract his slender feet. The foodless wilds  
 Pour forth their brown inhabitants. The  
 hare,

Though timorous of heart, and hard beset

By death in various forms, dark snares, and  
 dogs,

And more un pitying men, the garden seeks,  
 Urged on by fearless want. The bleating  
 kind 261

Eye the black heaven, and next the glistening  
 earth

With looks of dumb despair; then, sad dis-  
 persed,

Dig for the withered herb through heaps of  
 snow

\* \* \* \* \*

## THE SHEEP-WASHING

## FROM SUMMER

Or rushing thence, in one diffusive band,  
 They drive the troubled flocks, by many a dog  
 Compelled, to where the mazy-running brook  
 Forms a deep pool; this bank abrupt and  
 high,

And that, fair-spreading in a pebbled shore  
 Urged to the giddy brink, much is the toil,  
 The clamour much, of men, and boys, and  
 dogs.

Ere the soft, fearful people to the flood  
 Commit their woolly sides. And oft the  
 swain,

On some impatient seizing, hurls them in: 380  
 Emboldened then, nor hesitating more,  
 Fast, fast, they plunge amid the flashing wave,  
 And panting labour to the farther shore.  
 Repeated this, till deep the well-washed fleece  
 Has drunk the flood, and from his lively  
 haunt

The trout is banished by the sordid stream;  
 Heavy and dripping, to the breezy brow  
 Slow move the harmless race; where, as they  
 spread

Their swelling treasures to the sunny ray,  
 Inly disturbed, and wondering what this wild  
 Outrageous tumult means, their loud com-  
 plaints 391

The country fill — and, tossed from rock to  
 rock,

Incessant bleatings run around the hills.

At last, of snowy white, the gathered flocks  
 Are in the wattled pen innumerable pressed,  
 Head above head; and ranged in lusty rows  
 The shepherds sit, and whet the sounding  
 shears.

The housewife waits to roll her fleecy stores,  
 With all her gay-drest maids attending round.  
 One, chief, in gracious dignity enthroned, 400

Shines o'er the rest, the pastoral queen, and  
rays

Her smiles, sweet-beaming, on her shepherd-  
king;

While the glad circle round them yield their  
souls

To festive mirth, and wit that knows no gall  
Meantime, their joyous task goes on apace:

Some mingling stir the melted tar, and some,  
Deep on the new-shorn vagrant's heaving side,

To stamp his master's cypher ready stand;  
Others the unwilling wether drag along; 409

And, glorying in his might, the sturdy boy  
Holds by the twisted horns the indignant ram.

Behold where bound, and of its robe bereft,  
By needy man, that all-depending lord,

How meek, how patient, the mild creature  
lies!

What softness in its melancholy face,  
What dumb complaining innocence appears!

Fear not, ye gentle tribes, 'tis not the knife  
Of horrid slaughter that is o'er you waved;

No, 'tis the tender swain's well-guided shears,  
Who having now, to pay his annual care, 420

Borrowed your fleece, to you a cumbrous load,  
Will send you bounding to your hills again.

### THE COMING OF THE RAIN

#### FROM SPRING

At first a dusky wreath they seem to rise,  
Scarce staining ether; but by fast degrees,

In heaps on heaps, the doubling vapour sails  
Along the loaded sky, and mingling deep, 150

Sits on the horizon round, a settled gloom:  
Not such as wintry storms on mortals shed,

Oppressing life; but lovely, gentle, kind,  
And full of every hope and every joy,

The wish of Nature. Gradual sinks the  
breeze

Into a perfect calm; that not a breath  
Is heard to quiver through the closing woods,

Or rustling turn the many twinkling leaves  
Of aspen tall. The uncurling floods, diffused

In glassy breadth, seem through delusive  
lapse

Forgetful of their course. 'Tis silence all, 161  
And pleasing expectation. Herds and flocks

Drop the dry sprig, and, mute-imploring, eye  
The fallen verdure. Hushed in short suspense

The plummy people streak their wings with oil,  
To throw the lucid moisture trickling off;

And wait the approaching sign to strike, at  
once,

Into the general choir. Even mountains,  
vales,

And forests seem, impatient, to demand  
The promised sweetness. Man superior

walks 170

Amid the glad creation, musing praise,  
And looking lively gratitude. At last,

The clouds consign their treasures to the  
fields;

And, softly shaking on the dimpled pool  
Prelusive drops, let all their moisture flow,

In large effusion, o'er the freshened world.

### STORM IN HARVEST

#### FROM AUTUMN

Defeating oft the labours of the year,  
The sultry south collects a potent blast.

At first, the groves are scarcely seen to stir  
Their trembling tops, and a still murmur runs

Along the soft-inclining fields of corn;  
But as the aerial tempest fuller swells,

And in one mighty stream, invisible,  
Immense, the whole excited atmosphere

Impetuous rushes o'er the sounding world,  
Strained to the root, the stooping forest pours

A rustling shower of yet untimely leaves. 321  
High-beat, the circling mountains eddy in,

From the bare wild, the dissipated storm,  
And send it in a torrent down the vale.

Exposed, and naked, to its utmost rage,  
Through all the sea of harvest rolling round,

The billowy plain floats wide; nor can evade,  
Though pliant to the blast, its seizing force —

Or whirled in air, or into vacant chaff 329  
Shook waste. And sometimes too a burst of

rain,  
Swept from the black horizon, broad, descends

In one continuous flood. Still over head  
The mingling tempest weaves its gloom, and

still  
The deluge deepens; till the fields around

Lie sunk, and flatted, in the sordid wave.  
Sudden, the ditches swell; the meadows

swim.

Red, from the hills, innumerable streams  
Tumultuous roar; and high above its banks

The river lift; before whose rushing tide,  
Herds, flocks, and harvests, cottages, and

swains, 340  
Roll mingled down: all that the winds had

spared,  
In one wild moment ruined; the big hopes,  
And well-earned treasures of the painful year.

Fled to some eminence, the husbandman,  
 Helpless, beholds the miserable wreck  
 Driving along; his drowning ox at once  
 Descending, with his labours scattered round,  
 He sees; and instant o'er his shivering thought  
 Comes Winter unprovided, and a train  
 Of clamant children dear. Ye masters, then,  
 Be mindful of the rough laborious hand 35  
 That sinks you soft in elegance and ease;  
 Be mindful of those limbs, in russet<sup>1</sup> clad,  
 Whose toil to yours is warmth and graceful  
 pride;  
 And, oh, be mindful of that sparing board  
 Which covers yours with luxury profuse,  
 Makes your glass sparkle, and your sense  
 rejoice!  
 Nor cruelly demand what the deep rains  
 And all-involving winds have swept away.

#### FROM THE CASTLE OF INDOLENCE

In lowly dale, fast by a river's side 10  
 With woody hill o'er hill encompassed round,  
 A most enchanting wizard did abide,  
 Than whom a fiend more fell is nowhere  
 found.  
 It was, I ween, a lovely spot of ground;  
 And there a season atween June and May,  
 Half pranked with spring, with summer half  
 imbrowned,  
 A listless climate made, where, sooth to say,  
 No living wight could work, ne cared even for  
 play.

Was nought around but images of rest:  
 Sleep-soothing groves, and quiet lawns be-  
 tween; 20  
 And flowery beds, that slumbrous influence  
 kest,<sup>2</sup>  
 From poppies breathed; and beds of pleas-  
 ant green,  
 Where never yet was creeping creature seen.  
 Meantime unnumbered glittering streamlets  
 played,  
 And hurled everywhere their waters sheen;  
 That, as they bickered through the sunny  
 glade,  
 Though restless still themselves, a lulling mur-  
 mur made.

Joined to the prattle of the purling rills,  
 Were heard the lowing herds along the vale,

And flocks loud-bleating from the distant  
 hills, 30  
 And vacant shepherds piping in the dale:  
 And now and then sweet Philomel would  
 wail,  
 Or stock-doves plain<sup>1</sup> amid the forest deep,  
 That drowsy rustled to the sighing gale,  
 And still a coil<sup>2</sup> the grasshopper did keep:  
 Yet all the sounds yblent inclined all to sleep.

Full in the passage of the vale, above,  
 A sable, silent, solemn forest stood;  
 Where nought but shadowy forms were seen  
 to move,  
 As Idless<sup>3</sup> fancied in her dreaming mood:  
 And up the hills, on either side, a wood 40  
 Of blackening pines, aye waving to and fro,  
 Sent forth a sleepy horror through the  
 blood;  
 And where this valley winded out below,  
 The murmuring main was heard, and scarcely  
 heard, to flow.

A pleasing land of drowsy-head it was:  
 Of dreams that wave before the half-shut  
 eye;  
 And of gay castles in the clouds that pass,  
 Forever flushing round a summer-sky.  
 There eke the soft delights, that witchingly  
 Instil a wanton sweetness through the  
 breast, 50  
 And the calm pleasures, always hovered  
 nigh;  
 But whate'er smacked of noyance, or unrest,  
 Was far, far off expelled from this delicious  
 nest.

The landscape such, inspiring perfect ease,  
 Where Indolence (for so the wizard hight)  
 Close-hid his castle mid embowering trees,  
 That half shut out the beams of Phoebus  
 bright,  
 And made a kind of checkered day and  
 night.  
 Meanwhile, unceasing at the massy gate, 60  
 Beneath a spacious palm, the wicked wight  
 Was placed; and to his lute, of cruel fate  
 And labour harsh, complained, lamenting  
 man's estate.

Thither continual pilgrims crowded still,  
 From all the roads of earth that pass there  
 by:

<sup>1</sup> undyed homespun    <sup>2</sup> cast

<sup>1</sup> complain    <sup>2</sup> disturbance    <sup>3</sup> Idleness

For, as they chanced to breathe on neighbouring hill,  
 The freshness of this valley smote their eye,  
 And drew them ever and anon more nigh;  
 Till clustering round the enchanter false  
 they hung,  
 Ymolten with his syren melody; 70  
 While o'er the enfeebling lute his hand he  
 flung,  
 And to the trembling chords these tempting  
 verses sung:

"Behold! ye pilgrims of this earth, behold!  
 See all but man with unearned pleasure gay:  
 See her bright robes the butterfly unfold,  
 Broke from her wintry tomb in prime of  
 May!  
 What youthful bride can equal her array?  
 Who can with her for easy pleasure vie?  
 From mead to mead with gentle wing to  
 stray,  
 From flower to flower on balmy gales to  
 fly, 80  
 Is all she has to do beneath the radiant sky.

"Behold the merry minstrels of the morn,  
 The swarming songsters of the careless<sup>1</sup>  
 grove;  
 Ten thousand throats that, from the flower-  
 ing thorn,  
 Hymn their good God, and carol sweet of  
 love,  
 Such grateful kindly raptures them emove!<sup>2</sup>  
 They neither plough, nor sow; ne,<sup>3</sup> fit for  
 flail,  
 E'er to the barn the nodding sheaves they  
 drove;  
 Yet theirs each harvest dancing in the gale,  
 Whatever crowns the hill, or smiles along the  
 vale. 90

"Outcast of Nature, man! the wretched  
 thrall  
 Of bitter-dropping sweat, of sweltry pain,  
 Of cares that eat away the heart with gall,  
 And of the vices, an inhuman train,  
 That all proceed from savage thirst of gain:  
 For when hard-hearted Interest first began  
 To poison earth, Astræa<sup>4</sup> left the plain;  
 Guile, Violence, and Murder, seized on man,  
 And, for soft milky streams, with blood the  
 rivers ran. 99

<sup>1</sup> care-free <sup>2</sup> move <sup>3</sup> nor <sup>4</sup> the goddess of justice, who in the Golden Age dwelt among men

"Come, ye who still the cumbrous load of  
 life  
 Push hard up-hill; but as the farthest  
 steep  
 You trust to gain, and put an end to strife,  
 Down thunders back the stone with mighty  
 sweep,  
 And hurls your labours to the valley deep,  
 Forever vain: come, and, withouten fee,  
 I in oblivion will your sorrows steep,  
 Your cares, your toils; will steep you in a  
 sea.  
 Of full delight: O come, ye weary wights, to  
 me!

"With me, you need not rise at early dawn,  
 To pass the joyless day in various stounds;<sup>1</sup>  
 Or louting<sup>2</sup> low, on upstart Fortune fawn,  
 And sell fair Honour for some paltry  
 pounds; 112  
 Or through the city take your dirty rounds,  
 To cheat, and dun, and lie, and visit pay,  
 Now flattering base, now giving secret  
 wounds;  
 Or prowl in courts of law for human prey,  
 In venal senate thief, or rob on broad high-  
 way.

"No cocks, with me, to rustic labour call,  
 From village on to village sounding clear;  
 To tardy swain no shrill-voiced matrons  
 squall; 120  
 No dogs, no babes, no wives, to stun your  
 ear;  
 No hammers thump; no horrid blacksmith  
 sear;  
 Ne noisy tradesman your sweet slumbers  
 start  
 With sounds that are a misery to hear;  
 But all is calm,—as would delight the  
 heart  
 Of Sybarite of old,—all Nature, and all Art.

\* \* \* \* \*

"The best of men have ever loved repose:  
 They hate to mingle in the filthy fray,  
 Where the soul sours, and gradual rancour  
 grows,  
 Embittered more from peevish day to day,  
 Even those whom Fame has lent her fairest  
 ray,  
 The most renowned of worthy wights of  
 yore, 150

<sup>1</sup> griefs <sup>2</sup> bowing

From a base world at last have stolen away :  
 So Scipio, to the soft Cumæan shore<sup>1</sup>  
 Retiring, tasted joy he never knew before.

"But if a little exercise you choose,  
 Some zest for ease, 'tis not forbidden here.  
 Amid the groves you may indulge the  
 Muse,  
 Or tend the blooms, and deck the vernal  
 year;  
 Or, softly stealing, with your watery gear,<sup>2</sup>  
 Along the brooks, the crimson-spotted fry  
 You may delude; the whilst, amused, you  
 hear 160  
 Now the hoarse stream, and now the  
 Zephyr's sigh,  
 Attuned to the birds, and woodland melody.

"O grievous folly! to heap up estate,  
 Losing the days you see beneath the sun;  
 When, sudden, comes blind unrelenting  
 Fate,  
 And gives the untasted portion you have  
 won,  
 With ruthless toil and many a wretch un-  
 done,  
 To those who mock you gone to Pluto's  
 reign,  
 There with sad ghosts to pine, and shadows  
 dun;  
 But sure it is of vanities most vain, 170  
 To toil for what you here uncoiling may  
 obtain."

### RULE, BRITANNIA

FROM ALFRED, A MASQUE

When Britain first, at Heaven's command,  
 Arose from out the azure main,  
 This was the charter of the land,  
 And guardian angels sang this strain:  
 Rule, Britannia, rule the waves!  
 Britons never will be slaves!

The nations not so blest as thee,  
 Must in their turns to tyrants fall,  
 Whilst thou shalt flourish great and free,  
 The dread and envy of them all. 10  
 Rule, Britannia, etc.

<sup>1</sup> Scipio Africanus, the elder, retired from the intrigues of Rome to his country place near Cumæ on the Italian coast. <sup>2</sup> fishing tackle

Still<sup>1</sup> more majestic shalt thou rise,  
 More dreadful from each foreign stroke;  
 As the loud blast that tears the skies,  
 Serves but to root thy native oak.  
 Rule, Britannia, etc.

Thee haughty tyrants ne'er shall tame;  
 All their attempts to bend thee down  
 Will but arouse thy generous flame,  
 But work their woe and thy renown. 20  
 Rule, Britannia, etc.

To thee belongs the rural reign;  
 Thy cities shall with commerce shine;  
 All thine shall be the subject main,<sup>1</sup>  
 And every shore it circles thine.  
 Rule, Britannia, etc.

The Muses, still<sup>2</sup> with freedom found,  
 Shall to thy happy coast repair;  
 Blest isle, with matchless beauty crowned,  
 And manly hearts to guard the fair! 30  
 Rule, Britannia, etc.

### JOHN DYER (1700?–1758)

FROM GRONGAR HILL<sup>3</sup>

Silent Nymph, with curious eye,  
 Who, the purple evening, lie  
 On the mountain's lonely van,<sup>4</sup>  
 Beyond the noise of busy man,  
 Painting fair the form of things,  
 While the yellow linnet sings;  
 Or the tuneful nightingale  
 Charms the forest with her tale;  
 Come with all thy various hues, 10  
 Come, and aid thy sister Muse;  
 Now while Phœbus riding high  
 Gives lustre to the land and sky!  
 Grongar Hill invites my song,  
 Draw the landskip<sup>5</sup> bright and strong;  
 Grongar, in whose mossy cells  
 Sweetly musing Quiet dwells;  
 Grongar, in whose silent shade,  
 For the modest Muses made,  
 So oft I have, the evening still,  
 At the fountain of a rill, 20  
 Sate upon a flowery bed,  
 With my hand beneath my head;

<sup>1</sup> ocean <sup>2</sup> always <sup>3</sup> a hill in southwest Wales  
<sup>4</sup> peak <sup>5</sup> cf. *L'Allegro*, l. 70

While strayed my eyes o'er Towy's<sup>1</sup> flood,  
Over mead, and over wood,  
From house to house, from hill to hill,  
'Till Contemplation had her fill.

About his chequered sides I wind,  
And leave his brooks and meads behind,  
And groves, and grottoes where I lay,  
And vistas shooting beams of day :  
Wide and wider spreads the vale ;  
As circles on a smooth canal :  
The mountains round, unhappy fate !  
Sooner or later, of all height,  
Withdraw their summits from the skies,  
And lessen as the others rise :  
Still the prospect wider spreads,  
Adds a thousand woods and meads,  
Still it widens, widens still,  
And sinks the newly-risen hill.

Now, I gain the mountain's brow,  
What a landscape lies below !  
No clouds, no vapours intervene,  
But the gay, the open scene  
Does the face of nature show,  
In all the hues of heaven's bow !  
And, swelling to embrace the light,  
Spreads around beneath the sight.

Old castles on the cliffs arise,  
Proudly towering in the skies ;  
Rushing from the woods, the spires  
Seem from hence ascending fires ;  
Half his beams Apollo sheds  
On the yellow mountain-heads,  
Gilds the fleeces of the flocks,  
And glitters on the broken rocks.

Below me trees unnumbered rise,  
Beautiful in various dyes :  
The gloomy pine, the poplar blue,  
The yellow beech, the sable yew,  
The slender fir, that taper grows,  
The sturdy oak with broad-spread boughs ;  
And beyond the purple grove,  
Haunt of Phillis, queen of love,  
Gaudy as the opening dawn,  
Lies a long and level lawn  
On which a dark hill steep and high,  
Holds and charms the wandering eye.  
Deep are his feet in Towy's flood,  
His sides are cloth'd with waving wood,  
And ancient towers crown his brow,  
That cast an awful look below ;  
Whose ragged walls the ivy creeps,  
And with her arms from falling keeps ;

<sup>1</sup> a river that flows into Carmarthen Bay in southwest Wales

So both a safety from the wind  
On mutual dependence find.

## DAVID MALLET (1705-1765)

## WILLIAM AND MARGARET

'Twas at the silent solemn hour,  
When night and morning meet ;  
In glided Margaret's grimly ghost,  
And stood at William's feet.

Her face was like an April morn  
Clad in a wintry cloud ;  
And clay-cold was her lily hand  
That held her sable shroud.

So shall the fairest face appear,  
When youth and years are flown :  
Such is the robe that kings must wear,  
When death has reft their crown.

Her bloom was like the springing flower,  
That sips the silver dew ;  
The rose was budded in her cheek,  
Just opening to the view.

But love had, like the canker-worm,  
Consumed her early prime ;  
The rose grew pale, and left her cheek,  
She died before her time.

"Awake !" she cried, "thy true love calls,  
Come from her midnight grave :  
Now let thy pity hear the maid  
Thy love refused to save.

"This is the dark and dreary hour  
When injured ghosts complain ;  
When yawning graves give up their dead,  
To haunt the faithless swain.

"Bethink thee, William, of thy fault,  
Thy pledge and broken oath !  
And give me back my maiden vow,  
And give me back my troth.

"Why did you promise love to me,  
And not that promise keep ?  
Why did you swear my eyes were bright,  
Yet leave those eyes to weep ?

"How could you say my face was fair,  
And yet that face forsake ?

How could you win my virgin heart,  
Yet leave that heart to break? 40

"Why did you say my lip was sweet,  
And make the scarlet pale?  
And why did I, young, witless maid!  
Believe the flattering tale?" 44

"That face, alas! no more is fair,  
Those lips no longer red:  
Dark are my eyes, now closed in death,  
And every charm is fled." 48

"The hungry worm my sister is;  
This winding-sheet I wear:  
And cold and weary lasts our night,  
Till that last morn appear." 52

"But hark! the cock has warned me hence,  
A long and last adieu!  
Come see, false man, how low she lies,  
Who died for love of you." 56

The lark sung loud; the morning smiled  
With beams of rosy red.  
Pale William quaked in every limb,  
And raving left his bed." 60

He hied him to the fatal place  
Where Margaret's body lay;  
And stretched him on the green-grass turf  
That wrapt her breathless clay." 64

And thrice he called on Margaret's name,  
And thrice he wept full sore;  
Then laid his cheek to her cold grave,  
And word spake never more!" 68

SAMUEL JOHNSON (1709-1784)

### CONGREVE

William Congreve descended from a family in Staffordshire, of so great antiquity that it claims a place among the few that extend their line beyond the Norman Conquest; and was the son of William Congreve, second son of Richard Congreve, of Congreve and Stratton. He visited, once at least, the residence of his ancestors; and, I believe, more places than one are still shown, in groves and gardens, where he is related to have written his "Old Bachelor."

Neither the time nor place of his birth are

certainly known; if the inscription upon his monument be true, he was born in 1672. For the place, it was said by himself, that he owed his nativity to England, and by every body else that he was born in Ireland. Southern mentioned him with sharp censure, as a man that meanly disowned his native country. The biographers assign his nativity to Bardsa, near Leeds in Yorkshire, from the account given by himself, as they suppose, to Jacob<sup>1</sup>

To doubt whether a man of eminence has told the truth about his own birth, is, in appearance, to be very deficient in candour; yet nobody can live long without knowing that falsehoods of convenience or vanity, falsehoods from which no evil immediately visible ensues, except the general degradation of human testimony, are very lightly uttered, and once uttered are sullenly supported. Boileau, who desired to be thought a rigorous and steady moralist, having told a petty lie to Lewis XIV, continued it afterwards by false dates; "thinking himself obliged *in honour*," says his admirer, "to maintain what, when he said it, was so well received."

Wherever Congreve was born, he was educated first at Kilkenny, and afterwards at Dublin, his father having some military employment that stationed him in Ireland: but, after having passed through the usual preparatory studies, as may be reasonably supposed, with great celerity and success, his father thought it proper to assign him a profession, by which something might be gotten; and about the time of the Revolution sent him, at the age of sixteen, to study law in the Middle Temple,<sup>2</sup> where he lived for several years, but with very little attention to Statutes or Reports.

His disposition to become an author appeared very early, as he very early felt that force of imagination, and possessed that copiousness of sentiment, by which intellectual pleasure can be given. His first performance was a novel, called "Incognita, or Love and Duty reconciled:" it is praised by the biographers, who quote some part of the Preface, that is, indeed, for such a time of life, uncommonly judicious. I would rather praise it than read it.

His first dramatic labour was "The Old Bachelor;" of which he says, in his defence

<sup>1</sup> Giles Jacob, compiler of the *Portcullis Register*, an account of poets <sup>2</sup> in London

against Collier,<sup>1</sup> "that the comedy was written, as several know, some years before it was acted. When I wrote it, I had little thoughts of the stage; but did it to amuse myself in a slow recovery from a fit of sickness. Afterwards, through my indiscretion, it was seen, and in some little time more it was acted; and I, through the remainder of my indiscretion, suffered myself to be drawn into the prosecution of a difficult and thankless study, and to be involved in a perpetual war with knaves and fools."

There seems to be a strange affectation in authors of appearing to have done every thing by chance. "The Old Bachelor" was written for amusement in the languor of convalescence. Yet it is apparently composed with great elaborateness of dialogue, and incessant ambition of wit. The age of the writer considered, it is indeed a very wonderful performance; for, whenever written, it was acted (1693) when he was not more than twenty-one years old; and was then recommended by Mr. Dryden, Mr. Southern,<sup>2</sup> and Mr. Maynwaring.<sup>3</sup> Dryden said that he never had seen such a first play; but they found it deficient in some things requisite to the success of its exhibition, and by their greater experience fitted it for the stage. Southern used to relate of one comedy, probably of this, that, when Congreve read it to the players, he pronounced it so wretchedly, that they had almost rejected it; but they were afterwards so well persuaded of its excellence, that, for half a year before it was acted, the manager allowed its author the privilege of the house.

Few plays have ever been so beneficial to the writer; for it procured him the patronage of Halifax,<sup>4</sup> who immediately made him one of the commissioners for licensing coaches, and soon after gave him a place in the pipe-office,<sup>5</sup> and another in the customs of six hundred pounds a year. Congreve's conversation must surely have been at least equally pleasing with his writings.

Such a comedy, written at such an age, requires some consideration. As the lighter species of dramatic poetry professes the imitation of common life, of real manners, and

daily incidents, it apparently presupposes a familiar knowledge of many characters, and exact observation of the passing world; the difficulty therefore is, to conceive how this knowledge can be obtained by a boy.

But if "The Old Bachelor" be more nearly examined, it will be found to be one of those comedies which may be made by a mind vigorous and acute, and furnished with comic characters by the perusal of other poets, without much actual commerce with mankind. The dialogue is one constant reciprocation of conceits, or clash of wit, in which nothing flows necessarily from the occasion or is dictated by nature. The characters both of men and women are either fictitious and artificial, as those of Heartwell and the Ladies; or easy and common, as Wittol a tame idiot, Bluff a swaggering coward, and Fondlewife a jealous puritan; and the catastrophe arises from a mistake not very probably produced, by marrying a woman in a mask.

Yet this gay comedy, when all these deductions are made, will still remain the work of very powerful and fertile faculties; the dialogue is quick and sparkling, the incidents such as seize the attention, and the wit so exuberant that it "o'er-informs its tenement."<sup>1</sup>

Next year he gave another specimen of his abilities in "The Double Dealer," which was not received with equal kindness. He writes to his patron the lord Halifax a dedication, in which he endeavours to reconcile the reader to that which found few friends among the audience. These apologies are always useless: "de gustibus non est disputandum;"<sup>2</sup> men may be convinced, but they cannot be pleased, against their will. But, though taste is obstinate, it is very variable: and time often prevails when arguments have failed.

Queen Mary conferred upon both those plays the honour of her presence; and when she died soon after, Congreve testified his gratitude by a despicable effusion of elegiac pastoral; a composition in which all is unnatural, and yet nothing is new.

In another year (1695) his prolific pen produced "Love for Love;" a comedy of nearer alliance to life, and exhibiting more real manners than either of the former. The character of Foresight<sup>3</sup> was then common. Dryden calculated nativities; both Cromwell and

<sup>1</sup> Jeremy Collier; see below <sup>2</sup> a well-known dramatist <sup>3</sup> a Templar and influential man of letters <sup>4</sup> George Savile, Marquis of Halifax <sup>5</sup> a government office in which records called pipe-rolls were kept

<sup>1</sup> cf. *Absalom and Achitophel*, l. 74 <sup>2</sup> tastes are not a subject for argument <sup>3</sup> an astrologer



King William had their lucky days, and Shaftesbury himself, though he had no religion, was said to regard predictions. The Sailor is not accounted very natural, but he is very pleasant.

With this play was opened the New Theatre, under the direction of Betterton the tragedian; where he exhibited two years afterwards (1687) "The Mourning Bride," a tragedy, so written as to show him sufficiently qualified for either kind of dramatic poetry.

In this play, of which, when he afterwards revised it, he reduced the versification to greater regularity, there is more bustle than sentiment; the plot is busy and intricate, and the events take hold on the attention; but, except a very few passages, we are rather amused with noise, and perplexed with stratagem, than entertained with any true delineation of natural characters. This, however, was received with more benevolence than any other of his works, and still continues to be acted and applauded.

But whatever objections may be made either to his comic or tragic excellence, they are lost at once in the blaze of admiration, when it is remembered that he had produced these four plays before he had passed his twenty-fifth year, before other men, even such as are sometime to shine in eminence, have passed their probation of literature, or presume to hope for any other notice than such as is bestowed on diligence and inquiry. Among all the efforts of early genius which literary history records, I doubt whether any one can be produced that more surpasses the common limits of nature than the plays of Congreve.

About this time began the long-continued controversy between Collier and the poets. In the reign of Charles the First the Puritans had raised a violent clamour against the drama, which they considered as an entertainment not lawful to Christians, an opinion held by them in common with the church of Rome; and Prynne published "*Histriomastix*," a huge volume, in which stage-plays were censured. The outrages and crimes of the Puritans brought afterwards their whole system of doctrine into disrepute, and from the Restoration the poets and players were left at quiet; for to have molested them would have had the appearance of tendency to puritanical malignity.

This danger, however, was worn away by time; and Collier, a fierce and implacable

Nonjuror,<sup>1</sup> knew that an attack upon the theatre would never make him suspected for a Puritan; he therefore (1698) published "*A short View of the Immorality and Profaneness of the English Stage*," I believe with no other motive than religious zeal and honest indignation. He was formed for a controvertist; with sufficient learning; with diction vehement and pointed, though often vulgar and incorrect; with unconquerable pertinacity; with wit in the highest degree keen and sarcastic; and with all those powers, exalted and invigorated by just confidence in his cause.

Thus qualified, and thus incited, he walked out to battle, and assailed at once most of the living writers, from Dryden to D'Urfey.<sup>2</sup> His onset was violent; those passages, which, while they stood single had passed with little notice, when they were accumulated and exposed together, excited horror; the wise and the pious caught the alarm; and the nation wondered why it had so long suffered irreligion and licentiousness to be openly taught at the public charge.

Nothing now remained for the poets but to resist or fly. Dryden's conscience, or his prudence, angry as he was, withheld him from the conflict: Congreve and Vanbrugh attempted answers. Congreve, a very young man, elated with success, and impatient of censure, assumed an air of confidence and security. His chief artifice of controversy is to retort upon his adversary his own words; he is very angry, and, hoping to conquer Collier with his own weapons, allows himself in the use of every term of contumely and contempt; but he has the sword without the arm of Scanderbeg; he has his antagonist's coarseness, but not his strength. Collier replied; for contest was his delight, he was not to be frightened from his purpose or his prey.

The cause of Congreve was not tenable; whatever glosses he might use for the defence or palliation of single passages, the general tenor and tendency of his plays must always be condemned. It is acknowledged, with universal conviction, that the perusal of his works will make no man better; and that their ultimate effect is to represent pleasure in alliance with vice, and to relax those obligations by which life ought to be regulated.

<sup>1</sup> one who in 1689 refused to swear allegiance to William and Mary as king and queen <sup>2</sup> Tom D'Urfey, a disreputable writer

The stage found other advocates, and the dispute was protracted through ten years: but at last Comedy grew more modest; and Collier lived to see the reward of his labour in the reformation of the theatre.

Of the powers by which this important victory was achieved, a quotation from "Love for Love," and the remark upon it, may afford a specimen:

"*Sir Samp.* Sampson's a very good name; for your Sampsons were strong dogs from the beginning.

"*Angel.* Have a care — If you remember, the strongest Sampson of your name pull'd an old house over his head at last."

Here you have the Sacred History burlesqued; and Sampson once more brought into the house of Dagon, to make sport for the Philistines

Congreve's last play was "The Way of the World;" which, though as he hints in his dedication it was written with great labour and much thought, was received with so little favour, that, being in a high degree offended and disgusted, he resolved to commit his quiet and his fame no more to the caprices of an audience

From this time his life ceased to the public; he lived for himself and for his friends; and among his friends was able to name every man of his time whom wit and elegance had raised to reputation. It may be therefore reasonably supposed that his manners were polite, and his conversation pleasing.

He seems not to have taken much pleasure in writing, as he contributed nothing to the Spectator, and only one paper to the Tatler, though published by men with whom he might be supposed willing to associate; and though he lived many years after the publication of his "Miscellaneous Poems," yet he added nothing to them, but lived on in literary indolence; engaged in no controversy, contending with no rival, neither soliciting flattery by public commendations, nor provoking enmity by malignant criticism, but passing his time among the great and splendid, in the placid enjoyment of his fame and fortune.

Having owed his fortune to Halifax, he continued always of his patron's party, but, as it seems, without violence or acrimony; and his firmness was naturally esteemed, as his abilities were revered. His security therefore was never violated; and when, upon the extrusion of the Whigs, some intercession was

used lest Congreve should be displaced, the earl of Oxford made this answer:

"Non obtusa adeo gestamus pectora Poeni,  
Nec tam aversus equos Tyria sol jungit ab urbe"<sup>1</sup>

He that was thus honoured by the adverse party might naturally expect to be advanced when his friends returned to power, and he was accordingly made secretary for the island of Jamaica; a place, I suppose, without trust or care, but which, with his post in the customs, is said to have afforded him twelve hundred pounds a year.

His honours were yet far greater than his profits. Every writer mentioned him with respect; and, among other testimonies to his merit, Steele made him the patron of his Miscellany, and Pope inscribed to him his translation of the Iliad.

But he treated the Muses with ingratitude; for, having long conversed familiarly with the great, he wished to be considered rather as a man of fashion than of wit; and, when he received a visit from Voltaire, disgusted him by the despicable foppery of desiring to be considered not as an author but a gentleman; to which the Frenchman replied, "that, if he had been only a gentleman, he should not have come to visit him."

In his retirement he may be supposed to have applied himself to books; for he discovers more literature than the poets have commonly attained. But his studies were in his latter days obstructed by cataracts in his eyes, which at last terminated in blindness. This melancholy state was aggravated by the gout, for which he sought relief by a journey to Bath; but, being overturned in his chariot, complained from that time of a pain in his side, and died at his house in Surrey-street in the Strand, Jan. 29, 1728-9. Having lain in state in the Jerusalem-chamber,<sup>2</sup> he was buried in Westminster-abbey, where a monument is erected to his memory by Henrietta, duchess of Marlborough, to whom, for reasons either not known or not mentioned, he bequeathed a legacy of about ten thousand pounds; the accumulation of attentive parsimony, which though to her superfluous and useless, might have given great assistance to the ancient family from which he descended.

<sup>1</sup> We Carthaginians bear not such blunted souls, nor does the sun averse from our city yoke his steeds. <sup>2</sup> Cf. 2 *Henry IV*, Act iv, sc. v.

at that time, by the imprudence of his relation, reduced to difficulties and distress.

Congreve has merit of the highest kind; he is an original writer, who borrowed neither the models of his plot nor the manner of his dialogue. Of his plays I cannot speak distinctly; for since I inspected them many years have passed, but what remains upon my memory is, that his characters are commonly fictitious and artificial, with very little of nature, and not much of life. He formed a peculiar idea of comic excellence, which he supposed to consist in gay remarks and unexpected answers; but that which he endeavoured, he seldom failed of performing. His scenes exhibit not much of humour, imagery, or passion; his personages are a kind of intellectual gladiators; every sentence is to ward or strike; the contest of smartness is never intermitted; his wit is a meteor playing to and fro with alternate coruscations. His comedies have therefore, in some degree, the operation of tragedies; they surprise rather than divert, and raise admiration oftener than merriment. But they are the works of a mind replete with images, and quick in combination.

Of his miscellaneous poetry I cannot say any thing very favourable. The powers of Congreve seem to desert him when he leaves the stage, as *Antaeus*<sup>1</sup> was no longer strong than when he could touch the ground. It cannot be observed without wonder, that a mind so vigorous and fertile in dramatic compositions should on any other occasion discover nothing but impotence and poverty. He has in these little pieces neither elevation of fancy, selection of language, nor skill in versification; yet, if I were required to select from the whole mass of English poetry the most poetical paragraph, I know not what I could prefer to an exclamation in "The Mourning Bride":

*Alm.* It was a fancy'd noise; for all is hush'd.

*Leo.* It bore the accent of a human voice.

*Alm.* It was thy fear, or else some transient wind

Whistling through hollows of this vaulted aisle:  
We'll listen —

*Leo.* Hark!

*Alm.* No, all is hush'd and still as death. — 'Tis dreadful!

How reverend is the face of this tall pile,  
Whose ancient pillars rear their marble heads,

To bear aloft its arch'd and ponderous roof,  
By its own weight made steadfast and immoveable,  
Looking tranquillity! It strikes an awe  
And terror on my aching sight; the tombs  
And monumental caves of death look cold,  
And shoot a chillness to my trembling heart.  
Give me thy hand, and let me hear thy voice;  
Nay, quickly speak to me, and let me hear  
Thy voice — my own affrights me with its echoes.

He who reads these lines enjoys for a moment the powers of a poet; he feels what he remembers to have felt before; but he feels it with great increase of sensibility; he recognizes a familiar image, but meets it again amplified and expanded, embellished with beauty, and enlarged with majesty.

Yet could the author, who appears here to have enjoyed the confidence of Nature, lament the death of queen Mary in lines like these:

The rocks are cleft, and new-descending rills  
Furrow the brows of all the impending hills.  
The water-gods to floods their rivulets turn,  
And each, with streaming eyes, supplies his want-  
ing urn.

The Fauns forsake the woods, the Nymphs the  
grove,

And round the plain in sad distractions rove:  
In prickly brakes their tender limbs they tear,  
And leave on thorns their locks of golden hair.  
With their sharp nails, themselves the Satyrs  
wound,

And tug their shaggy beards, and bite with grief  
the ground.

Lo Pan himself, beneath a blasted oak,  
Dejected lies, his pipe in pieces broke.  
See Pales<sup>1</sup> weeping too, in wild despair,  
And to the piercing winds her bosom bare.  
And see yon fading myrtle, where appears  
The Queen of Love, all bath'd in flowing tears;  
See how she wrings her hands, and beats her  
breast,

And tears her useless girdle from her waist!  
Hear the sad murmurs of her sighing doves!  
For grief they sigh, forgetful of their loves.

And, many years after, he gave no proof that time had improved his wisdom or his wit; for, on the death of the marquis of Blandford, this was his song:

And now the winds, which had so long been still,  
Began the swelling air with sighs to fill!  
The water nymphs, who motionless remain'd,  
Like images of ice, while she complain'd,  
Now loos'd their streams; as when descending  
rains

<sup>1</sup> Cf. Gayley, p. 238.

<sup>1</sup> goddess of pasturage and cattle

Roll the steep torrents headlong o'er the plains.  
The prone creation, who so long had gaz'd,  
Charm'd with her cries, and at her griefs amaz'd,  
Began to roar and howl with horrid yell,  
Dismal to hear, and terrible to tell!  
Nothing but groans and sighs were heard around,  
And Echo multiplied each mournful sound.

In both these funeral poems, when he has yel<sup>d</sup> out many syllables of senseless *dolour*, he dismisses his reader with senseless consolation: from the grave of Pastora<sup>1</sup> rises a light that forms a star; and where Amaryllis<sup>2</sup> wept for Amyntas,<sup>3</sup> from every tear sprung up a violet.

But William is his hero, and of William he will sing:

The hovering winds on downy wings shall wait  
around,  
And catch, and waft to foreign lands, the flying  
sound.

It cannot but be proper to show what they shall have to catch and carry:

'Twas now when flowery lawns the prospect made,  
And flowing brooks beneath a forest shade,  
A lowing heifer, loveliest of the herd,  
Stood feeding by; while two fierce bulls prepar'd  
Their armed heads for fight, by fate of war to  
prove  
The victor worthy of the fair-one's love;  
Unthought presage of what met next my view;  
For soon the shady scene withdrew.  
And now, for woods and fields, and springing  
flowers,  
Behold a town arise, bulwark'd with walls and lofty  
towers;  
Two rival armies all the plain o'erspread,  
Each in battalia rang'd, and shining arms array'd;  
With eager eyes beholding both from far  
Namur, the prize and mistress of the war.

The "Birth of the Muse" is a miserable fiction. One good line it has, which was borrowed from Dryden. The concluding verses are these:

This said, no more remain'd. Th' ethereal host  
Again impatient crowd the crystal coast.  
The Father, now, within his spacious hands  
Encompass'd all the mingled mass of seas and  
lands;  
And, having heav'd aloft the ponderous sphere,  
He launch'd the world to float in ambient air.

Of his irregular poems, that to Mrs. Arabella Hunt seems to be the best: his ode for St. Cecilia's Day, however, has some lines which Pope had in his mind when he wrote his own.

His imitations of Horace are feebly paraphrastical, and the additions which he makes are of little value. He sometimes retains what were more properly omitted, as when he talks of *vervain* and *gums* to propitiate Venus.

Of his translations, the satire of Juvenal was written very early, and may therefore be forgiven though it have not the massiness and vigour of the original. In all his versions strength and sprightliness are wanting: his Hymn to Venus, from Homer, is perhaps the best. His lines are weakened with expletives, and his rhymes are frequently imperfect.

His petty poems are seldom worth the cost of criticism; sometimes the thoughts are false, and sometimes common. In his verses on Lady Gethin, the latter part is in imitation of Dryden's ode on Mrs. Killigrew; and Doris, that has been so lavishly flattered by Steele, has indeed some lively stanzas, but the expression might be mended; and the most striking part of the character had been already shown in "Love for Love." His "Art of Pleasing" is founded on a vulgar, but perhaps impracticable principle, and the staleness of the sense is not concealed by any novelty of illustration or elegance of diction.

This tissue of poetry, from which he seems to have hoped a lasting name, is totally neglected, and known only as appended to his plays.

While comedy or while tragedy is regarded, his plays are likely to be read, but, except what relates to the stage, I know not that he has ever written a stanza that is sung, or a couplet that is quoted. The general character of his "Miscellanies" is, that they show little wit, and little virtue.

Yet to him it must be confessed, that we are indebted for the correction of a national error, and for the cure of our Pindaric madness. He first taught the English writers that Pindar's odes were regular; and though certainly he had not the fire requisite for the higher species of lyric poetry, he has shown us, that enthusiasm has its rules, and that in mere confusion there is neither grace nor greatness.

<sup>1</sup> Queen Mary <sup>2</sup> the Marchioness of Blandford  
<sup>3</sup> the Marquis of Blandford

## ESSAY FROM THE RAMBLER

NO. 69. TUESDAY, NOVEMBER 13, 1750

*Flet quoque, ut in speculo rugas adspexit aniles,  
Tyndaris, et secum, cur sit bis rapta, requirit.  
Tempus edux rerum, tuque invidiosa vetustas  
Omnia destruitis; vitiaque dentibus ævi  
Paulatim lenta consumitis omnia morte.*<sup>1</sup> — OVID.

An old Greek epigrammatist, intending to show the miseries that attend the last stage of man, imprecates upon those who are so foolish as to wish for long life, the calamity of continuing to grow old from century to century. He thought that no adventitious or foreign pain was requisite; that decrepitude itself was an epitome of whatever is dreadful; and nothing could be added to the curse of age, but that it should be extended beyond its natural limits.

The most indifferent or negligent spectator can indeed scarcely retire without heaviness of heart, from a view of the last scenes of the tragedy of life, in which he finds those, who in the former parts of the drama, were distinguished by opposition of conduct, contrariety of designs, and dissimilitude of personal qualities, all involved in one common distress, and all struggling with affliction which they cannot hope to overcome.

The other miseries, which waylay our passage through the world, wisdom may escape, and fortitude may conquer: by caution and circumspection we may steal along with very little to obstruct or incommode us; by spirit and vigour we may force a way, and reward the vexation of contest by the pleasures of victory. But a time must come when our policy and bravery shall be equally useless; when we shall all sink into helplessness and sadness, without any power of receiving solace from the pleasures that have formerly delighted us, or any prospect of emerging into a second possession of the blessings that we have lost.

<sup>1</sup> The dreadful wrinkles when poor Helen spy'd,  
Ah! why this second rape? — with tears she cry'd.

Time, thou devourer, and thou envious age,  
Who all destroy with keen corroding rage,  
Beneath your jaws, whate'er have pleas'd or please,

\* Must sink, consum'd by swift or slow degrees.

— ELPHINSTON.

The industry of man has, indeed, not been wanting in endeavours to procure comforts for these hours of dejection and melancholy, and to gild the dreadful gloom with artificial light. The most usual support of old age is wealth. He whose possessions are large, and whose chests are full, imagines himself always fortified against invasions on his authority. If he has lost all other means of government, if his strength and his reason fail him, he can at last alter his will; and therefore all that have hopes must likewise have fears, and he may still continue to give laws to such as have not ceased to regard their own interest.

This is, indeed, too frequently the citadel of the dotard, the last fortress to which age retires, and in which he makes the stand against the upstart race that seizes his domains, disputes his commands, and cancels his prescriptions. But here, though there may be safety, there is no pleasure; and what remains is but a proof that more was once possessed.

Nothing seems to have been more universally dreaded by the ancients than orbity, or want of children; and, indeed, to a man who has survived all the companions of his youth, all who have participated his pleasures and his cares, have been engaged in the same events, and filled their minds with the same conceptions, this full-peopled world is a dismal solitude. He stands forlorn and silent, neglected or insulted, in the midst of multitudes animated with hopes which he cannot share and employed in business which he is no longer able to forward or retard; nor can he find any to whom his life or his death are of importance, unless he has secured some domestic gratifications, some tender employments, and endeared himself to some whose interest and gratitude may unite them to him.

So different are the colours of life as we look forward to the future, or backward to the past; and so different the opinions and sentiments which this contrariety of appearance naturally produces, that the conversation of the old and young ends generally with contempt or pity on either side. To a young man entering the world with fulness of hope, and ardour of pursuit, nothing is so unpleasing as the cold caution, the faint expectations, the scrupulous diffidence, which experience and disappointments certainly infuse; and the old wonders in his turn that the world never can grow wiser, that neither precepts, nor testimonies can cure boys of their credulity and

sufficiency; and that no one can be convinced that snares are laid for him, till he finds himself entangled

Thus one generation is always the scorn and wonder of the other, and the notions of the old and young are like liquors of different gravity and texture which never can unite. The spirits of youth sublimed by health, and volatilised by passion, soon leave behind them the phlegmatic sediment of weariness and deliberation, and burst out in temerity and enterprise. The tenderness therefore which nature infuses, and which long habits of beneficence confirm, is necessary to reconcile such opposition; and an old man must be a father to bear with patience those follies and absurdities which he will perpetually imagine himself to find in the schemes and expectations, the pleasures and the sorrows, of those who have not yet been hardened by time, and chilled by frustration.

Yet it may be doubted, whether the pleasure of seeing children ripening into strength, be not overbalanced by the pain of seeing some fall in their blossom, and others blasted in their growth; some shaken down with storms, some tainted with cankers, and some shrivelled in the shade; and whether he that extends his care beyond himself, does not multiply his anxieties more than his pleasures, and weary himself to no purpose, by superintending what he cannot regulate.

But, though age be to every order of human beings sufficiently terrible, it is particularly to be dreaded by fine ladies, who have had no other end or ambition than to fill up the day and the night with dress, diversions, and flattery, and who, having made no acquaintance with knowledge, or with business, have constantly caught all their ideas from the current prattle of the hour, and been indebted for all their happiness to compliments and treats. With these ladies, age begins early, and very often lasts long; it begins when their beauty fades, when their mirth loses its sprightliness, and their motion its ease. From that time all which gave them joy vanishes from about them; they hear the praises bestowed on others, which used to swell their bosoms with exultation. They visit the seats of felicity, and endeavour to continue the habit of being delighted. But pleasure is only received when we believe that we give it in return. Neglect and petulance inform them that their power and their value are past;

AE

and what then remains but a tedious and comfortless uniformity of time, without any motion of the heart, or exercise of the reason?

Yet, however age may discourage us by its appearance from considering it in prospect, we shall all by degrees certainly be old; and therefore we ought to inquire what provision can be made against that time of distress? what happiness can be stored up against the winter of life? and how we may pass our latter years with serenity and cheerfulness?

If it has been found by the experience of mankind, that not even the best seasons of life are able to supply sufficient gratifications, without anticipating uncertain felicities, it cannot surely be supposed that old age, worn with labours, harassed with anxieties, and tortured with diseases, should have any gladness of its own, or feel any satisfaction from the contemplation of the present. All the comfort that can now be expected must be recalled from the past, or borrowed from the future; the past is very soon exhausted, all the events or actions of which the memory can afford pleasure are quickly recollected; and the future lies beyond the grave, where it can be reached only by virtue and devotion.

Piety is the only proper and adequate relief of decaying man. He that grows old without religious hopes, as he declines into imbecility, and feels pains and sorrows incessantly crowding upon him, falls into a gulf of bottomless misery, in which every reflection must plunge him deeper, and where he finds only new gradations of anguish, and precipices of horror.

#### FROM LONDON

By numbers here from shame or censure free  
All crimes are safe, but hated poverty. 155  
This, only this, the rigid law pursues;  
This, only this, provokes the snarling muse.  
The sober trader at a tatter'd cloak  
Wakes from his dream, and labours for a joke;  
With brisker air the silken courtiers gaze, 160  
And turn the varied taunt a thousand ways.  
Of all the griefs that harass the distress'd,  
Sure the most bitter is a scornful jest;  
Fate never wounds more deep the gen'rous  
heart,  
Than when a blockhead's insult points the  
dart. 165

Has heaven reserv'd, in pity to the poor,  
No pathless waste, or undiscover'd shore?  
No secret island in the boundless main?

No peaceful desert yet unclaim'd by Spain?  
 Quick let us rise, the happy seats explore, 170  
 And bear oppression's insolence no more  
 This mournful truth is ev'ry where confess'd:  
 Slow rises worth, by poverty depress'd;  
 But here more slow, where all are slaves to  
 gold,  
 Where looks are merchandise, and smiles are  
 sold; 175  
 Where won by bribes, by flatteries implor'd,  
 The groom retails the favours of his lord.  
 But hark! th' affrighted crowd's tumultu-  
 ous cries  
 Roll through the streets, and thunder to the  
 skies.  
 Rais'd from some pleasing dream of wealth  
 and pow'r, 180  
 Some pompous palace, or some blissful bow'r,  
 Aghast you start, and scarce with aching sight  
 Sustain the approaching fire's tremendous  
 light;  
 Swift from pursuing horrors take your way,  
 And leave your little All to flames a prey; 185  
 Then thro' the world a wretched vagrant  
 roam,  
 For where can starving merit find a home?  
 In vain your mournful narrative disclose,  
 While all neglect, and most insult your woes.

#### FROM THE VANITY OF HUMAN WISHES

Let observation, with extensive view,  
 Survey mankind, from China to Peru;  
 Remark each anxious toil, each eager strife,  
 And watch the busy scenes of crowded life:  
 Then say how hope and fear, desire and hate, 5  
 O'erspread with snares the clouded maze of  
 fate,  
 Where wav'ring man, betray'd by vent'rous  
 pride  
 To tread the dreary paths without a guide,  
 As treach'rous phantoms in the mist delude,  
 Shuns fancied ills, or chases airy good; 10  
 How rarely reason guides the stubborn choice,  
 Rules the bold hand, or prompts the suppliant  
 voice;  
 How nations sink, by darling schemes op-  
 press'd,  
 When Vengeance listens to the fool's request.  
 Fate wings with ev'ry wish th' afflictive dart,  
 Each gift of nature and each grace of art; 16  
 With fatal heat impetuous courage glows,  
 With fatal sweetness elocution flows,

Impeachment stops the speaker's pow'rful  
 breath,  
 And restless fire precipitates on death. 20  
 But scarce observ'd, the knowing and the  
 bold  
 Fall in the gen'ral massacre of gold,  
 Wide-wasting pest! that rages unconfin'd,  
 And crowds with crimes the records of man-  
 kind;  
 For gold his sword the hireling ruffian draws,  
 For gold the hireling judge distorts the  
 laws: 26  
 Wealth heap'd on wealth nor truth nor safety  
 buys;  
 The dangers gather as the treasures rise.

\* \* \* \* \*

On what foundation stands the warrior's  
 pride,  
 How just his hopes, let Swedish Charles<sup>1</sup> de-  
 cide:  
 A frame of adamant, a soul of fire,  
 No dangers fright him, and no labours tire;  
 O'er love, o'er fear, extends his wide domain,  
 Unconquer'd lord of pleasure and of pain, 196  
 No joys to him pacific sceptres yield, —  
 War sounds the trump, he rushes to the field;  
 Behold surrounding kings their pow'rs com-  
 bine,  
 And one capitulate, and one resign: 200  
 Peace courts his hand, but spreads her charms  
 in vain;  
 "Think nothing gain'd," he cries, "till naught  
 remain,  
 On Moscow's walls till Gothic<sup>2</sup> standards fly,  
 And all be mine beneath the polar sky."  
 The march begins in military state, 205  
 And nations on his eye suspended wait;  
 Stern Famine guards the solitary coast,  
 And Winter barricades the realms of Frost:  
 He comes; nor want nor cold his course  
 delay; —  
 Hide, blushing Glory, hide Pultowa's day: 210  
 The vanquish'd hero leaves his broken bands,  
 And shows his miseries in distant lands;  
 Condemn'd a needy supplicant to wait,  
 While ladies interpose and slaves debate.  
 But did not Chance at length her error mend?  
 Did no subverted empire mark his end? 216  
 Did rival monarchs give the fatal wound?  
 Or hostile millions press him to the ground?  
 His fall was destin'd to a barren strand,  
 A petty fortress, and a dubious hand. 220

<sup>1</sup> Charles XII    <sup>2</sup> here = Swedish

He left the name, at which the world grew  
pale,  
To point a moral, or adorn a tale.

\* \* \* \* \*

But grant, the virtues of a temp'rate prime<sup>1</sup>  
Bless with an age exempt from scorn or crime;  
An age that melts with unperciv'd decay,  
And glides in modest innocence away;  
Whose peaceful day Benevolence endears, 295  
Whose night congratulating Conscience  
cheers,

The gen'ral fav'rite as the gen'ral friend:  
Such age there is, and who shall wish its end?

Yet ev'n on this her load Misfortune flings,  
To press the weary minutes' flagging wings;  
New sorrow rises as the day returns, 301  
A sister sickens, or a daughter mourns.  
Now kindred Merit fills the sable bier,  
Now lacerated Friendship claims a tear.  
Year chases year, decay pursues decay, 305  
Still drops some joy from with'ring life away;  
New forms arise, and diff'rent views engage,  
Superfluous lags the vet'ran on the stage,  
Till pitying Nature signs the last release,  
And bids afflicted worth retire to peace 310

But few there are whom hours like these  
await,

Who set unclouded in the gulphs of Fate.  
From Lydia's monarch<sup>2</sup> should the search  
descend,

By Solon caution'd to regard his end, 314  
In life's last scene what prodigies surprise—  
Fears of the brave, and follies of the wise!  
From Marlborough's eyes the streams of do-  
tage flow,  
And Swift expires a driv'ler and a show.

\* \* \* \* \*

Where then shall Hope and Fear their  
objects find?

Must dull Suspense corrupt the stagnant  
mind?

Must helpless man, in ignorance sedate, 345  
Roll darkling down the torrent of his fate?

Must no dislike alarm, no wishes rise,  
No cries invoke the mercies of the skies?—  
Enquirer, cease; petitions yet remain,  
Which heav'n may hear; nor deem religion  
vain 350

Still raise for good the supplicating voice,  
But leave to heav'n the measure and the  
choice;

<sup>1</sup> youth    <sup>2</sup> Croesus

Safe in his pow'r, whose eyes discern afar  
The secret ambush of a specious pray'r  
Implore his aid, in his decisions rest, 355  
Secure, whate'er he gives, he gives the best  
Yet when the sense of sacred presence fires,  
And strong devotion to the skies aspires,  
Pour forth thy fervours for a healthful  
mind,

Obedient passions, and a will resign'd; 360  
For love, which scarce collective man can  
fill;

For patience, sov'reign o'er transmuted ill;  
For faith, that, panting for a happier seat,  
Counts death kind Nature's signal of retreat:  
These goods for man the laws of heav'n  
ordain; 365

These goods He grants, who grants the pow'r  
to gain;

With these celestial Wisdom calms the  
mind,

And makes the happiness she does not find.

## WILLIAM SHENSTONE

(1714-1763)

### WRITTEN AT AN INN AT HENLEY

To thee, fair freedom! I retire  
From flattery, cards, and dice, and din;  
Nor art thou found in mansions higher  
Than the low cot, or humble inn. 4

'Tis here with boundless pow'r I reign;  
And every health which I begin,  
Converts dull port to bright champagne;  
Such freedom crowns it, at an inn. 8

I fly from pomp, I fly from plate!  
I fly from falsehood's specious grin!  
Freedom I love, and form I hate,  
And choose my lodgings at an inn. 12

Here, waiter! take my sordid ore,  
Which lacqueys else might hope to win;  
It buys, what courts have not in store;  
It buys me freedom at an inn. 16

Whoe'er has travell'd life's dull round,  
Where'er his stages may have been,  
May sigh to think he still has found  
The warmest welcome, at an inn. 20



## FROM THE SCHOOL-MISTRESS

## IN IMITATION OF SPENSER

Ah me! full sorely is my heart forlorn,  
To think how modest worth neglected lies;  
While partial fame doth with her blasts  
adorn  
Such deeds alone, as pride and pomp dis-  
guise;  
Deeds of ill sort, and mischievous emprise:  
Lend me thy clarion, goddess! let me try  
To sound the praise of merit, ere it dies;  
Such as I oft have chaunced to espy,  
Lost in the dreary shades of dull obscurity. 9

In ev'ry village mark'd with little spire,  
Embow'r'd in trees, and hardly known to  
fame,  
There dwells, in lowly shed, and mean attire,  
A matron old, whom we school-mistress  
name;  
Who boasts unruly brats with birch to  
tame;  
They griev'd sore, in piteous durance pent,  
Aw'd by the pow'r of this relentless dame;  
And oft-times, on vagaries idly bent,  
For unkempt hair, or talk unconn'd, are sorely  
shent.<sup>1</sup> 18

And all in sight doth rise a birchen tree,  
Which learning near her little dome did  
stow;  
Whilom a twig of small regard to see,  
Tho' now so wide its waving branches flow;  
And work the simple vassals mickle woe;  
For not a wind might curl the leaves that  
blew,  
But their limbs shudder'd, and their pulse  
beat low;  
And as they look'd they found their horror  
grew,  
And shap'd it into rods, and tingled at the  
view. 27

\* \* \* \* \*

A russet stole was o'er her shoulders thrown;  
A russet kirtle fenc'd the nipping air;  
'Twas simple russet,<sup>2</sup> but it was her own;  
'Twas her own country bred the flock so  
fair;  
'Twas her own labour did the fleece pre-  
pare;

<sup>1</sup> put to shame    <sup>2</sup> undyed homespun

And, sooth to say, her pupils, rang'd around,  
Thro' pious awe, did term it passing rare;  
For they in gaping wonderment abound,  
And think, no doubt, she been the greatest  
wight on ground. 72

Albeit ne flatt'ry did corrupt her truth,  
Ne pompous title did debauch her ear;  
Goody, good-woman, gossip, n'aunt,<sup>1</sup> for-  
sooth,  
Or dame, the sole additions<sup>2</sup> she did hear;  
Yet these she challeng'd, these she held  
right dear:  
Ne would esteem him act as mought behove,  
Who should not honour'd eld with these  
revere.

For never title yet so mean could prove,  
But there was eke a mind which did that title  
love. 81

One ancient hen she took delight to feed,  
The plodding pattern of the busy dame;  
Which, ever and anon, impell'd by need,  
Into her school, begirt with chickens, came;  
Such favour did her past deportment claim:  
And, if neglect had lavish'd on the ground  
Fragment of bread, she<sup>3</sup> would collect the  
same;  
For well she<sup>3</sup> knew, and quaintly could ex-  
pound,

What sin it were to waste the smallest crumb  
she found. 90

\* \* \* \* \*

In elbow chair, like that of Scottish stem  
By the sharp tooth of cank'ring eld defac'd,  
In which, when he receives his diadem,  
Our sov'reign prince and liefest liege is  
plac'd,  
The matron sate; and some with rank she  
grac'd,  
(The source of children's and of courtier's  
pride!)  
Redress'd affronts, for vile affronts there  
pass'd;

And warn'd them not the fretful to deride,  
But love each other dear, whatever them be-  
tide. 144

Right well she knew each temper to descry;  
To thwart the proud, and the submiss<sup>4</sup> to  
raise;

<sup>1</sup> mine aunt; cf. nuncle in *King Lear*, I, iv, 117

<sup>2</sup> titles    <sup>3</sup> the hen    <sup>4</sup> submissive

Some with vile copper prize<sup>1</sup> exalt on high,  
 And some entice with pittance small of  
 praise,  
 And other some with baleful sprigs she 'frays:  
 Ev'n absent, she the reins of pow'r doth  
 hold,  
 While with quaint arts the giddy crowd she  
 sways; 151  
 Forewarn'd, if little bird their pranks be-  
 hold,  
 'Twill whisper in her ear, and all the scene  
 unfold. 153

Lo, now with state she utters the command!  
 Eftsoons the urchins to their tasks repair;  
 Their books of stature small they take in  
 hand,  
 Which with pellucid horn secur'd are,<sup>2</sup>  
 To save from finger wet the letters fair:  
 The work so gay, that on their back is seen,  
 St. George's high achievements does de-  
 clare;  
 On which thilk wight<sup>3</sup> that has y-gazing been  
 Kens the forth-coming rod, displeasing sight,  
 I ween! 162

Ah, luckless he, and born beneath the beam  
 Of evil star! it irks me whilst I write!  
 As erst the bard<sup>4</sup> by Mulla's silver stream,  
 Oft, as he told of deadly dolorous plight,  
 Sigh'd as he sung, and did in tears indite.  
 For brandishing the rod, she doth begin  
 To loose the brogues,<sup>5</sup> the stripling's late  
 delight!  
 And down they drop; appears his dainty  
 skin,  
 Fair as the furry coat of whitest ermin. 171

O ruthful scene! when from a nook obscure,  
 His little sister doth his peril see:  
 All playful as she sate, she grows demure;  
 She finds full soon her wonted spirits flee;  
 She meditates a pray'r to set him free:  
 Nor gentle pardon could this dame deny,  
 (If gentle pardon could with dames agree)  
 To her sad grief that swells in either eye,  
 And wrings her so that all for pity she could  
 die. 180

No longer can she now her shrieks com-  
 mand;  
 And hardly she forbears thro' awful fear,

<sup>1</sup> a penny <sup>2</sup> hornbooks <sup>3</sup> that person <sup>4</sup> Ed-  
 mund Spenser <sup>5</sup> breeches

To rushen forth, and, with presumptuous  
 hand,  
 To stay harsh justice in its mid career.  
 On thee she calls, on thee, her parent dear!  
 (Ah! too remote to ward the shameful  
 blow!)  
 She sees no kind domestic visage near,  
 And soon a flood of tears begins to flow;  
 And gives a loose at last to unavailing woe.

\* \* \* \* \*

The other tribe, aghast, with sore dismay,  
 Attend, and conn their tasks with mickle  
 care: 191  
 By turns, astony'd, ev'ry twig survey,  
 And, from their fellow's hateful wounds,  
 beware;  
 Knowing, I wist,<sup>1</sup> how each the same may  
 share,  
 'Till fear has taught them a performance  
 meet,  
 And to the well-known chest the dame re-  
 pair;  
 Whence oft with sugar'd cates she doth 'em  
 greet,  
 And ginger-bread y-rare; now, certes, doubly  
 sweet! 207

\* \* \* \* \*

## THOMAS GRAY (1716-1771)

### AN ODE

#### ON A DISTANT PROSPECT OF ETON COLLEGE

Ye distant spires, ye antique towers,  
 That crown the watry glade,  
 Where grateful Science still adores  
 Her Henry's<sup>2</sup> holy Shade;  
 And ye, that from the stately brow 5  
 Of Windsor's heights th' expanse below  
 Of grove, of lawn, of mead survey,  
 Whose turf, whose shade, whose flowers among  
 Wanders the hoary Thames along  
 His silver-winding way. 10

Ah, happy hills, ah, pleasing shade,  
 Ah, fields below'd in vain,  
 Where once my careless childhood stray'd,  
 A stranger yet to pain!

<sup>1</sup> certainly <sup>2</sup> Henry VI, the founder of Eton

I feel the gales, that from ye blow,  
A momentary bliss bestow,  
As waving fresh their gladsome wing,  
My weary soul they seem to sooth,  
And, redolent of joy and youth,  
To breathe a second spring.

Say, Father Thames, for thou hast seen  
Full many a sprightly race  
Disporting on thy margent green  
The paths of pleasure trace,  
Who foremost now delight to cleave  
With pliant arm thy glassy wave?  
The captive linnet which enthrall?  
What idle progeny succeed  
To chase the rolling circle's speed,  
Or urge the flying ball?

While some on earnest business bent  
Their murmur'ing labours ply  
'Gainst graver hours, that bring constraint  
To sweeten liberty:  
Some bold adventurers disdain  
The limits of their little reign,  
And unknown regions dare descry:  
Still as they run they look behind,  
They hear a voice in every wind,  
And snatch a fearful joy.

Gay hope is theirs by fancy fed,  
Less pleasing when possess'd;  
The tear forgot as soon as shed,  
The sunshine of the breast:  
Theirs buxom health of rosy hue,  
Wild wit, invention ever-new,  
And lively cheer of vigour born;  
The thoughtless day, the easy night,  
The spirits pure, the slumbers light,  
That fly th' approach of morn.

Alas, regardless of their doom,  
The little victims play!  
No sense have they of ills to come,  
Nor care beyond to-day.  
Yet see how all around 'em wait  
The Ministers of human fate,  
And black Misfortune's baleful train!  
Ah, shew them where in ambush stand  
To seize their prey the murth'rous band!  
Ah, tell them, they are men!

These<sup>1</sup> shall the fury<sup>2</sup> Passions tear,  
The vultures of the mind,

15 Disdainful Anger, pallid Fear,  
And Shame that skulks behind;  
Or pining Love shall waste their youth, 65  
Or Jealousy with rankling tooth,  
That inly gnaws the secret heart,  
20 And Envy wan, and faded Care,  
Grim-visag'd comfortless Despair,  
And Sorrow's piercing dart. 70

Ambition this<sup>1</sup> shall tempt to rise,  
Then whirl the wretch from high,  
25 To bitter Scorn a sacrifice,  
And grinning Infamy.  
The stings of Falsehood those shall try, 75  
And hard Unkindness' alter'd eye,  
That mocks the tear it forc'd to flow;  
30 And keen Remorse with blood defil'd,  
And moody Madness laughing wild  
Amid severest woe. 80

Lo, in the vale of years beneath  
A griesly troop are seen,  
35 The painful family of Death,  
More hideous than their Queen:  
This racks the joints, this fires the veins, 85  
That every labouring sinew strains,  
Those in the deeper vitals rage:  
40 Lo, Poverty, to fill the band,  
That numbs the soul with icy hand,  
And slow-consuming Age 90

To each his suff'rings: all are men,  
Condemn'd alike to groan,  
45 The tender for another's pain;  
Th' unfeeling for his own.  
Yet ah! why should they know their fate? 95  
Since sorrow never comes too late,  
And happiness too swiftly flies.  
50 Thought would destroy their paradise.  
No more; where ignorance is bliss,  
'Tis folly to be wise. 100

### ELEGY

#### WRITTEN IN A COUNTRY CHURCH-YARD

The Curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea,  
60 The plowman homeward plods his weary  
way,  
And leaves the world to darkness and to me.

<sup>1</sup> *dir. obj.*    <sup>2</sup> *a noun epithet*

<sup>1</sup> this one

Now fades the glimmering landscape on the sight,  
5

And all the air<sup>1</sup> a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds;<sup>2</sup>

Save that from yonder ivy-mantled tow'r  
The moping owl does to the moon complain  
Of such, as wand'ring near her secret bow'r, 11  
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,  
Where heaves the turf in many a mould'ring heap,  
Each in his narrow cell for ever laid. 15  
The rude Forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,  
The swallow twitt'ring from the straw-built<sup>3</sup> shed,  
The cock's shrill clarion, or the echoing horn,<sup>4</sup>  
No more shall rouse them from their lowly bed 20

For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care:  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield, 25  
Their furrow oft the stubborn glebe has broke;  
How jocund did they drive their team afield!  
How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,  
Their homely joys, and destiny obscure; 30  
Nor Grandeur hear with a disdainful smile,  
The short and simple annals of the poor.

The boast of heraldry, the pomp of pow'r,  
And all that beauty, all that wealth e'er gave,  
Awaits alike th' inevitable hour.<sup>5</sup> 35  
The paths of glory lead but to the grave.

Nor you, ye Proud, impute to These the fault,  
If Mem'ry o'er their Tomb no Trophies raise,

<sup>1</sup> *dir. obj.* <sup>2</sup> sheep folds <sup>3</sup> thatched <sup>4</sup> of the hunters <sup>5</sup> *subject*

Where thro' the long-drawn aisle and fretted vault  
The pealing anthem swells the note of praise.

Can storied urn or animated bust 41  
Back to its mansion call the fleeting breath?  
Can Honour's voice provoke<sup>1</sup> the silent dust,  
Or Flatt'ry sooth<sup>2</sup> the dull cold ear of Death?

Perhaps in this neglected spot is laid 45  
Some heart once pregnant with celestial fire;  
Hands, that the rod of empire might have sway'd,  
Or wak'd to extasy the living lyre.

But Knowledge to their eyes her ample page  
Rich with the spoils of time did ne'er unroll;  
Chill Penury repress'd their noble rage, 51  
And froze the genial current of the soul.

Full many a gem of purest ray serene,  
The dark unfathom'd caves of ocean bear:  
Full many a flower is born to blush unseen, 55  
And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless breast  
The little Tyrant of his fields withstood;  
Some mute inglorious Milton here may rest,  
Some Cromwell guiltless of his country's blood. 60

Th' applause of list'ning senates to command,  
The threats of pain and ruin to despise,  
To scatter plenty o'er a smiling land,  
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscrib'd alone 65  
Their growing virtues, but their crimes confin'd;  
Forbade to wade through slaughter to a throne,  
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,  
To quench the blushes of ingenuous shame,  
Or heap the shrine of Luxury and Pride 71  
With incense kindled at the Muse's flame.

Far from the madding crowd's ignoble strife,  
Their sober wishes never learn'd to stray;  
Along the cool sequester'd vale of life 75  
They kept the noiseless tenor of their way.

<sup>1</sup> to call forth to action <sup>2</sup> humor by assenting

Yet ev'n these bones from insult to protect,  
 Some frail memorial still erected nigh,  
 With uncouth rhymes and shapeless sculpture  
 deck'd,  
 Implores the passing tribute of a sigh 80

Their name, their years, spelt by th' unletter'd  
 Muse,  
 The place of fame and elegy supply:  
 And many a holy text around she strews,  
 That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey, 85  
 This pleasing anxious being e'er resign'd,  
 Left the warm precincts of the cheerful day,  
 Nor cast one longing ling'ring look behind?

On some fond breast the parting soul relies,  
 Some pious drops the closing eye requires,  
 Ev'n from the tomb the voice of Nature  
 cries, 91  
 Ev'n in our Ashes live their wonted Fires.

For thee, who mindful of th' unhonour'd Dead  
 Dost in these lines their artless tale relate;  
 If chance,<sup>1</sup> by lonely contemplation led, 95  
 Some kindred Spirit shall inquire thy fate,

Haply some hoary-headed Swain may say,  
 "Oft have we seen him at the peep of dawn  
 Brushing with hasty steps the dews away,  
 To meet the sun upon the upland lawn. 100

"There at the foot of yonder nodding beech  
 That wreathes its old fantastic roots so high,  
 His listless length at noontide would he stretch,  
 And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,  
 Mutt'ring his wayward fancies he would  
 rove, 106  
 Now drooping, woeful wan, like one forlorn,  
 Or craz'd with care, or cross'd in hopeless  
 love.

"One morn I miss'd him on the custom'd hill,  
 Along the heath and near his fav'rite tree,  
 Another came; nor yet beside the rill, 111  
 Nor up the lawn, nor at the wood was he;

"The next, with dirges due in sad array  
 Slow thro' the church-way path we saw him  
 borne.

<sup>1</sup> if perchance

Approach and read (for thou can'st read) the  
 lay, 115  
 Grav'd on the stone beneath yon aged  
 thorn."

### THE EPITAPH

*Here rests his head upon the lap of Earth  
 A Youth to Fortune and to Fame unknown.  
 Fair Science frown'd not on his humble birth,  
 And Melancholy mark'd him for her own. 120*

*Large was his bounty, and his soul sincere,  
 Heav'n did a recompense as largely send:  
 He gave to Mis'ry all he had, a tear,  
 He gain'd from Heav'n ('twas all he wish'd) a  
 friend.*

*No farther seek his merits to disclose, 125  
 Or draw his frailties from their dread abode,  
 (There they alike in trembling hope repose)  
 The bosom of his Father and his God.*

### THE PROGRESS OF POESY

#### A PINDARIC ODE

#### I

#### THE STROPHE

Awake, Æolian<sup>1</sup> lyre, awake,  
 And give to rapture all thy trembling strings.  
 From Helicon's<sup>2</sup> harmonious springs  
 A thousand rills their mazy progress take:  
 The laughing flowers, that round them blow,  
 Drink life and fragrance as they flow. 6  
 Now the rich stream of music winds along  
 Deep, majestic, smooth, and strong,  
 Thro' verdant vales, and Ceres' golden reign:<sup>3</sup>  
 Now rolling down the steep amain, 10  
 Headlong, impetuous, see it pour:  
 The rocks, and nodding groves rebellow to the  
 roar.

#### THE ANTISTROPHE

Oh! Sovereign of the willing soul,  
 Parent of sweet and solemn-breathing airs,  
 Enchanting shell!<sup>4</sup> the sullen Cares, 15  
 And frantic Passions hear thy soft control.

<sup>1</sup> Pindaric, for so Pindar called his poetry  
<sup>2</sup> Aganippe and Hippocrene, the fountains of the  
 Muses at the foot of Mt. Helicon <sup>3</sup> fields of grain

<sup>4</sup> the lyre

On Thracia's hills the Lord of War,<sup>1</sup>  
 Has curb'd the fury of his car.  
 And dropp'd his thirsty lance at thy command.  
 Perching on the scept'red hand<sup>20</sup>  
 Of Jove, thy magic lulls the feather'd king<sup>2</sup>  
 With ruffled plumes, and flagging wing:  
 Quench'd in dark clouds of slumber lie  
 The terror of his beak, and light'nings of his  
 eye.

## THE EPODE

Thou the voice, the dance, obey,<sup>25</sup>  
 Temper'd to thy warbled lay.  
 O'er Idalia's<sup>3</sup> velvet-green  
 The rosy-crown'd Loves are seen  
 On Cytherea's day  
 With antic Sports, and blue-eyed Pleasures, 30  
 Frisking light in frolic measures;  
 Now pursuing, now retreating,  
 Now in circling troops they meet:  
 To brisk notes in cadence beating  
 Glance their many-twinkling feet.<sup>35</sup>  
 Slow melting strains their Queen's approach  
 declare:  
 Where'er she turns the Graces homage pay.  
 With arms sublime, that float upon the air,  
 In gliding state she wins her easy way:  
 O'er her warm cheek, and rising bosom, move  
 The bloom of young Desire, and purple light  
 of Love.<sup>41</sup>

## II

## THE STROPHE

Man's feeble race what Ills await,  
 Labour, and Penury, the racks of Pain,  
 Disease, and Sorrow's weeping train,  
 And Death, sad refuge from the storms of  
 Fate!<sup>45</sup>  
 The fond complaint, my Song, disprove,  
 And justify the laws of Jove.  
 Say, has he giv'n in vain the heav'nly  
 Muse?  
 Night, and all her sickly dews,  
 Her Spectres wan, and Birds of boding cry, 50  
 He gives to range the dreary sky:  
 Till down the eastern cliffs afar  
 Hyperion's<sup>4</sup> march they spy, and glitt'ring  
 shafts of war.

<sup>1</sup> Mars, who was especially worshipped in Thrace <sup>2</sup> Jove's eagle <sup>3</sup> a town in Cyprus containing a temple of Venus <sup>4</sup> the sun's

## THE ANTISTROPHE

In climes beyond the solar road,<sup>1</sup>  
 Where shaggy forms o'er ice-built mountains  
 roam,<sup>55</sup>  
 The Muse has broke the twilight-gloom  
 To cheer the shiv'ring Native's dull abode.  
 And oft, beneath the od'rous shade  
 Of Chili's boundless forests laid,  
 She deigns to hear the savage Youth repeat  
 In loose numbers wildly sweet<sup>61</sup>  
 Their feather-cinctured Chiefs, and dusky  
 Loves.  
 Her track, where'er the Goddess roves,  
 Glory pursue, and generous Shame,  
 Th' unconquerable Mind, and Freedom's holy  
 flame.<sup>65</sup>

## THE EPODE

Woods, that wave o'er Delphi's steep,<sup>2</sup>  
 Isles, that crown th' Ægean deep,  
 Fields, that cool Ilissus laves,  
 Or where Mæander's amber waves  
 In lingering Lab'rinth creep,<sup>70</sup>  
 How do your tuneful Echoes languish,  
 Mute, but to the voice of Anguish?  
 Where each old poetic Mountain  
 Inspiration breath'd around:  
 Ev'ry shade and hallow'd Fountain<sup>75</sup>  
 Murmur'd deep a solemn sound:  
 Till the sad Nine<sup>3</sup> in Greece's evil hour  
 Left their Parnassus for the Latian plains<sup>4</sup>  
 Alike they scorn the pomp of tyrant-Power,  
 And coward Vice, that revels in her chains.  
 When Latium had her lofty spirit lost,<sup>81</sup>  
 They sought, O Albion!<sup>5</sup> next thy sea-encircled  
 coast.

## III

## THE STROPHE

Far from the sun and summer-gale,  
 In thy<sup>6</sup> green lap was Nature's Darling<sup>7</sup>  
 laid,  
 What time, where lucid Avon stray'd,<sup>85</sup>  
 To Him the mighty Mother did unveil  
 Her awful face: The dauntless Child  
 Stretch'd forth his little arms, and smiled.  
 This pencil take (she said) whose colours clear  
 Richly paint the vernal year:<sup>90</sup>

<sup>1</sup> the path of the sun <sup>2</sup> This and the following are places celebrated in Greek poetry. <sup>3</sup> the Muses <sup>4</sup> Italy <sup>5</sup> England <sup>6</sup> i.e. England's <sup>7</sup> Shakespeare

Thine too these golden keys, immortal Boy!  
 This can unlock the gates of Joy;  
 Of Horror that, and thrilling Fears,  
 Or ope the sacred source of sympathetic Tears.

## THE ANTISTROPHE

Nor second He,<sup>1</sup> that rode sublime 95  
 Upon the seraph-wings of Ecstasy,  
 The secrets of th' Abyss to spy.  
 He pass'd the flaming bounds of Place and Time:

The living Throne, the sapphire-blaze,  
 Where Angels tremble, while they gaze, 100  
 He saw; but blasted with excess of light,  
 Closed his eyes in endless night.  
 Behold, where Dryden's less presumptuous  
 car,

Wide o'er the fields of Glory bear  
 Two Coursers<sup>2</sup> of ethereal race, 105  
 With necks in thunder cloth'd, and long-  
 resounding pace.

## THE EPODE

Hark, his hands the lyre explore!  
 Bright-eyed Fancy hovering o'er  
 Scatters from her pictur'd urn  
 Thoughts that breathe, and words that burn.  
 But ah! 'tis heard no more — 111  
 O Lyre divine, what daring Spirit  
 Wakes thee now? tho' he inherit  
 Nor the pride, nor ample pinion,  
 That the Theban Eagle<sup>3</sup> bear 115  
 Sailing with supreme dominion  
 Thro' the azure deep of air:  
 Yet oft before his infant eyes would run  
 Such forms, as glitter in the Muse's ray  
 With orient hues, unborrow'd of the Sun: 120  
 Yet shall he mount, and keep his distant way  
 Beyond the limits of a vulgar fate,  
 Beneath the Good how far — but far above  
 the Great.

## THE FATAL SISTERS

## AN ODE

(FROM THE NORSE TONGUE)

Now the storm begins to lower,  
 (Haste, the loom of hell prepare,)  
 Iron-sleet of arrowy shower  
 Hurtles in the darken'd air.

<sup>1</sup> Milton <sup>2</sup> the heroic couplet <sup>3</sup> Pindar

Glitt'ring lances are the loom, 5  
 Where the dusky warp we strain,  
 Weaving many a soldier's doom,  
 Orkney's woe, and Randver's bane.<sup>1</sup>

See the griesly texture grow,  
 ('Tis of human entrails made,) 10  
 And the weights,<sup>2</sup> that play below,  
 Each a gasping warrior's head.

Shafts for shuttles, dipt in gore,  
 Shoot the trembling cords along.  
 Sword, that once a monarch bore, 15  
 Keep the tissue close and strong.

Mista black, terrific maid,  
 Sangrida, and Hilda<sup>3</sup> see,  
 Join the wayward work to aid:  
 'Tis the woof of victory. 20

Ere the ruddy sun be set,  
 Pikes must shiver, javelins sing,  
 Blade with clattering buckler meet,  
 Hauberk crash, and helmet ring.

(Weave the crimson web of war) 25  
 Let us go, and let us fly,  
 Where our friends the conflict share,  
 Where they triumph, where they die.

As the paths of fate we tread,  
 Wading thro' th' ensanguin'd field: 30  
 Gondula, and Geira,<sup>4</sup> spread  
 O'er the youthful king your shield.

We the reins to slaughter give,  
 Ours to kill, and ours to spare:  
 Spite of danger he shall live. 35  
 (Weave the crimson web of war.)

They, whom once the desert-beach  
 Pent within its bleak domain,  
 Soon their ample sway shall stretch  
 O'er the plenty of the plain. 40

Low the dauntless earl is laid,  
 Gor'd with many a gaping wound:  
 Fate demands a nobler head;  
 Soon a king shall bite the ground.

<sup>1</sup> death <sup>2</sup> weights of the loom <sup>3</sup> These three are  
 valkyries, i.e. goddesses of battle. <sup>4</sup> These two are  
 valkyries.

Long his loss shall Eirin<sup>1</sup> weep,  
 Ne'er again his likeness see;  
 Long her strains in sorrow steep,  
 Strains of immortality.

Horror covers all the heath,  
 Clouds of carnage blot the sun.  
 Sisters, weave the web of death;  
 Sisters, cease, the work is done,

Hail the task, and hail the hands!  
 Songs of joy and triumph sing!  
 Joy to the victorious bands;  
 Triumph to the younger king.

Mortal, thou that hear'st the tale,  
 Learn the tenor of our song.  
 Scotland, thro' each winding vale  
 Far and wide the notes prolong.

Sisters, hence with spurs of speed:  
 Each her thundering falchion wield;  
 Each bestride her sable steed.  
 Hurry, hurry to the field.

# WILLIAM COLLINS (1721-1759)

## A SONG FROM SHAKESPEARE'S CYMBELYNE

*Sung by Guiderus and Arviragus over Fidelè,  
 Supposed to be Dead*<sup>2</sup>

To fair Fidelè's grassy tomb  
 Soft maids and village hinds shall bring  
 Each op'ning sweet, of earliest bloom,  
 And rifle all the breathing spring.

No wailing ghost shall dare appear,  
 To vex with shrieks this quiet grove;  
 But shepherd lads assemble here,  
 And melting virgins own their love.

No wither'd witch shall here be seen,  
 No goblins lead their nightly crew;  
 The female fays shall haunt the green,  
 And dress thy grave with pearly dew.

The redbreast oft at ev'ning hours  
 Shall kindly lend his little aid,  
 With hoary moss, and gather'd flow'rs,  
 To deck the ground where thou art laid.

<sup>1</sup> Ireland    <sup>2</sup> Cf. *Cymbeline*, IV, ii, 215-29

45 When howling winds, and beating rain,  
 In tempests shake the sylvan cell,  
 Or midst the chase on ev'ry plain,  
 The tender thought on thee shall dwell, 20

50 Each lonely scene shall thee restore,  
 For thee the tear be duly shed:  
 Belov'd, till life could charm no more;  
 And mourn'd, till Pity's self be dead.

## ODE

55 WRITTEN IN THE BEGINNING OF THE  
YEAR 1746

How sleep the brave who sink to rest  
 By all their country's wishes blest!  
 When Spring, with dewy fingers cold,  
 Returns to deck their hallow'd mold,  
 She there shall dress a sweeter sod 5  
 Than Fancy's feet have ever trod.

By fairy hands their knell is rung,  
 By forms unseen their dirge is sung;  
 There Honour comes, a pilgrim grey,  
 To bless the turf that wraps their clay; 10  
 And Freedom shall awhile repair,  
 To dwell a weeping hermit there!

## ODE TO EVENING

If ought of oaten stop, or pastoral song,  
 May hope, chaste Eve,<sup>1</sup> to sooth thy modest  
 ear,  
 Like thy own solemn springs,  
 Thy springs and dying gales,

O nymph reserv'd, while now the bright-  
 hair'd sun 5  
 Sits in yon western tent, whose cloudy skirts  
 With brede ethereal wove,  
 O'erhang his wavy bed:

Now air is hush'd, save where the weak-ey'd  
 bat,  
 With short shrill shriek, flits by on leathern  
 wing, 10  
 Or where the beetle winds  
 His small but sullen horn,

As oft he rises 'midst the twilight path,  
 Against the pilgrim borne in heedless hum:

<sup>1</sup> Evening



Now teach me, maid<sup>1</sup> compos'd 15  
To breathe some soften'd strain,

Whose numbers, stealing thro' thy dark'ning  
vale

May not unseemly with its stillness suit,  
As, musing slow, I hail  
Thy genial lov'd return ! 20

For when thy folding-star<sup>2</sup> arising shews  
His paly circlet, at his warning lamp  
The fragrant Hours, and elves  
Who slept in flow'rs the day,

And many a nymph who wreaths her brows  
with sedge, 25  
And sheds the fresh'ning dew, and, lovelier  
still,  
The pensive Pleasures sweet,  
Prepare thy shadowy car.

Then lead, calm vot'ress, where some sheety  
lake  
Cheers the lone heath, or some time-hallow'd  
pile 30  
Or upland fallows grey  
Reflect its last cool gleam.

But when chill blust'ring winds, or driving  
rain,  
Forbid my willing feet, be mine the hut  
That from the mountain's side 35  
Views wilds, and swelling floods,

And hamlets brown, and dim-discover'd  
spires,  
And hears their simple bell, and marks o'er  
all  
Thy dewy fingers draw  
The gradual dusky veil. 40

While Spring shall pour his show'rs, as oft he  
wont,  
And bathe thy breathing tresses, meekest  
Eve;  
While Summer loves to sport  
Beneath thy ling'ring light;

While sallow Autumn fills thy lap with leaves;  
Or Winter, yelling thro' the troublous air, 46  
Affrights thy shrinking train,  
And rudely rends thy robes;

So long, sure-found beneath the sylvan shed,  
Shall Fancy, Friendship, Science, rose-lipp'd  
Health, 50  
Thy gentlest influence own,  
And hymn thy fav'rite name!

## THE PASSIONS

### AN ODE TO MUSIC

When Music, heav'nly maid, was young,  
While yet in early Greece she sung,  
The Passions oft, to hear her shell,<sup>1</sup>  
Throng'd around her magic cell,  
Exulting, trembling, raging, fainting, 5  
Possess beyond the Muse's painting;  
By turns they felt the glowing mind  
Disturb'd, delighted, rais'd, refin'd:  
Till once, 'tis said, when all were fir'd,  
Fill'd with fury, rapt, inspir'd, 10  
From the supporting myrtles round  
They snatch'd her instruments of sound;  
And as they oft had heard apart  
Sweet lessons of her forceful art,  
Each, for madness rul'd the hour, 15  
Would prove his own expressive pow'r.

First Fear his hand, its skill to try,  
Amid the chords bewilder'd laid,  
And back recoil'd, he knew not why,  
Ev'n at the sound himself had made. 20

Next Anger rush'd; his eyes, on fire,  
In lightnings own'd his secret stings;  
In one rude clash he struck the lyre,  
And swept with hurried hand the strings.

With woful measures wan Despair 25  
Low sullen sounds his grief beguil'd;  
A solemn, strange, and mingled air;  
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,  
What was thy delightful measure? 30  
Still it whisper'd promis'd pleasure,  
And bade the lovely scenes at distance hail!  
Still would her touch the strain prolong,  
And from the rocks, the woods, the vale,  
She call'd on Echo still thro' all the song; 35  
And where her sweetest theme she chose,  
A soft responsive voice was heard at ev'ry close,  
And Hope enchanted smil'd, and wav'd her  
golden hair.

<sup>1</sup> Evening <sup>2</sup> the evening star, the signal for  
folding flocks

<sup>1</sup> the lyre, cf. *Progress of Poesy*, ll. 13-15

And longer had she sung, — but with a frown  
 Revenge impatient rose; 40  
 He threw his blood-stain'd sword in thunder down

And with a with'ring look  
 The war-denouncing trumpet took,  
 And blew a blast so loud and dread,  
 Were ne'er prophetic sounds so full of woe. 45  
 And ever and anon he beat  
 The doubling drum with furious heat;  
 And tho' sometimes, each dreary pause between,  
 Dejected Pity, at his side,  
 Her soul-subduing voice applied, 50  
 Yet still he kept his wild unalter'd mien,  
 While each strain'd ball of sight seem'd bursting from his head.

Thy numbers, Jealousy, to nought were fix'd,  
 Sad proof of thy distressful state;  
 Of diff'ring themes the veering song was mix'd,  
 And now it courted Love, now raving call'd on Hate. 56

With eyes uprais'd, as one inspir'd,  
 Pale Melancholy sate retir'd,  
 And from her wild sequester'd seat,  
 In notes by distance made more sweet, 60  
 Pour'd thro' the mellow horn her pensive soul:  
 And, dashing soft from rocks around,  
 Bubbling runnels join'd the sound;  
 Thro' glades and glooms the mingled measure stole;  
 Or o'er some haunted stream with fond delay 65  
 Round an holy calm diffusing,  
 Love of peace and lonely musing,  
 In hollow murmurs died away.

But oh, how alter'd was its sprightlier tone,  
 When Cheerfulness, a nymph of healthiest hue,  
 Her bow across her shoulder flung, 71  
 Her buskins<sup>1</sup> gemm'd with morning dew,  
 Blew an inspiring air, that dale and thicket rung,  
 The hunter's call to faun and dryad known!  
 The oak-crown'd sisters,<sup>2</sup> and their chaste-eyed queen, 75

Satyrs, and sylvan boys, were seen,  
 Peeping from forth their alleys green;  
 Brown Exercise rejoic'd to hear,  
 And Sport leapt up and seiz'd his beechen spear.

Last came Joy's ecstatic trial. 80  
 He, with viny crown advancing,  
 First to the lively pipe his hand address;  
 But soon he saw the brisk awak'ning viol,  
 Whose sweet entrancing voice he lov'd the best.  
 They would have thought, who heard the strain, 85  
 They saw in Tempe's vale<sup>1</sup> her native maids  
 Amidst the vestal sounding shades,  
 To some unwearied minstrel dancing,  
 While, as his flying fingers kiss'd the strings,  
 Love fram'd with Mirth a gay fantastic round; 90  
 Loose were her tresses seen, her zone unbound,  
 And he, amidst his frolic play,  
 As if he would the charming air repay,  
 Shook thousand odours from his dewy wings.

O Music, sphere-descended<sup>2</sup> maid, 95  
 Friend of Pleasure, Wisdom's aid,  
 Why, goddess, why, to us denied,  
 Lay'st thou thy ancient lyre aside?  
 As in that lov'd Athenian bow'r  
 You learn'd an all-commanding pow'r, 100  
 Thy mimic soul, O nymph endear'd,  
 Can well recall what then it heard.  
 Where is thy native simple heart,  
 Devote to Virtue, Fancy, Art?  
 Arise as in that elder time, 105  
 Warm, energetic, chaste, sublime!  
 Thy wonders, in that godlike age,  
 Fill thy recording sister's<sup>3</sup> page. —  
 'Tis said, and I believe the tale,  
 Thy humblest reed could more prevail, 110  
 Had more of strength, diviner rage,  
 Than all which charms this laggard age,  
 Ev'n all at once together found,  
 Cæcilia's mingled world of sound.  
 O bid our vain endeavours cease, 115  
 Revive the just designs of Greece,  
 Return in all thy simple state,  
 Confirm the tales her sons relate!

<sup>1</sup> boots    <sup>2</sup> nymphs of the "chaste-eyed queen"  
 Diana

<sup>1</sup> Cf., below, note on Keats' *Ode on a Grecian Urn*, l. 7    <sup>2</sup> heaven-descended    <sup>3</sup> Clio, the Muse of history

THOMAS WARTON (1728-1790)

## SONNET IV

WRITTEN AT STONEHENGE

Thou noblest monument of Albion's isle !  
 Whether by Merlin's aid from Scythia's shore,  
 To Amber's fatal plain <sup>1</sup> Pendragon <sup>2</sup> bore,  
 Huge frame of giant-hands, the mighty pile,  
 T'entomb his Britons slain by Hengist's <sup>3</sup>  
 guile :

Or Druid priests, sprinkled with human gore,  
 Taught 'mid thy massy maze their mystic  
 lore :

Or Danish chiefs, enrich'd with savage spoil,  
 To Victory's idol vast, an unhewn shrine,  
 Rear'd the rude heap : or, in thy hallow'd  
 round, <sup>10</sup>

Repose the kings of Brutus' genuine line ;  
 Or here those kings in solemn state were  
 crown'd :

Studious to trace thy wondrous origine,  
 We muse on many an ancient tale renown'd.

OLIVER GOLDSMITH

(1728-1774)

LETTERS FROM A CITIZEN OF THE  
 WORLD TO HIS FRIENDS IN  
 THE EAST

LETTER XXI

THE CHINESE GOES TO SEE A PLAY

The English are as fond of seeing plays acted as the Chinese ; but there is a vast difference in the manner of conducting them. We play our pieces in the open air, the English theirs under cover ; we act by daylight, they by the blaze of torches. One of our plays continues eight or ten days successively ; an English piece seldom takes up above four hours in the representation.

My companion in black, with whom I am now beginning to contract an intimacy, introduced me a few nights ago to the playhouse, where we placed ourselves conveniently at the foot of the stage. As the curtain was not

drawn before my arrival, I had an opportunity of observing the behaviour of the spectators, and indulging those reflections which novelty generally inspires.

The rich in general were placed in the lowest seats, and the poor rose above them in degrees proportioned to their poverty. The order of precedence seemed here inverted ; those who were undermost all the day, now enjoyed a temporary eminence, and became masters of the ceremonies. It was they who called for the music, indulging every noisy freedom, and testifying all the insolence of beggary in exaltation.

They who held the middle region seemed not so riotous as those above them, nor yet so tame as those below : to judge by their looks, many of them seemed strangers there as well as myself. They were chiefly employed, during this period of expectation, in eating oranges, reading the story of the play, or making assinations.

Those who sat in the lowest rows, which are called the pit, seemed to consider themselves as judges of the merit of the poet and the performers ; they were assembled partly to be amused, and partly to show their taste ; appearing to labour under that restraint which an affectation of superior discernment generally produces. My companion, however, informed me, that not one in a hundred of them knew even the first principles of criticism ; that they assumed the right of being censors because there was none to contradict their pretensions ; and that every man who now called himself a connoisseur, became such to all intents and purposes.

Those who sat in the boxes appeared in the most unhappy situation of all. The rest of the audience came merely for their own amusement ; these, rather to furnish out a part of the entertainment themselves I could not avoid considering them as acting parts in dumb show — not a courtesy or nod, that was not all the result of art ; not a look nor a smile that was not designed for murder. Gentlemen and ladies ogled each other through spectacles ; for, my companion observed, that blindness was of late become fashionable ; all affected indifference and ease, while their hearts at the same time burned for conquest. Upon the whole, the lights, the music, the ladies in their gayest dresses, the men with cheerfulness and expectation in their looks, all conspired to make a most agreeable pic-

<sup>1</sup> near Salisbury <sup>2</sup> Uther Pendragon, father of King Arthur <sup>3</sup> leader of the Saxons

ture, and to fill a heart that sympathises at human happiness with inexpressible serenity.

The expected time for the play to begin at last arrived; the curtain was drawn, and the actors came on. A woman, who personated a queen, came in curtsying to the audience, who clapped their hands upon her appearance. Clapping of hands is, it seems, the manner of applauding in England; the manner is absurd, but every country, you know, has its peculiar absurdities. I was equally surprised, however, at the submission of the actress, who should have considered herself as a queen, as at the little discernment of the audience who gave her such marks of applause before she attempted to deserve them. Preliminaries between her and the audience being thus adjusted, the dialogue was supported between her and a most hopeful youth, who acted the part of her confidant. They both appeared in extreme distress, for it seems the queen had lost a child some fifteen years before, and still kept its dear resemblance next her heart, while her kind companion bore a part in her sorrows.

Her lamentations grew loud; comfort is offered, but she detests the very sound: she bids them preach comfort to the winds. Upon this her husband comes in, who, seeing the queen so much afflicted, can himself hardly refrain from tears, or avoid partaking in the soft distress. After thus grieving through three scenes, the curtain dropped for the first act.

"Truly," said I to my companion, "these kings and queens are very much disturbed at no very great misfortune: certain I am, were people of humbler stations to act in this manner, they would be thought divested of common sense." I had scarcely finished this observation, when the curtain rose, and the king came on in a violent passion. His wife had, it seems, refused his proffered tenderness, had spurned his royal embrace, and he seemed resolved not to survive her fierce disdain. After he had thus fretted, and the queen had fretted through the second act, the curtain was let down once more.

"Now," says my companion, "you perceive the king to be a man of spirit; he feels at every pore: one of your phlegmatic sons of clay would have given the queen her own way, and let her come to herself by degrees; but the king is for immediate tenderness, or instant death: death and tenderness are leading

passions of every modern buskined hero; this moment they embrace, and the next stab, mixing daggers and kisses in every period."

I was going to second his remarks, when my attention was engrossed by a new object; a man came in balancing a straw upon his nose, and the audience were clapping their hands, in all the raptures of applause. "To what purpose," cried I, "does this unmeaning figure make his appearance? is he a part of the plot?"—"Unmeaning do you call him?" replied my friend in black; "this is one of the most important characters of the whole play; nothing pleases the people more than seeing a straw balanced: there is a good deal of meaning in the straw: there is something suited to every apprehension in the sight; and a fellow possessed of talents like these is sure of making his fortune."

The third act now began with an actor who came to inform us that he was the villain of the play, and intended to show strange things before all was over. He was joined by another who seemed as much disposed for mischief as he: their intrigues continued through this whole division. "If that be a villain," said I, "he must be a very stupid one to tell his secrets without being asked; such soliloquies of late are never admitted in China."

The noise of clapping interrupted me once more; a child of six years old was learning to dance on the stage, which gave the ladies and mandarines infinite satisfaction. "I am sorry," said I, "to see the pretty creature so early learning so very bad a trade; dancing being, I presume, as contemptible here as in China."—"Quite the reverse," interrupted my companion; "dancing is a very reputable and genteel employment here; men have a greater chance for encouragement from the merit of their heels than their heads. One who jumps up and flourishes his toes three times before he comes to the ground, may have three hundred a year; he who flourishes them four times, gets four hundred; but he who arrives at five is inestimable, and may demand what salary he thinks proper. The female dancers, too, are valued for this sort of jumping and crossing; and it is a cant word amongst them, that she deserves most who shows highest. But the fourth act is begun; let us be attentive."

In the fourth act the queen finds her long

lost child, now grown up into a youth of smart parts and great qualifications; wherefore she wisely considers that the crown will fit his head better than that of her husband, whom she knows to be a driveller. The king discovers her design, and here comes on the deep distress he loves the queen, and he loves the kingdom, he resolves, therefore, in order to possess both, that her son must die. The queen exclaims at his barbarity, is frantic with rage, and at length, overcome with sorrow, falls into a fit; upon which the curtain drops, and the act is concluded.

"Observe the art of the poet," cries my companion. "When the queen can say no more, she falls into a fit. While thus her eyes are shut, while she is supported in the arms of Abigail,<sup>1</sup> what horrors do we not fancy! We feel it in every nerve. take my word for it, that fits are the true *apostrophes*<sup>2</sup> of modern tragedy."

The fifth act began, and a busy piece it was. Scenes shifting, trumpets sounding, mobs hallooing, carpets spreading, guards bustling from one door to another; gods, demons, daggers, racks, and ratsbane. But whether the king was killed, or the queen was drowned, or the son was poisoned, I have absolutely forgotten.

When the play was over, I could not avoid observing, that the persons of the drama appeared in as much distress in the first act as the last. "How is it possible," said I, "to sympathise with them through five long acts? Pity is but a short lived passion. I hate to hear an actor mouthing trifles. Neither startings, strainings, nor attitudes, affect me, unless there be cause: after I have been once or twice deceived by those unmeaning alarms, my heart sleeps in peace, probably unaffected by the principal distress. There should be one great passion aimed at by the actor as well as the poet; all the rest should be subordinate, and only contribute to make that the greater; if the actor, therefore, exclaims upon every occasion, in the tones of despair, he attempts to move us too soon; he anticipates the blow, he ceases to affect, though he gains our applause."

I scarce perceived that the audience were almost all departed, wherefore, mixing with the crowd, my companion and I got into the

street, where, essaying a hundred obstacles from coach-wheels and palanquin poles, like birds in their flight through the branches of a forest, after various turnings, we both at length got home in safety. Adieu.

### THE DESERTED VILLAGE

Sweet Auburn! loveliest village of the plain;  
Where health and plenty cheered the labour-  
ing swain,

Where smiling spring its earliest visit paid,  
And parting summer's lingering blooms de-  
layed:

Dear lovely bowers of innocence and ease, 5  
Seats of my youth, when every sport could  
please,

How often have I loitered o'er thy green,  
Where humble happiness endeared each  
scene!

How often have I paused on every charm,  
The sheltered cot, the cultivated farm, 10  
The never-failing brook, the busy mill,  
The decent church that topt the neighbouring  
hill,

The hawthorn bush, with seats beneath the  
shade

For talking age and whispering lovers made!  
How often have I blest the coming day, 15  
When toil remitting lent its turn to play,  
And all the village train, from labour free,  
Led up their sports beneath the spreading  
tree,

While many a pastime circled in the shade, 19  
The young contending as the old surveyed;  
And many a gambol frolicked o'er the ground,  
And sleights of art, and feats of strength went  
round.

And still, as each repeated pleasure tired,  
Succeeding sports the mirthful band inspired;  
The dancing pair that simply sought renown  
By holding out to tire each other down; 26  
The swain mistrustless of his smuttied face,  
While secret laughter tittered round the  
place;

The bashful virgin's side-long looks of love,  
The matron's glance that would those looks  
reprove: 30

These were thy charms, sweet village! sports  
like these,

With sweet succession, taught even toil to  
please:

These round thy bowers their cheerful influ-  
ence shed:

<sup>1</sup> her maid <sup>2</sup> as a figure of rhetoric, a sudden  
termination before a speech is really completed

These were thy charms — but all these charms  
are fled.

Sweet smiling village, loveliest of the lawn,  
Thy sports are fled, and all thy charms with-  
drawn ; 36

Amidst thy bowers the tyrant's hand is seen  
And desolation saddens all thy green :

One only master grasps the whole domain,  
And half a tillage stints thy smiling plain. 40  
No more thy glassy brook reflects the day,  
But, choked with sedges, works its weedy  
way ;

Along the glades, a solitary guest,  
The hollow sounding bittern guards its nest ;  
Amidst thy desert walks the lapwing flies, 45  
And tires their echoes with unvaried cries ;  
Sunk are thy bowers in shapeless ruin all,  
And the long grass o'ertops the mouldering  
wall ;

And trembling, shrinking from the spoiler's  
hand,

Far, far away thy children leave the land. 50

Ill fares the land, to hastening ills a prey,  
Where wealth accumulates, and men decay.  
Princes and lords may flourish, or may fade ;  
A breath can make them, as a breath has  
made : 54

But a bold peasantry, their country's pride,  
When once destroyed, can never be supplied.

A time there was, ere England's griefs  
began,

When every rood of ground maintained its  
man ;

For him light labour spread her wholesome  
store,

Just gave what life required, but gave no  
more : 60

His best companions, innocence and health ;  
And his best riches, ignorance of wealth.

But times are altered ; trade's unfeeling  
train

Usurp the land and dispossess the swain ; 64  
Along the lawn, where scattered hamlets  
rose,

Unwieldy wealth and cumbrous pomp repose,  
And every want to opulence allied,

And every pang that folly pays to pride.  
These gentle hours that plenty bade to bloom,

Those calm desires that asked but little room,  
Those healthful sports that graced the peace-  
ful scene, 71

Lived in each look, and brightened all the  
green ;

These, far departing, seek a kinder shore,  
And rural mirth and manners are no more.

AE

Sweet Auburn ! parent of the blissful hour,  
Thy glades forlorn confess the tyrant's power.

Here, as I take my solitary rounds 77  
Amidst thy tangling walks and ruined grounds,  
And, many a year elapsed, return to view

Where once the cottage stood, the hawthorn  
grew, 80

Remembrance wakes with all her busy train,  
Swells at my breast, and turns the past to  
pain.

In all my wanderings round this world of  
care,

In all my griefs — and God has given my  
share — 84

I still had hopes, my latest hours to crown,  
Amidst these humble bowers to lay me down ;

To husband out life's taper at the close,  
And keep the flame from wasting by repose :

I still had hopes, for pride attends us still,  
Amidst the swains to show my book-learned  
skill, 90

Around my fire an evening group to draw,  
And tell of all I felt, and all I saw ;

And, as an hare whom hounds and horns  
pursue

Pants to the place from whence at first she  
flew,

I still had hopes, my long vexations past, 95  
Here to return — and die at home at last.

O blest retirement, friend to life's decline,  
Retreats from care, that never must be mine,

How happy he who crowns in shades like these  
A youth of labour with an age of ease ; 100

Who quits a world where strong temptations  
try,

And, since 'tis hard to combat, learns to fly !  
For him no wretches, born to work and weep,

Explore the mine or tempt the dangerous  
deep ;

No surly porter stands in guilty state, 105  
To spurn imploring famine from the gate ;

But on he moves to meet his latter end,  
Angels around befriending Virtue's friend ;

Bends to the grave with unperceived decay,  
While resignation gently slopes the way ; 110

And, all his prospects brightening to the last,  
His heaven commences ere the world be past !

Sweet was the sound, when oft at evening's  
close

Up yonder hill the village murmur rose. 114  
There, as I passed with careless steps and slow,

The mingling notes came softened from below ;  
The swain responsive as the milk-maid sung,

The sober herd that lowed to meet their  
young,

The noisy geese that gabbled o'er the pool,  
 The playful children just let loose from school,  
 The watch-dog's voice that bayed the whis-  
 pering wind, 121  
 And the loud laugh that spoke the vacant<sup>1</sup>  
 mind;—

These all in sweet confusion sought the shade,  
 And filled each pause the nightingale had  
 made.

But now the sounds of population fail, 125  
 No cheerful murmurs fluctuate in the gale,  
 No busy steps the grass-grown foot-way tread,  
 For all the bloomy flush of life is fled.

All but yon widowed, solitary thing,  
 That feebly bends beside the plashy spring:  
 She, wretched matron, forced in age, for  
 bread, 131

To strip the brook with mantling cresses  
 spread,

To pick her wintry faggot from the thorn,  
 To seek her nightly shed, and weep till morn;  
 She only left of all the harmless train, 135  
 The sad historian of the pensive plain.

Near yonder copse, where once the garden  
 smiled,

And still where many a garden flower grows  
 wild;

There, where a few torn shrubs the place dis-  
 close,

The village preacher's modest mansion rose.  
 A man he was to all the country dear, 141  
 And passing rich with forty pounds a year;  
 Remote from towns he ran his godly race,  
 Nor e'er had changed, nor wished to change  
 his place;

Unpractised he to fawn, or seek for power, 145  
 By doctrines fashioned to the varying hour;  
 Far other aims his heart had learned to prize,  
 More skilled to raise the wretched than to rise.  
 His house was known to all the vagrant train;  
 He chid their wanderings but relieved their  
 pain: 150

The long-remembered beggar was his guest,  
 Whose beard descending swept his aged  
 breast;

The ruined spendthrift, now no longer proud,  
 Claimed kindred there, and had his claims  
 allowed;

The broken soldier, kindly bade to stay, 155  
 Sat by the fire, and talked the night away,  
 Wept o'er his wounds or, tales of sorrow done,  
 Shouldered his crutch and showed how fields  
 were won.

Pleased with his guests, the good man learned  
 to glow,

And quite forgot their vices in their woe; 160  
 Careless their merits or their faults to scan,  
 His pity gave ere charity began.

Thus to relieve the wretched was his pride,  
 And e'en his failings leaned on Virtue's side,  
 But in his duty prompt at every call, 165  
 He watched and wept, he prayed and felt for  
 all;

And, as a bird each fond endearment tries  
 To tempt its new-fledged offspring to the skies,  
 He tried each art, reproved each dull delay,  
 Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,  
 And sorrow, guilt, and pain by turns dis-  
 mayed, 172

The reverend champion stood. At his control  
 Despair and anguish fled the struggling soul;  
 Comfort came down the trembling wretch to  
 raise, 175

And his last faltering accents whispered  
 praise.

At church, with meek and unaffected grace,  
 His looks adorned the venerable place;  
 Truth from his lips prevailed with double sway,  
 And fools, who came to scoff, remained to  
 pray. 180

The service past, around the pious man,  
 With steady zeal, each honest rustic ran;  
 Even children followed with endearing wile,  
 And plucked his gown to share the good man's  
 smile. 184

His ready smile a parent's warmth exprest;  
 Their welfare pleased him, and their cares dis-  
 trest:

To them his heart, his love, his griefs were  
 given,

But all his serious thoughts had rest in heaven.  
 As some tall cliff that lifts its awful form,  
 Swells from the vale, and midway leaves the  
 storm, 190

Tho' round its breast the rolling clouds are  
 spread,

Eternal sunshine settles on its head.

Beside yon straggling fence that skirts the  
 way,

With blossom'd furze unprofitably gay,  
 There, in his noisy mansion, skill'd to rule,  
 The village master taught his little school.  
 A man severe he was, and stern to view; 197  
 I knew him well, and every truant knew;  
 Well had the boding tremblers learned to  
 trace

The day's disasters in his morning face; 200

<sup>1</sup> unoccupied by care

Full well they laughed with counterfeited glee  
 At all his jokes, for many a joke had he;  
 Full well the busy whisper circling round  
 Conveyed the dismal tidings when he frowned.  
 Yet he was kind, or, if severe in aught, 205  
 The love he bore to learning was in fault;  
 The village all declared how much he knew:  
 'Twas certain he could write, and cipher too;  
 Lands he could measure, terms and tides pre-  
 sage, 209

And even the story ran that he could gauge,  
 In arguing, too, the parson owned his skill,  
 For, even tho' vanquished, he could argue  
 still;

While words of learned length and thunder-  
 ing sound

Amazed the gazing rustics ranged around;  
 And still they gazed, and still the wonder  
 grew, 215

That one small head could carry all he knew.

But past is all his fame. The very spot  
 Where many a time he triumphed is forgot.  
 Near yonder thorn, that lifts its head on high,  
 Where once the sign-post caught the passing  
 eye, 220

Low lies that house where nut-brown draughts  
 inspired,

Where graybeard mirth and smiling toil re-  
 tired,

Where village statesmen talked with looks pro-  
 found,

And news much older than their ale went  
 round.

Imagination fondly stoops to trace 225

The parlour splendours of that festive place:

The white-washed wall, the nicely sanded  
 floor,

The varnished clock that clicked behind the  
 door;

The chest contrived a double debt to pay,

A bed by night, a chest of drawers by day;

The pictures placed for ornament and use,

The twelve good rules,<sup>1</sup> the royal game of  
 goose;<sup>2</sup> 232

The hearth, except when winter chill'd the  
 day,

With aspen boughs and flowers and fennel  
 gay;

While broken tea-cups, wisely kept for show,  
 Ranged o'er the chimney, glistened in a row.

Vain transitory splendours! could not all  
 Relieve the tottering mansion from its fall?

<sup>1</sup> a card containing maxims of conduct attrib-  
 uted to Charles I. <sup>2</sup> a game much like Parchesi

Obscure it sinks, nor shall it more impart  
 An hour's importance to the poor man's heart.  
 Thither no more the peasant shall repair 241  
 To sweet oblivion of his daily care;

No more the farmer's news, the barber's tale,  
 No more the woodman's ballad shall prevail;  
 No more the smith his dusky brow shall clear,  
 Relax his ponderous strength, and lean to  
 hear; 246

The host himself no longer shall be found  
 Careful to see the mantling bliss<sup>1</sup> go round;  
 Nor the coy maid, half willing to be prest,  
 Shall kiss the cup to pass it to the rest. 250

Yes! let the rich deride, the proud disdain,  
 These simple blessings of the lowly train;  
 To me more dear, congenial to my heart,  
 One native charm, than all the gloss of art.  
 Spontaneous joys, where Nature has its play,  
 The soul adopts, and owns their first born  
 sway; 256

Lightly they frolic o'er the vacant mind,  
 Unenvied, unmolested, unconfined.

But the long pomp, the midnight masquerade,  
 With all the freaks of wanton wealth ar-  
 rayed — 260

In these, ere triflers half their wish obtain,  
 The toiling pleasure sickens into pain;  
 And, e'en while fashion's brightest arts decoy,  
 The heart distrusting asks if this be joy.

Ye friends to truth, ye statesmen who  
 survey 265

The rich man's joy increase, the poor's decay,  
 'Tis yours to judge, how wide the limits stand  
 Between a splendid and an happy land.

Proud swells the tide with loads of freighted  
 ore, 269

And shouting Folly hails them from her  
 shore;

Hoards e'en beyond the miser's wish abound,  
 And rich men flock from all the world around.

Yet count our gains! This wealth is but a  
 name 274

That leaves our useful products still the same.  
 Not so the loss. The man of wealth and  
 pride

Takes up a space that many poor supplied;  
 Space for his lake, his park's extended bounds,  
 Space for his horses, equipage, and hounds:  
 The robe that wraps his limbs in silken sloth  
 Has robbed the neighbouring fields of half  
 their growth; 280

His seat,<sup>2</sup> where solitary sports are seen,  
 Indignant spurns the cottage from the green:

<sup>1</sup> i.e., foaming ale      <sup>2</sup> great house



Around the world each needful product flies,  
For all the luxuries the world supplies;<sup>1</sup>  
While thus the land adorned for pleasure all  
In barren splendour feebly waits the fall. 286

As some fair female unadorned and plain,  
Secure to please while youth confirms her reign,  
Slights every borrowed charm that dress supplies,

Nor shares with art the triumph of her eyes;  
But when those charms are past, for charms  
are frail, 291

When time advances, and when lovers fail,  
She then shines forth, solicitous to bless,  
In all the glaring impotence of dress.

Thus fares the land by luxury betrayed: 295  
In nature's simplest charms at first arrayed,  
But verging to decline, its splendours rise,  
Its vistas strike, its palaces surprise;  
While, scourged by famine from the smiling  
land 299

The mournful peasant leads his humble band,  
And while he sinks, without one arm to save,  
The country blooms — a garden and a grave

Where then, ah! where, shall poverty  
reside,

To 'scape the pressure of contiguous pride?  
If to some common's fenceless limits strayed  
He drives his flock to pick the scanty blade,  
Those fenceless fields the sons of wealth divide,  
And even the bare-worn common<sup>2</sup> is denied.

If to the city sped — what waits him there?  
To see profusion that he must not share; 310  
To see ten thousand baneful arts combined  
To pamper luxury, and thin mankind;  
To see those joys the sons of pleasure know  
Extorted from his fellow-creature's woe. 314  
Here while the courtier glitters in brocade,  
There the pale artist<sup>3</sup> plies the sickly trade;  
Here while the proud their long-drawn pomps  
display,

There the black gibbet glooms beside the way.  
The dome where pleasure holds her midnight  
reign 319

Here, richly deckt, admits the gorgeous train:  
Tumultuous grandeur crowds the blazing  
square,

The rattling chariots clash, the torches glare.  
Sure scenes like these no troubles e'en annoy!  
Sure these denote one universal joy!  
Are these thy serious thoughts? — Ah, turn  
thine eyes 325

<sup>1</sup> i.e., useful products are exchanged for luxuries <sup>2</sup> a field in which all villagers were entitled to pasture their cattle free <sup>3</sup> artisan

Where the poor houseless shivering female  
lies.

She once, perhaps, in village plenty blest,  
Has wept at tales of innocence distressed;  
Her modest looks the cottage might adorn,  
Sweet as the primrose peeps beneath the  
thorn: 330

Now lost to all; her friends, her virtue fled,  
Near her betrayer's door she lays her head,  
And, pinch'd with cold, and shrinking from  
the shower,

With heavy heart deplores that luckless hour,  
When idly first, ambitious of the town, 335  
She left her wheel and robes of country brown.

Do thine, sweet Auburn, — thine, the love-  
lest train, —

Do thy fair tribes participate her pain?  
Even now, perhaps, by cold and hunger led,  
At proud men's doors they ask a little bread!

Ah, no! To distant climes, a dreary scene,  
Where half the convex world intrudes between,  
Through torrid tracts with fainting steps they  
go,

Where wild Altama<sup>1</sup> murmurs to their woe.  
Far different there from all that charm'd  
before, 345

The various terrors of that horrid shore;  
Those blazing suns that dart a downward ray,  
And fiercely shed intolerable day;  
Those matted woods, where birds forget to  
sing,

But silent bats in drowsy clusters cling; 350  
Those poisonous fields with rank luxuriance  
crowned,

Where the dark scorpion gathers death  
around;

Where at each step the stranger fears to wake  
The rattling terrors of the vengeful snake;  
Where crouching tigers wait their hapless  
prey, 355

And savage men more murderous still than  
they;  
While oft in whirls the mad tornado flies,  
Mingling the ravaged landscape with the  
skies.

Far different these from every former scene,  
The cooling brook, the grassy vested green,  
The breezy covert of the warbling grove, 361  
That only sheltered thefts of harmless love.

Good Heaven! what sorrows gloom'd that  
parting day,  
That called them from their native walks  
away;

<sup>1</sup> the Altamaha river, in Georgia

When the poor exiles, every pleasure past,  
Hung round the bowers, and fondly looked  
their last, 366

And took a long farewell, and wished in vain  
For seats like these beyond the western main,  
And shuddering still to face the distant deep,  
Returned and wept, and still returned to weep.  
The good old sire the first prepared to go 371  
To new found worlds, and wept for others' woe;  
But for himself, in conscious virtue brave,  
He only wished for worlds beyond the grave  
His lovely daughter, lovelier in her tears, 375  
The fond companion of his helpless years,  
Silent went next, neglectful of her charms,  
And left a lover's for a father's arms

With louder complaints the mother spoke her  
woes,

And blest the cot where every pleasure rose,  
And kist her thoughtless babes with many a  
tear 381

And claspt them close, in sorrow doubly dear,  
Whilst her fond husband strove to lend relief  
In all the silent manliness of grief.

O luxury! thou curst by Heaven's decree,  
How ill exchanged are things like these for  
thee! 386

How do thy potions, with insidious joy,  
Diffuse their pleasure only to destroy!  
Kingdoms by thee, to sickly greatness grown,  
Boast of a florid vigour not their own. 390  
At every draught more large and large they  
grow,

A bloated mass of rank unwieldy woe;  
Till sapped their strength, and every part un-  
sound,  
Down, down, they sink, and spread a ruin  
round.

Even now the devastation is begun, 395  
And half the business of destruction done;  
Even now, methinks, as pondering here I  
stand,

I see the rural virtues leave the land.  
Down where yon anchoring vessel spreads the  
sail,

That idly waiting flaps with every gale, 400  
Downward they move, a melancholy band,  
Pass from the shore, and darken all the strand.  
Contented toil, and hospitable care,  
And kind connubial tenderness, are there;  
And piety with wishes placed above, 405  
And steady loyalty, and faithful love.

And thou, sweet Poetry, thou loveliest maid,  
Still first to fly where sensual joys invade;  
Unfit in these degenerate times of shame 409  
To catch the heart, or strike for honest fame;

Dear charming nymph, neglected and decried,  
My shame in crowds, my solitary pride;  
Thou source of all my bliss, and all my woe,  
That found'st me poor at first, and keep'st me  
so; 414

Thou guide by which the nobler arts excel,  
Thou nurse of every virtue, fare thee well!  
Farewell, and oh! where'er thy voice be tried,  
On Torno's cliffs,<sup>1</sup> or Pambamarca's side,<sup>2</sup>  
Whether where equinoctial fervours glow,  
Or winter wraps the polar world in snow, 420  
Still let thy voice, prevailing over time,  
Redress the rigours of the inclement clime;  
Aid slighted truth with thy persuasive strain;  
Teach erring man to spurn the rage of gain;  
Teach him, that states of native strength  
possess,

Tho' very poor, may still be very blest; 426  
That trade's proud empire hastes to swift  
decay,

As ocean sweeps the laboured mole away,  
While self-dependent power can time defy,  
As rocks resist the billows and the sky.<sup>3</sup> 430

# FROM RETALIATION

\* \* \* \* \*

At a dinner so various, at such a repast,  
Who'd not be a glutton, and stick to the last?  
Here, waiter, more wine, let me sit while I'm  
able,

Till all my companions sink under the table;  
Then, with chaos and blunders encircling my  
head, 21

Let me ponder, and tell what I think of the  
dead.

Here lies the good Dean,<sup>4</sup> reunited to earth,  
Who mix'd reason with pleasure, and wisdom  
with mirth.

If he had any faults, he has left us in doubt,  
At least in six weeks I could not find them  
out;

Yet some have declared, and it can't be  
denied them,

That Slyboots was cursedly cunning to hide  
them.

Here lies our good Edmund,<sup>5</sup> whose genius  
was such, 29  
We scarcely can praise it, or blame it too much;

<sup>1</sup> on the boundary between Russia and Sweden  
<sup>2</sup> a mountain in Ecuador <sup>3</sup> Lines 427-30 were  
added by Dr. Johnson. <sup>4</sup> Dr. Barnard, Dean of  
Derry <sup>5</sup> Edmund Burke

Who, born for the universe, narrow'd his  
mind,  
And to party gave up what was meant for  
mankind:  
Though fraught with all learning, yet straining  
his throat  
To persuade Tommy Townshend<sup>1</sup> to lend him  
a vote;  
Who, too deep for his hearers, still went on  
refining,  
And thought of convincing, while they  
thought of dining;  
Tho' equal to all things, for all things unfit;  
Too nice<sup>2</sup> for a statesman, too proud for a wit;  
For a patriot too cool; for a drudge dis-  
obedient;  
And too fond of the right to pursue the expedi-  
ent.  
In short, 'twas his fate, unemploy'd or in  
place, Sir,  
To eat mutton cold, and cut blocks with a  
razor.

\* \* \* \* \*

Here Cumberland<sup>3</sup> lies, having acted his  
parts,  
The Terence of England, the mender of  
hearts;  
A flattering painter, who made it his care  
To draw men as they ought to be, not as they  
are.  
His gallants are all faultless, his women  
divine,  
And Comedy wonders at being so fine;  
Like a tragedy-queen he has dizen'd her out,  
Or rather like tragedy giving a rout.  
His fools have their follies so lost in a crowd  
Of virtues and feelings, that folly grows  
proud;  
And coxcombs, alike in their failings alone,  
Adopting his portraits, are pleased with their  
own.  
Say, where has our poet this malady caught?  
Or wherefore his characters thus without  
fault?  
Say, was it, that vainly directing his view  
To find out men's virtues, and finding them  
few,  
Quite sick of pursuing each troublesome elf,  
He grew lazy at last, and drew from himself?

\* \* \* \* \*

<sup>1</sup> a member of Parliament <sup>2</sup> fastidious <sup>3</sup> Richard Cumberland, dramatist

Here lies David Garrick,<sup>1</sup> describe him who  
can?  
An abridgment of all that was pleasant in  
man;  
As an actor, confest without rival to shine;  
As a wit, if not first, in the very first line;  
Yet with talents like these, and an excellent  
heart,  
The man had his failings, a dupe to his art;  
Like an ill-judging beauty his colours he  
spread,  
And beplaster'd with rouge his own natural  
red.  
On the stage he was natural, simple, affecting,  
'Twas only that when he was off he was act-  
ing;  
With no reason on earth to go out of his way,  
He turn'd and he varied full ten times a day:  
Tho' secure of our hearts, yet confoundedly  
sick  
If they were not his own by finessing and  
trick;  
He cast off his friends as a huntsman his pack,  
For he knew when he pleased he could whistle  
them back.  
Of praise a mere glutton, he swallow'd what  
came,  
And the puff of a dunce he mistook it for fame;  
Till his relish grown callous, almost to disease,  
Who pepper'd the highest was surest to please.  
But let us be candid, and speak out our mind:  
If dunces applauded, he paid them in kind.  
Ye Kenricks, ye Kellys, and Woodfalls so  
grave,<sup>2</sup>  
What a commerce was yours, while you got  
and you gave!  
How did Grub Street<sup>3</sup> re-echo the shouts that  
you raised,  
When he was be-Roscius'd,<sup>4</sup> and you were be-  
praised!  
But peace to his spirit, wherever it flies,  
To act as an angel, and mix with the skies!  
Those poets who owe their best fame to his  
skill,  
Shall still be his flatterers, go where he will;  
Old Shakespeare receive him with praise and  
with love,  
And Beaumonts and Bens<sup>5</sup> be his Kellys  
above.

\* \* \* \* \*

<sup>1</sup> the greatest actor of his day <sup>2</sup> dramatists and critics of the time <sup>3</sup> where hack-writers lived <sup>4</sup> Roscius was the greatest comic actor of ancient Rome. <sup>5</sup> Ben Jonson and the like

Here Reynolds<sup>1</sup> is laid, and to tell you my  
mind,  
He has not left a wiser or better behind.  
His pencil was striking, resistless, and grand;  
His manners were gentle, complying, and  
bland;  
Still born to improve us in every part, 141  
His pencil our faces, his manners our heart.  
To coxcombs averse, yet most civilly steering,  
When they judged without skill he was still<sup>2</sup>  
hard of hearing;  
When they talk'd of their Raphaels, Correg-  
gios and stuff,  
He shifted his trumpet,<sup>3</sup> and only took snuff.

\* \* \* \* \*

### EDMUND BURKE (1729-1797)

#### FROM SPEECH ON THE NABOB OF ARCOT'S DEBTS

\* \* \* \* \*

The great fortunes made in India, in the beginnings of conquest, naturally excited an emulation in all the parts and through the whole succession of the Company's service. But in the Company it gave rise to other sentiments. They did not find the new channels of acquisition flow with equal riches to them. On the contrary, the high flood-tide of private emolument was generally in the lowest ebb of their affairs. They began also to fear that the fortune of war might take away what the fortune of war had given. Wars were accordingly discouraged by repeated injunctions and menaces: and that the servants might not be bribed into them by the native princes, they were strictly forbidden to take any money whatsoever from their hands. But vehement passion is ingenious in resources. The Company's servants were not only stimulated, but better instructed by the prohibition. They soon fell upon a contrivance which answered their purposes far better than the methods which were forbidden: though in this also they violated an ancient, but they thought, an abrogated order. They reversed their proceedings. Instead of receiving presents, they made loans. Instead of carrying on wars in their own name, they contrived an authority,

at once irresistible and irresponsible, in whose name they might ravage at pleasure; and being thus freed from all restraint, they indulged themselves in the most extravagant speculations of plunder. The cabal<sup>1</sup> of creditors who have been the object of the late bountiful grant from his Majesty's ministers, in order to possess themselves, under the name of creditors and assignees, of every country in India, as fast as it should be conquered, inspired into the mind of the Nabob of Arcot<sup>2</sup> (then a dependent on the Company of the humblest order) a scheme of the most wild and desperate ambition that I believe ever was admitted into the thoughts of a man so situated. First, they persuaded him to consider himself as a principal member in the political system of Europe. In the next place, they held out to him, and he readily imbibed, the idea of the general empire of Hindostan. As a preliminary to this undertaking, they prevailed on him to propose a tripartite division of that vast country: one part to the Company; another to the Mahrattas;<sup>3</sup> and the third to himself. To himself he reserved all the southern part of the great peninsula, comprehended under the general name of the Deccan.

On this scheme of their servants, the Company was to appear in the Carnatic<sup>4</sup> in no other light than as a contractor for the provision of armies, and the hire of mercenaries for his use and under his direction. This disposition was to be secured by the Nabob's putting himself under the guaranty of France, and, by the means of that rival nation, preventing the English forever from assuming an equality, much less a superiority, in the Carnatic. In pursuance of this treasonable project, (treasonable on the part of the English,) they extinguished the Company as a sovereign power in that part of India; they withdrew the Company's garrisons out of all the forts and strongholds of the Carnatic; they declined to receive the ambassadors from foreign courts, and remitted them to the Nabob of Arcot; they fell upon, and totally destroyed, the oldest ally of the Company, the king of Tanjore,<sup>5</sup> and plundered the country to the

<sup>1</sup> Sir Joshua Reynolds, the most famous English painter of the time <sup>2</sup> always <sup>3</sup> ear-trumpet

<sup>1</sup> conspiracy <sup>2</sup> a city west and a little south of Madras <sup>3</sup> a warlike race of western and central India <sup>4</sup> a district on the eastern coast of India, now a part of the province of Madras <sup>5</sup> a state southwest of Madras

amount of near five millions sterling; one after another, in the Nabob's name, but with English force, they brought into a miserable servitude all the princes and great independent nobility of a vast country. In proportion to these treasons and violences, which ruined the people, the fund of the Nabob's debt grew and flourished.

Among the victims to this magnificent plan of universal plunder, worthy of the heroic avarice of the projectors, you have all heard (and he has made himself to be well remembered) of an Indian chief called Hyder Ali Khan. This man possessed the western, as the Company, under the name of the Nabob of Arcot, does the eastern division of the Carnatic. It was among the leading measures in the design of this cabal (according to their own emphatic language) to *extirpate* this Hyder Ali. They declared the Nabob of Arcot to be his sovereign, and himself to be a rebel, and publicly invested their instrument with the sovereignty of the kingdom of Mysore.<sup>1</sup> But their victim was not of the passive kind. They were soon obliged to conclude a treaty of peace and close alliance with this rebel, at the gates of Madras. Both before and since that treaty, every principle of policy pointed out this power as a natural alliance; and on his part it was courted by every sort of amicable office. But the cabinet council of English creditors would not suffer their Nabob of Arcot to sign the treaty, nor even to give to a prince at least his equal the ordinary titles of respect and courtesy. From that time forward, a continued plot was carried on within the divan,<sup>2</sup> black and white, of the Nabob of Arcot, for the destruction of Hyder Ali. As to the outward members of the double, or rather treble government of Madras, which had signed the treaty, they were always prevented by some overruling influence (which they do not describe, but which cannot be misunderstood) from performing what justice and interest combined so evidently to enforce.

When at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these in-

corrigible and predestinated criminals a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection. He became at length so confident of his force, so collected in his might, that he made no secret whatsoever of his dreadful resolution. Having terminated his disputes with every enemy and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity could add to his new rudiments in the arts of destruction; and compounding all the materials of fury, havoc, and desolation into one black cloud, he hung for a while on the declivities of the mountains. Whilst the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered; others, without regard to sex, to age, to the respect of rank or sacredness of function, fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry, and amidst the goading spears of drivers, and the trampling of pursuing horses, were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities; but escaping from fire, sword, and exile, they fell into the jaws of famine.

The alms of the settlement, in this dreadful exigency, were certainly liberal; and all was done by charity that private charity could do: but it was a people in beggary; it was a nation which stretched out its hands for food. For months together, these creatures of sufferance, whose very excess and luxury in their most plenteous days had fallen short of the allowance of our austere fasts, silent, patient,

<sup>1</sup> a state west of Madras <sup>2</sup> council of government

resigned, without sedition or disturbance, almost without complaint, perished by an hundred a day in the streets of Madras; every day seventy at least laid their bodies in the streets or on the glacis<sup>1</sup> of Tanjore, and expired of famine in the granary of India. I was going to awake your justice towards this unhappy part of our fellow-citizens, by bringing before you some of the circumstances of this plague of hunger: of all the calamities which beset and waylay the life of man, this comes the nearest to our heart, and is that wherein the proudest of us all feels himself to be nothing more than he is: but I find myself unable to manage it with decorum; these details are of a species of horror so nauseous and disgusting, they are so degrading to the sufferers and to the hearers, they are so humiliating to human nature itself, that, on better thoughts, I find it more advisable to throw a pall over this hideous object, and to leave it to your general conceptions.

For eighteen months, without intermission, this destruction raged from the gates of Madras to the gates of Tanjore; and so completely did these masters in their art, Hyder Ali and his more ferocious son, absolve themselves of their impious vow, that, when the British armies traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead, uniform silence reigned over the whole region. With the inconsiderable exceptions of the narrow vicinage of some few forts, I wish to be understood as speaking literally. I mean to produce to you more than three witnesses, above all exception, who will support this assertion in its full extent. That hurricane of war passed through every part of the central provinces of the Carnatic. Six or seven districts to the north and to the south (and these not wholly untouched) escaped the general ravage.

The Carnatic is a country not much inferior in extent to England. Figure to yourself, Mr. Speaker, the land in whose representative chair you sit; figure to yourself the form and fashion of your sweet and cheerful country from Thames to Trent, north and south, and from the Irish to the German Sea, east and

west, emptied and embowelled (may God avert the omen of our crimes!) by so accomplished a desolation. Extend your imagination a little further, and then suppose your ministers taking a survey of these scenes of waste and desolation. What would be your thoughts, if you should be informed that they were computing how much had been the amount of the excises, how much the customs, how much the land and malt tax, in order that they should charge (take it in the most favourable light) for public service, upon the relics of the satiated vengeance of relentless enemies, the whole of what England had yielded in the most exuberant seasons of peace and abundance? What would you call it? To call it tyranny sublimed into madness would be too faint an image; yet this very madness is the principle upon which the ministers at your right hand have proceeded in their estimate of the revenues of the Carnatic, when they were providing, not supply for the establishments of its protection, but rewards for the authors of its ruin.

Every day you are fatigued and disgusted with this cant, "The Carnatic is a country that will soon recover, and become instantly as prosperous as ever." They think they are talking to innocents, who will believe, that, by sowing of dragons' teeth, men may come up ready grown and ready armed.<sup>1</sup> They who will give themselves the trouble of considering (for it requires no great reach of thought, no very profound knowledge) the manner in which mankind are increased, and countries cultivated, will regard all this raving as it ought to be regarded. In order that the people, after a long period of vexation and plunder, may be in a condition to maintain government, government must begin by maintaining them. Here the road to economy lies not through receipt, but through expense; and in that country Nature has given no short cut to your object. Men must propagate, like other animals, by the mouth. Never did oppression light the nuptial torch; never did extortion and usury spread out the genial bed. Does any of you think that England, so wasted, would, under such a nursing attendance, so rapidly and cheaply recover? But he is meanly acquainted with either England or India who does not know that England would a thousand times sooner

<sup>1</sup> A sloping bank in a fortification

<sup>1</sup> Cf. footnote on p. 210, above

resume population, fertility, and what ought to be the ultimate secretion from both, revenue, than such a country as the Carnatic.

The Carnatic is not by the bounty of Nature a fertile soil. The general size of its cattle is proof enough that it is much otherwise. It is some days since I moved that a curious and interesting map, kept in the India house, should be laid before you. The India House is not yet in readiness to send it; I have therefore brought down my own copy, and there it lies for the use of any gentleman who may think such a matter worthy of his attention. It is, indeed, a noble map, and of noble things; but it is decisive against the golden dreams and sanguine speculations of avarice run mad. In addition to what you know must be the case in every part of the world, (the necessity of a previous provision of habitation, seed, stock, capital,) that map will show you that the uses of the influences of Heaven itself are in that country a work of art. The Carnatic is refreshed by few or no living brooks or running streams, and it has rain only at a season; but its product of rice exacts the use of water subject to perpetual command. This is the national bank of the Carnatic, on which it must have a perpetual credit, or it perishes irretrievably. For that reason, in the happier times of India, a number, almost incredible, of reservoirs have been made in chosen places throughout the whole country: they are formed, for the greater part, of mounds of earth and stones, with sluices of solid masonry; the whole constructed with admirable skill and labour, and maintained at a mighty charge. In the territory contained in that map alone, I have been at the trouble of reckoning the reservoirs, and they amount to upwards of eleven hundred, from the extent of two or three acres to five miles in circuit. From these reservoirs currents are occasionally drawn over the fields, and these watercourses again call for a considerable expense to keep them properly scoured and duly levelled. Taking the district in that map as a measure, there cannot be in the Carnatic and Tanjore fewer than ten thousand of these reservoirs of the larger and middling dimensions, to say nothing of those for domestic services, and the use of religious purification. These are not the enterprises of your power, nor in a style of magnificence suited to the taste of your minister. These are the monuments of real kings, who were the fathers of their people, — testa-

tors to a posterity which they embraced as their own. These are the grand sepulchres built by ambition, — but by the ambition of an insatiable benevolence, which, not contented with reigning in the dispensation of happiness during the contracted term of human life, had strained, with all the reachings and graspings of a vivacious mind, to extend the dominion of their bounty beyond the limits of Nature, and to perpetuate themselves through generations of generations, the guardians, the protectors, the nourishers of mankind.

Long before the late invasion, the persons who are objects of the grant of public money now before you had so diverted the supply of the pious funds of culture and population, that everywhere the reservoirs were fallen into a miserable decay. But after those domestic enemies had provoked the entry of a cruel foreign foe into the country, he did not leave it, until his revenge had completed the destruction begun by their avarice. Few, very few indeed, of these magazines of water that are not either totally destroyed, or cut through with such gaps as to require a serious attention and much cost to reestablish them, as the means of present subsistence to the people and of future revenue to the state.

What, Sir, would a virtuous and enlightened ministry do, on the view of the ruins of such works before them? — on the view of such a chasm of desolation as that which yawned in the midst of those countries, to the north and south, which still bore some vestiges of cultivation? They would have reduced all their most necessary establishments; they would have suspended the justest payments; they would have employed every shilling derived from the producing to reanimate the powers of the unproductive parts. While they were performing this fundamental duty, whilst they were celebrating these mysteries of justice and humanity, they would have told the corps of fictitious creditors, whose crimes were their claims, that they must keep an awful distance, — that they must silence their inauspicious tongues, — that they must hold off their profane, unhallowed paws from this holy work; they would have proclaimed, with a voice that should make itself heard, that on every country the first creditor is the plough, — that this original, indefeasible claim supersedes every other demand.

This is what a wise and virtuous ministry

would have done and said. This, therefore, is what our minister could never think of saying or doing. A ministry of another kind would have first improved the country, and have thus laid a solid foundation for future opulence and future force. But on this grand point of the restoration of the country there is not one syllable to be found in the correspondence of our ministers, from the first to the last; they felt nothing for a land desolated by fire, sword, and famine: their sympathies took another direction; they were touched with pity for bribery, so long tormented with a fruitless itching of its palms; their bowels yearned for usury, that had long missed the harvest of its returning months; they felt for speculation, which had been for so many years raking in the dust of an empty treasury; they were melted into compassion for rapine and oppression, licking their dry, parched, unbloody jaws. These were the objects of their solicitude. These were the necessities for which they were studious to provide. . . .

#### FROM REFLECTIONS ON THE REVOLUTION IN FRANCE

\* \* \* \* \*

It is now sixteen or seventeen years since I saw the queen of France, then the Dauphiness,<sup>1</sup> at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in,—glittering like the morning-star, full of life and splendour and joy. Oh! what a revolution! and what an heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream, when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom! little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour, and of cavaliers! I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and

calculators has succeeded; and the glory of Europe is extinguished forever. Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom! The unbought grace of life, the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil by losing all its grossness!

The mixed system of opinion and sentiment had its origin in the ancient chivalry; and the principle, though varied in its appearance by the varying state of human affairs, subsisted and influenced through a long succession of generations, even to the time we live in. If it should ever be totally extinguished, the loss, I fear, will be great. It is this which has given its character to modern Europe. It is this which has distinguished it under all its forms of government, and distinguished it to its advantage, from the states of Asia, and possibly from those states which flourished in the most brilliant periods of the antique world. It was this, which, without confounding ranks, had produced a noble equality, and handed it down through all the gradations of social life. It was this opinion which mitigated kings into companions, and raised private men to be fellows with kings. Without force or opposition, it subdued the fierceness of pride and power; it obliged sovereigns to submit to the soft collar of social esteem, compelled stern authority to submit to elegance, and gave a domination, vanquisher of laws, to be subdued by manners.

But now all is to be changed. All the pleasing illusions which made power gentle and obedience liberal, which harmonised the different shades of life, and which by a bland assimilation incorporated into politics the sentiments which beautify and soften private society, are to be dissolved by this new conquering empire of light and reason. All the decent drapery of life is to be rudely torn off. All the superadded ideas, furnished from the wardrobe of a moral imagination, which the heart owns and the understanding ratifies, as necessary to cover the defects of our naked,

<sup>1</sup> wife of the crown prince



shivering nature, and to raise it to dignity in our own estimation, are to be exploded as a ridiculous, absurd, and antiquated fashion.

\* \* \* \* \*

## WILLIAM COWPER (1731-1800)

### THE TASK

#### FROM BOOK I

There often wanders one, whom better days  
Saw better clad, in cloak of satin trimmed 535  
With lace, and hat with splendid riband bound.  
A serving-maid was she, and fell in love  
With one who left her, went to sea, and died.  
Her fancy followed him through foaming waves  
To distant shores, and she would sit and weep  
At what a sailor suffers; fancy too, 541  
Delusive most where warmest wishes are,  
Would oft anticipate his glad return,  
And dream of transports she was not to know.  
She heard the doleful tidings of his death, 545  
And never smiled again. And now she roams  
The dreary waste, there spends the livelong  
day,

And there, unless when charity forbids,  
The livelong night. A tattered apron hides,  
Worn as a cloak, and hardly hides, a gown 550  
More tattered still; and both but ill conceal  
A bosom heaved with never-ceasing sighs.  
She begs an idle pin of all she meets,  
And hoards them in her sleeve, but needful  
food,  
Though pressed with hunger oft, or comelier  
clothes, 555  
Though pinched with cold, asks never.—  
Kate is crazed.

I see a column of slow-rising smoke  
O'er top the lofty wood that skirts the wild.  
A vagabond and useless tribe there eat  
Their miserable meal. A kettle, slung 560  
Between two poles upon a stick transverse,  
Receives the morsel; flesh obscene of dog,  
Or vermin, or, at best, of cock purloined  
From his accustomed perch. Hard-faring  
race!

They pick their fuel out of every hedge, 565  
Which, kindled with dry leaves, just saves un-  
quenched  
The spark of life. The sportive wind blows  
wide

Their fluttering rags, and shows a tawny skin,  
The vellum of the pedigree they claim.

Great skill have they in palmistry, and more  
To conjure clean away the gold they touch,  
Conveying worthless dross into its place; 572  
Loud when they beg, dumb only when they  
steal.

Strange! that a creature rational, and cast  
In human mould, should brutalize by choice  
His nature, and, though capable of arts 576  
By which the world might profit and himself,  
Self banished from society, prefer  
Such squalid sloth to honourable toil!  
Yet even these, though, feigning sickness oft,  
They swathe the forehead, drag the limping  
limb, 581

And vex their flesh with artificial sores,  
Can change their whine into a mirthful note  
When safe occasion offers; and with dance,  
And music of the bladder and the bag,<sup>1</sup> 585  
Beguile their woes, and make the woods re-  
sound.

Such health and gaiety of heart enjoy  
The houseless rovers of the sylvan warring;  
And breathing wholesome air, and wandering  
much,  
Need other physic none to heal the effects 590  
Of loathsome diet, penury, and cold.

\* \* \* \* \*

#### FROM BOOK II

Oh for a lodge in some vast wilderness,<sup>2</sup>  
Some boundless contiguity of shade,  
Where rumour of oppression and deceit,  
Of unsuccessful or successful war,  
Might never reach me more! My ear is  
pained, 5  
My soul is sick with every day's report  
Of wrong and outrage with which earth is filled.  
There is no flesh in man's obdurate heart,  
It does not feel for man; the natural bond  
Of brotherhood is severed as the flax 10  
That falls asunder at the touch of fire.  
He finds his fellow guilty of a skin  
Not coloured like his own, and, having power  
To enforce the wrong, for such a worthy cause  
Dooms and devotes him as his lawful prey. 15  
Lands intersected by a narrow frith  
Abhor each other. Mountains interposed  
Make enemies of nations who had else  
Like kindred drops been mingled into one.  
Thus man devotes his brother, and destroys;  
And worse than all, and most to be deplored,  
As human nature's broadest, foulest blot, 22

<sup>1</sup> bagpipe

<sup>2</sup> Cf. *Jeremiah*, ix: 2

Chains him, and tasks him, and exacts his  
sweat  
With stripes that Mercy, with a bleeding  
heart,  
Weeps when she sees inflicted on a beast. 25  
Then what is man? And what man seeing  
this,

And having human feelings, does not blush  
And hang his head, to think himself a man?  
I would not have a slave to till my ground,  
To carry me, to fan me while I sleep, 30  
And tremble when I wake, for all the wealth  
That sinews bought and sold have ever earned.  
No: dear as freedom is, and in my heart's  
Just estimation prized above all price,  
I had much rather be myself the slave 35  
And wear the bonds, than fasten them on him.  
We have no slaves at home. — Then why  
abroad?

And they themselves once ferried o'er the  
wave

That parts us, are emancipate and loosed.  
Slaves cannot breathe in England;<sup>1</sup> if their  
lungs 40

Receive our air, that moment they are free,  
They touch our country, and their shackles  
fall.

That's noble, and bespeaks a nation proud  
And jealous of the blessing. Spread it then,  
And let it circulate through every vein  
Of all your empire; that where Britain's  
power

Is felt, mankind may feel her mercy too. 47

\* \* \* \* \*

#### FROM BOOK V

'Tis morning; and the sun with ruddy orb  
Ascending, fires the horizon: while the clouds  
That crowd away before the driving wind,  
More ardent as the disk emerges more,  
Resemble most some city in a blaze, 5  
Seen through the leafless wood. His slanting  
ray

Slides ineffectual down the snowy vale,  
And tinging all with his own rosy hue,  
From every herb and every spiry blade  
Stretches a length of shadow o'er the field. 10  
Mine, spindling into longitude immense,  
In spite of gravity, and sage remark  
That I myself am but a fleeting shade,

Provokes me to a smile. With eye askance  
I view the muscular proportioned limb 15  
Transformed to a lean shank. The shapeless  
pair,

As they designed to mock me, at my side  
Take step for step; and as I near approach  
The cottage, walk along the plastered wall,  
Preposterous sight! the legs without the man.  
The verdure of the plain lies buried deep 21  
Beneath the dazzling deluge; and the bents<sup>1</sup>  
And coarser grass, upspearing o'er the rest,  
Of late unsightly and unseen, now shine  
Conspicuous, and in bright apparel clad, 25  
And fledged with icy feathers, nod superb.  
The cattle mourn in corners where the fence  
Screens them, and seem half-petrified to sleep  
In unrecumbent sadness. There they wait  
Their wonted fodder, not like hungering man,  
Fretful if unsupplied, but silent, meek, 31  
And patient of the slow-paced swain's delay.  
He from the stack carves out the accustomed  
load,

Deep-plunging, and again deep-plunging oft,  
His broad keen knife into the solid mass; 35  
Smooth as a wall the upright remnant stands,  
With such undeviating and even force  
He severs it away: no needless care  
Lest storms should overset the leaning pile  
Deciduous, or its own unbalanced weight. 40  
Forth goes the woodman, leaving unconcerned  
The cheerful haunts of man, to wield the axe  
And drive the wedge in yonder forest drear,  
From morn to eve his solitary task.

Shaggy, and lean, and shrewd, with pointed  
ears 45  
And tail cropped short, half lurcher<sup>2</sup> and half  
cur,

His dog attends him. Close behind his heel  
Now creeps he slow; and now with many a  
frisk

Wide scampering, snatches up the drifted snow  
With ivory teeth, or ploughs it with his snout;  
Then shakes his powdered coat, and barks for  
joy. 51

Heedless of all his pranks, the sturdy churl  
Moves right toward the mark; nor stops for  
aught,

But now and then with pressure of his thumb  
To adjust the fragrant charge of a short tube  
That fumes beneath his nose: the trailing  
cloud 56

Streams far behind him, scenting all the air.

<sup>1</sup> the decision of Chief Justice Lord Mansfield,  
June 22, 1772

<sup>1</sup> wiry grass <sup>2</sup> a cross between greyhound  
and sheep-dog, keen both of sight and of scent

Now from the roost, or from the neighbouring  
pale,  
Where, diligent to catch the first faint gleam  
Of smiling day, they gossiped side by side, 60  
Come trooping at the housewife's well-known  
call

The feathered tribes domestic. Half on wing,  
And half on foot, they brush the fleecy flood,  
Conscious, and fearful of too deep a plunge  
The sparrows peep, and quit the sheltering  
eaves 65

To seize the fair occasion. Well they eye  
The scattered grain, and thievishly resolved  
To escape the impending famine, often scared  
As oft return, a pert voracious kind. 69

Clean riddance quickly made, one only care  
Remains to each, the search of sunny nook,  
Or shed impervious to the blast. Resigned  
To sad necessity, the cock foregoes  
His wonted strut, and wading at their head  
With well-considered steps, seems to resent 75  
His altered gait and stateliness retrenched.

\* \* \* \* \*

#### ON THE LOSS OF THE ROYAL GEORGE

Toll for the brave!  
The brave that are no more!  
All sunk beneath the wave,  
Fast by their native shore!

Eight hundred of the brave, 5  
Whose courage well was tried,  
Had made the vessel heel,  
And laid her on her side.

A land-breeze shook the shrouds, 10  
And she was overset;  
Down went the Royal George,  
With all her crew complete.

Toll for the brave!  
Brave Kempenfelt<sup>1</sup> is gone;  
His last sea-fight is fought; 15  
His work of glory done.

It was not in the battle;  
No tempest gave the shock;  
She sprang no fatal leak,  
She ran upon no rock. 20

<sup>1</sup> rear-admiral of the fleet

His sword was in its sheath;  
His fingers held the pen,  
When Kempenfelt went down  
With twice four hundred men.

Weigh the vessel up, 25  
Once dreaded by our foes!  
And mingle with our cup  
The tears that England owes.

Her timbers are yet sound,  
And she may float again 30  
Full charged with England's thunder,  
And plough the distant main.

But Kempenfelt is gone,  
His victories are o'er,  
And he and his eight hundred 35  
Shall plough the wave no more.

#### ON THE RECEIPT OF MY MOTHER'S PICTURE

Oh that those lips had language! Life has  
passed  
With me but roughly since I heard thee last.  
Those lips are thine — thy own sweet smile I  
see,

The same that oft in childhood solaced me;  
Voice only fails, else how distinct they say,  
"Grieve not, my child, chase all thy fears  
away!"

The meek intelligence of those dear eyes  
(Bless'd be the art that can immortalise,  
The art that baffles Time's tyrannic claim  
To quench it) here shines on me still the same.

Faithful remembrancer of one so dear, 11  
O welcome guest, though unexpected here!  
Who bidst me honour with an artless song,  
Affectionate, a mother lost so long,<sup>1</sup>  
I will obey, not willingly alone,  
But gladly, as the precept were her own:  
And, while that face renews my filial grief,  
Fancy shall weave a charm for my relief,  
Shall steep me in Elysian reverie, 20  
A momentary dream that thou art she. . 20  
My mother! when I learnt that thou wast  
dead<sup>2</sup>

Say, wast thou conscious of the tears I shed?  
Hovered thy spirit o'er thy sorrowing son,  
Wretch even then, life's journey just begun?

<sup>1</sup> fifty-two years <sup>2</sup> He was only six when she  
died.

Perhaps thou gavest me, though unfelt, a kiss :  
 Perhaps a tear, if souls can weep in bliss —  
 Ah, that maternal smile ! It answers — Yes.  
 I heard the bell tolled on thy burial day,  
 I saw the hearse that bore thee slow away,  
 And turning from my nursery window, drew  
 A long, long sigh, and wept a last adieu ! 31  
 But was it such ? — It was. — Where thou art  
 gone

Adieus and farewells are a sound unknown.  
 May I but meet thee on that peaceful shore,  
 The parting word shall pass my lips no more !  
 Thy maidens, grieved themselves at my concern,

Oft gave me promise of thy quick return.  
 What ardently I wished I long believed,  
 And, disappointed still, was still deceived.  
 By expectation every day beguiled, 40  
 Dupe of *to-morrow* even from a child.  
 Thus many a sad to-morrow came and went,  
 Till, all my stock of infant sorrow spent,  
 I learned at last submission to my lot ;  
 But, though I less deplored thee, ne'er forgot.

Where once we dwelt our name is heard no more,  
 Children not thine have trod my nursery floor ;  
 And where the gardener Robin, day by day,  
 Drew me to school along the public way,  
 Delighted with my bauble coach, and wrapped  
 In scarlet mantle warm, and velvet capped,  
 'Tis now become a history little known, 52  
 That once we called the pastoral house<sup>1</sup> our  
 own.

Short-lived possession ! but the record fair  
 That memory keeps, of all thy kindness there,  
 Still outlives many a storm that has effaced  
 A thousand other themes less deeply traced.  
 Thy nightly visits to my chamber made,  
 That thou mightst know me safe and warmly  
 laid ;

Thy morning bounties ere I left my home, 60  
 The biscuit, or confectionary plum ;  
 The fragrant waters on my cheeks bestowed  
 By thy own hand, till fresh they shone and  
 glowed ;

All this, and more endearing still than all,  
 Thy constant flow of love, that knew no fall,  
 Ne'er roughened by those cataracts and brakes  
 That humour interposed too often makes ;  
 All this still legible in memory's page,  
 And still to be so to my latest age,  
 Adds joy to duty, makes me glad to pay 70  
 Such honours to thee as my numbers may ;

<sup>1</sup> the rectory

Perhaps a frail memorial, but sincere,  
 Not scorned in heaven, though little noticed  
 here.

Could Time, his flight reversed, restore the  
 hours.

When, playing with thy vesture's tissued  
 flowers,

The violet, the pink, and jessamine,  
 I pricked them into paper with a pin  
 (And thou wast happier than myself the while,  
 Wouldst softly speak, and stroke my head and  
 smile),

Could those few pleasant days again appear,  
 Might one wish bring them, would I wish them  
 here? 81

I would not trust my heart — the dear delight  
 Seems so to be desired, perhaps I might. —  
 But no — what here we call our life is such,  
 So little to be loved, and thou so much,  
 That I should ill requite thee to constrain  
 Thy unbound spirit into bonds again.

Thou, as a gallant bark from Albion's coast  
 (The storms all weathered and the ocean  
 crossed)

Shoots into port at some well-havened isle, 90  
 Where spices breathe, and brighter seasons  
 smile,

There sits quiescent on the floods that show  
 Her beauteous form reflected clear below,  
 While airs impregnated with incense play  
 Around her, fanning light her streamers gay ;  
 So thou, with sails how swift ! hast reached  
 the shore,

"Where tempests never beat nor billows roar."  
 And thy loved consort on the dangerous tide  
 Of life long since has anchored by thy side.  
 But me, scarce hoping to attain that rest, 100  
 Always from port withheld, always dis-  
 tressed —

Me howling blasts drive devious, tempest tost,  
 Sails ripped, seams opening wide, and com-  
 pass lost,

And day by day some current's thwarting  
 force

Sets me more distant from a prosperous course.  
 Yet, oh, the thought that thou art safe, and  
 he !

That thought is joy, arrive what may to me.  
 My boast is not, that I deduce my birth  
 From loins enthroned and rulers of the earth ;  
 But higher far my proud pretensions rise —  
 The son of parents passed into the skies ! 111  
 And now, farewell — Time unrevoked has run  
 His wonted course, yet what I wished is  
 done.

By contemplation's help, not sought in vain,  
I seem to have lived my childhood o'er again;  
To have renewed the joys that once were  
mine,

Without the sin of violating thine:  
And, while the wings of Fancy still are free,  
And I can view this mimic show of thee, 119  
Time has but half succeeded in his theft —  
Thyself removed, thy power to soothe me left.

## JAMES MACPHERSON (?)

(1736-1796)

### THE POEMS OF OSSIAN

FROM CATH-LODA<sup>1</sup>

#### DUAN III

Whence is the stream of years? Whither  
do they roll along? Where have they hid, in  
mist, their many coloured sides?

I look unto the times of old, but they seem  
dim to Ossian's eyes, like reflected moonbeams  
on a distant lake. Here rise the red beams  
of war! There, silent, dwells a feeble race!  
They mark no years with their deeds, as slow  
they pass along Dweller between the  
shields! thou that awakest the failing soul!  
descend from thy wall, harp of Cona,<sup>2</sup> with thy  
voices three! Come with that which kindles  
the past: rear the forms of old, on their own  
dark-brown years!

U-thorno, hill of storms, I behold my race  
on thy side. Fingal is bending in night over  
Duth-maruno's tomb. Near him are the steps  
of his heroes, hunters of the boar. By Tur-  
thor's stream the host of Lochlin<sup>3</sup> is deep in  
shades. The wrathful kings<sup>4</sup> stood on two  
hills: they looked forward from their bossy  
shields. They looked forward to the stars  
of night, red wandering in the west. Cruth-  
loda<sup>5</sup> bends from high, like a formless meteor  
in clouds. He sends abroad the winds, and  
marks them with his signs. Starno foresaw  
that Morven's king<sup>6</sup> was not to yield in war.

He twice struck the tree in wrath. He  
rushed before his son. He hummed a surly  
song, and heard his hair in wind. Turned

from one another, they stood, like two oaks,  
which different winds had bent; each hangs  
over his own loud rill, and shakes his boughs  
in the course of blasts.

"Annir,"<sup>1</sup> said Starno of lakes, "was a fire  
that consumed of old. He poured death from  
his eyes along the striving fields. His joy was  
in the fall of men. Blood to him was a sum-  
mer stream, that brings joy to the withered  
vales, from its own mossy rock. He came  
forth to the lake Luth-cormo, to meet the tall  
Corman-trunar, he from Urlor of streams,  
dweller of battle's wing.

"The chief of Urlor had come to Gormal  
with his dark-bosomed ships. He saw the  
daughter of Annir, white-armed Foina-bragal.  
He saw her! Nor careless rolled her eyes on  
the rider of stormy waves. She fled to his  
ship in darkness, like a moonbeam through a  
nightly veil. Annir pursued along the deep;  
he called the winds of heaven. Nor alone was  
the king! Starno was by his side. Like  
U-thorno's young eagle, I turned my eyes on  
my father

"We rushed into roaring<sup>2</sup> Urlor. With his  
people came tall Corman-trunar. We fought,  
but the foe prevailed. In his wrath my  
father stood. He lopped the young trees with  
his sword. His eyes rolled red in his rage.  
I marked the soul of the king, and I retired  
in night. From the field I took a broken hel-  
met; a shield that was pierced with steel;  
pointless was the spear in my hand. I went  
to find the foe

"On a rock sat tall Corman-trunar beside  
his burning oak; and near him beneath a tree,  
sat deep-bosomed Foina-bragal. I threw my  
broken shield before her. I spoke the words  
of peace. 'Beside his rolling sea lies Annir of  
many lakes. The king was pierced in battle;  
and Starno is to raise his tomb.'<sup>3</sup> Me, a son of  
Loda,<sup>4</sup> he sends to white-handed Foina, to bid  
her send a lock from her hair, to rest with her  
father in earth. And thou, king of roaring  
Urlor, let the battle cease, till Annir receive  
the shell<sup>5</sup> from fiery-eyed Cruth-loda.'<sup>6</sup>

"Bursting into tears, she rose, and tore a lock  
from her hair; a lock, which wandered in the  
blast, along her heaving breast. Corman-  
trunar gave the shell,<sup>7</sup> and bade me rejoice

<sup>1</sup> the Battle of Loda <sup>2</sup> the home of Ossian  
<sup>3</sup> Norway <sup>4</sup> Starno, king of Lochlin, or Norway,  
and Swaran, his son and heir <sup>5</sup> Odin, chief god  
of the Norsemen <sup>6</sup> Fingal (of Scotland)

<sup>1</sup> father of Starno <sup>2</sup> because of its many  
streams <sup>3</sup> This was untrue. <sup>4</sup> He was disguised.  
<sup>5</sup> Shells were used as drinking-cups. <sup>6</sup> i.e., in Val-  
halla, the heaven of heroes <sup>7</sup> offered drink

before him. I rested in the shade of night, and hid my face in my helmet deep. Sleep descended on the foe. I rose, like a stalking ghost. I pierced the side of Corman-trunar. Nor did Foina-brugal escape. She rolled her white bosom in blood.

"Why, then, daughter of heroes, didst thou wake my rage?"

"Morning rose. The foe were fled, like the departure of mist. Annir struck his bossy shield. He called his dark-haired son. I came, streaked with wandering blood: thrice rose the shout of the king, like the bursting forth of a squall of wind from a cloud by night. We rejoiced three days above the dead, and called the hawks of heaven. They came from all their winds to feast on Annir's foes.

"Swaran, Fingal is alone in his hill of night. Let thy spear pierce the king in secret; like Annir, my soul shall rejoice."

"Son of Annir," said Swaran, "I shall not slay in shades: I move forth in light: the hawks rush from all their winds. They are wont to trace my course: it is not harmless through war."

Burning rose the rage of the king.<sup>1</sup> He thrice raised his gleaming spear. But, starting, he spared his son, and rushed into the night. By Turthor's stream, a cave is dark, the dwelling of Corban-cargla.<sup>2</sup> There he laid the helmet of kings, and called the maid of Lulan; but she was distant far in Loda's resounding hall.<sup>3</sup>

Swelling in his rage, he strode to where Fingal lay alone. The king was laid on his shield, on his own secret hill.

Stern hunter of shaggy boars! no feeble maid is laid before thee. No boy on his ferny bed, by Turthor's murmuring stream. Here is spread the couch of the mighty, from which they rise to deeds of death! Hunter of shaggy boars, awaken not the terrible!

Starno came murmuring on. Fingal arose in arms. "Who art thou, son of night!" Silent he threw the spear. They mixed their gloomy strife. The shield of Starno fell, cleft in twain. He is bound to an oak. The early beam arose. It was then Fingal beheld the king. He rolled awhile his silent eyes. He thought of other days, when white-bosomed

Agandecca<sup>1</sup> moved like the music of songs. He loosed the thong from his hands. "Son of Annir," he said, "retire. Retire to Gormal of shells;<sup>2</sup> a beam that was set returns. I remember thy white-bosomed daughter; dreadful king, away! Go to thy troubled dwelling, cloudy foe of the lovely. Let the stranger shun thee, thou gloomy in the hall!"

A tale of the times of old!

## JAMES BOSWELL (1740-1795)

### THE LIFE OF SAMUEL JOHNSON, LL.D.

#### FROM CHAPTER XIII (1763)

\* \* \* \* \*

He talked very contemptuously of Churchill's<sup>3</sup> poetry, observing, that "it had a temporary currency, only from its audacity of abuse, and being filled with living names, and that it would sink into oblivion." I ventured to hint that he was not quite a fair judge, as Churchill had attacked him violently.<sup>4</sup> Johnson: "Nay, Sir, I am a very fair judge. He did not attack me violently till he found I did not like his poetry; and his attack on me shall not prevent me from continuing to say what I think of him, from an apprehension that it may be ascribed to resentment. No, Sir, I called the fellow a blockhead at first, and I will call him a blockhead still. However, I will acknowledge that I have a better opinion of him now than I once had; for he has shown more fertility than I expected. To be sure, he is a tree that cannot produce good fruit: he only bears crabs. But, Sir, a tree that produces a great many crabs, is better than a tree which produces only a few."

In this depreciation of Churchill's poetry, I could not agree with him. It is very true that the greatest part of it is upon the topics of the day, on which account, as it brought him great fame and profit at the time, it must

<sup>1</sup> daughter of Starno and sweetheart of Fingal, killed long before by her father for revealing to Fingal a plot against his life <sup>2</sup> the castle of Starno, where drink was dispensed liberally

<sup>3</sup> Charles Churchill (1731-64), then in considerable repute as a poet <sup>4</sup> He satirized Johnson as credulous in his poem *The Ghost*.

<sup>1</sup> Starno <sup>2</sup> the maid of Lulan, beloved by Starno, but in love with Swaran <sup>3</sup> i.e., she was dead

proportionably slide out of the public attention, as other occasional objects succeed. But Churchill had extraordinary vigour both of thought and expression. His portraits of the players will ever be valuable to the true lovers of the drama; and his strong caricatures of several eminent men of his age, will not be forgotten by the curious. Let me add, that there are in his works many passages which are of a general nature, and his "Prophecy of Famine" is a poem of no ordinary merit. It is, indeed, falsely injurious to Scotland; but therefore, may be allowed a greater share of invention.

Bonnell Thornton had just published a burlesque "Ode on St Cecilia's day,"<sup>1</sup> adapted to the ancient British music, viz., the salt-box, the Jew's-harp, the marrow-bones and cleaver, the hum-strum, or hurdy-gurdy, etc. Johnson praised its humour, and seemed much diverted with it. He repeated the following passage:

"In strains more exalted the salt-box shall join,  
And clattering and battering and clapping combine,  
With a rap and a tap, while the hollow side sounds,  
Up and down leaps the flap, and with rattling rebounds."

\* \* \* \* \*

On Tuesday, the 5th of July, I again visited Johnson. He told me he had looked into the poems of a pretty voluminous writer, Mr. (now Dr.) John Ogilvie, one of the Presbyterian ministers of Scotland, which had lately come out, but could find no thinking in them. Boswell: "Is there not imagination in them, Sir?" Johnson: "Why, Sir, there is in them what *was* imagination, but it is no more imagination in *him*, than sound is sound in the echo. And his diction too is not his own. We have long ago seen *white-robed innocence* and *flower-bespangled meads*."

Talking of London, he observed, "Sir, if you wish to have a just notion of the magnitude of this city, you must not be satisfied with seeing its great streets and squares, but must survey the innumerable little lanes and courts. It is not in the showy evolutions of buildings, but in the multiplicity of human habitations which are crowded together, that

the wonderful immensity of London consists." — I have often amused myself with thinking how different a place London is to different people. They, whose narrow minds are contracted to the consideration of some one particular pursuit, view it only through that medium. A politician thinks of it merely as the seat of government in its different departments, a grazier, as a vast market for cattle, a mercantile man, as a place where a prodigious deal of business is done upon 'Change; a dramatic enthusiast, as the grand scene of theatrical entertainments; a man of pleasure, as an assemblage of taverns, and the great emporium for ladies of easy virtue. But the intellectual man is struck with it, as comprehending the whole of human life in all its variety, the contemplation of which is inexhaustible.

On Wednesday, July 6, he was engaged to sup with me at my lodgings in Downing-street, Westminster. But on the preceding night my landlord having behaved very rudely to me and some company who were with me, I had resolved not to remain another night in his house. I was exceedingly uneasy at the awkward appearance I supposed I should make to Johnson and the other gentlemen whom I had invited, not being able to receive them at home, and being obliged to order supper at the Mitre. I went to Johnson in the morning, and talked of it as of a serious distress. He laughed, and said, "Consider, Sir, how insignificant this will appear a twelvemonth hence." Were this consideration to be applied to most of the little vexatious incidents of life, by which our quiet is too often disturbed, it would prevent many painful sensations. I have tried it frequently with good effect. "There is nothing," continued he, "in this mighty misfortune; nay, we shall be better at the Mitre." I told him that I had been at Sir John Fielding's office, complaining of my landlord, and had been informed that though I had taken my lodgings for a year, I might, upon proof of his bad behaviour, quit them when I pleased, without being under an obligation to pay rent for any longer time than while I possessed them. The fertility of Johnson's mind could show itself even upon so small a matter as this. "Why, Sir," said he, "I suppose this must be the law, since you have been told so in Bow-street."<sup>1</sup> But if your landlord

<sup>1</sup> It was set to music by Dr. Burney, and performed at Ranelagh in masks.

<sup>1</sup> police headquarters

could hold you to your bargain, and the lodgings should be yours for a year, you may certainly use them as you think fit. So, Sir, you may quarter two life-guardsmen upon him; or you may send the greatest scoundrel you can find into your apartments; or you may say that you want to make some experiments in natural philosophy, and may burn a large quantity of asafœtida in his house."

I had as my guests this evening at the Mitre Tavern, Dr. Johnson, Dr. Goldsmith, Mr. Thomas Davies, Mr. Eccles, an Irish gentleman, for whose agreeable company I was obliged to Mr. Davies, and the Rev. Mr. John Ogilvie, who was desirous of being in company with my illustrious friend, while I, in my turn, was proud to have the honour of showing one of my countrymen upon what easy terms Johnson permitted me to live with him.

Goldsmith, as usual, endeavoured with too much eagerness to *shine* and disputed very warmly with Johnson against the well-known maxim of the British constitution, "the king can do no wrong;" affirming, that "what was morally false could not be politically true; and as the king might, in the exercise of his regal power, command and cause the doing of what was wrong, it certainly might be said, in sense and in reason, that he could do wrong." Johnson: "Sir, you are to consider that in our constitution, according to its true principles, the king is the head, he is supreme; he is above everything, and there is no power by which he can be tried. Therefore, it is, Sir, that we hold the king can do no wrong; that whatever may happen to be wrong in government may not be above our reach by being ascribed to majesty. Redress is always to be had against oppression by punishing the immediate agents. The king, though he should command, cannot force a judge to condemn a man unjustly; therefore it is the judge whom we prosecute and punish. Political institutions are formed upon the consideration of what will most frequently tend to the good of the whole, although now and then exceptions may occur. Thus it is better in general that a nation should have a supreme legislative power, although it may at times be abused. And then, Sir, there is this consideration, that *if the abuse be enormous, nature will rise up, and claiming her original rights, overturn a corrupt political system.*" I mark this animated sentence with peculiar pleasure, as

a noble instance of that truly dignified spirit of freedom which ever glowed in his heart, though he was charged with slavish tenets by superficial observers, because he was at all times indignant against that false patriotism, that pretended love of freedom, that unruly restlessness which is inconsistent with the stable authority of any good government.

This generous sentiment, which he uttered with great fervour, struck me exceedingly, and stirred my blood to that pitch of fancied resistance, the possibility of which I am glad to keep in mind, but to which I trust I never shall be forced.

"Great abilities," said he, "are not requisite for an historian; for in historical composition all the greatest powers of the human mind are quiescent. He has facts ready to his hand, so there is no exercise of invention. Imagination is not required in any high degree; only about as much as is used in the lower kinds of poetry. Some penetration, accuracy, and colouring, will fit a man for the task, if he can give the application which is necessary."

"*Bayle's Dictionary*"<sup>1</sup> is a very useful work for those to consult who love the biographical part of literature, which is what I love most."

Talking of the eminent writers in Queen Anne's reign, he observed, "I think Dr. Arbuthnot<sup>2</sup> the first man among them. He was the most universal genius, being an excellent physician, a man of deep learning, and a man of much humour. Mr. Addison was, to be sure, a great man; his learning was not profound, but his morality, his humour, and his elegance of writing set him very high."

Mr. Ogilvie was unlucky enough to choose for the topic of his conversation the praises of his native country. He began with saying, that there was very rich land around Edinburgh. Goldsmith, who had studied physic there, contradicted this, very untruly, with a sneering laugh. Disconcerted a little by this, Mr. Ogilvie then took a new ground, where, I suppose, he thought himself perfectly safe; for he observed, that Scotland had a great many noble wild prospects. Johnson: "I believe, Sir, you have a great many. Norway,

<sup>1</sup> Dictionnaire historique et critique (1696) by Pierre Bayle, a French philosopher and critic; especially through the English translation of the Dictionary his sceptical views had great influence in England in the eighteenth century. <sup>2</sup> Cf. Pope's *Epistle to Dr. Arbuthnot*, p. 288, above



too, has noble wild prospects, and Lapland is remarkable for prodigious noble wild prospects. But, Sir, let me tell you, the noblest prospect which a Scotchman ever sees, is the high-road that leads him to England!" This unexpected and pointed sally produced a roar of applause. After all, however, those who admire the rude grandeur of nature cannot deny it to Caledonia.

On Saturday, July 9, I found Johnson surrounded with a numerous levee, but have not preserved any part of his conversation. On the 14th we had another evening by ourselves at the Mitre. It happened to be a very rainy night; I made some commonplace observations on the relaxation of nerves and depression of spirits which such weather occasioned; adding, however, that it was good for the vegetable creation. Johnson, who, as we have already seen, denied that the temperature of the air had any influence on the human frame, answered, with a smile of ridicule, "Why, yes, Sir, it is good for vegetables, and for the animals who eat those vegetables, and for the animals who eat those animals." This observation of his, aptly enough introduced a good supper and I soon forgot, in Johnson's company, the influence of a moist atmosphere.

Feeling myself now quite at ease as his companion, though I had all possible reverence for him, I expressed a regret that I could not be so easy with my father, though he was not much older than Johnson, and certainly, however respectable, had not more learning and greater abilities to depress me. I asked him the reason of this. Johnson: "Why, Sir, I am a man of the world. I live in the world, and I take, in some degree, the colour of the world as it moves along. Your father is a judge in a remote part of the island, and all his notions are taken from the old world. Besides, Sir, there must always be a struggle between a father and son, while one aims at power and the other at independence." I said, I was afraid my father would force me to be a lawyer. Johnson: "Sir, you need not be afraid of his forcing you to be a laborious practising lawyer; that is not in his power. For, as the proverb says, 'One man may lead a horse to the water, but twenty cannot make him drink.' He may be displeased that you are not what he wishes you to be; but that displeasure will not go far. If he insists only on your having as much law as is necessary

for a man of property, and then endeavours to get you into parliament, he is quite in the right."

He enlarged very convincingly upon the excellence of rhyme over blank verse in English poetry. I mentioned to him that Dr. Adam Smith,<sup>1</sup> in his lectures upon composition, when I studied under him in the College of Glasgow, had maintained the same opinion strenuously, and I repeated some of his arguments. Johnson: "Sir, I was once in company with Smith, and we did not take to each other; but had I known that he loved rhyme as much as you tell me he does, I should have hugged him."

Talking of those who denied the truth of Christianity, he said, "It is always easy to be on the negative side. If a man were now to deny that there is salt upon the table, you could not reduce him to an absurdity. Come, let us try this a little further. I deny that Canada is taken, and I can support my denial by pretty good arguments. The French are a much more numerous people than we; and it is not likely that they would allow us to take it. 'But the ministry have assured us, in all the formality of the Gazette, that it is taken.' — Very true. But the ministry have put us to an enormous expense by the war in America, and it is their interest to persuade us that we have got something for our money. — 'But the fact is confirmed by thousands of men who were at the taking of it.' — Ay, but these men have still more interest in deceiving us. They don't want that you should think the French have beat them, but that they have beat the French. Now suppose you should go over and find that it really is taken, that would only satisfy yourself; for when you come home we will not believe you. We will say, you have been bribed. — Yet, Sir, notwithstanding all these plausible objections, we have no doubt that Canada is really ours. Such is the weight of common testimony. How much stronger are the evidences of the Christian religion?"

"Idleness is a disease which must be combated; but I would not advise a rigid adherence to a particular plan of study. I myself have never persisted in any plan for two days together. A man ought to read just as inclination leads him; for what he reads as a task will do him little good. A young man

<sup>1</sup> author of the famous *Wealth of Nations*

should read five hours in a day, and so may acquire a great deal of knowledge."

To a man of vigorous intellect and ardent curiosity like his own, reading without a regular plan may be beneficial; though even such a man must submit to it, if he would attain a full understanding of any of the sciences.

To such a degree of unrestrained frankness had he now accustomed me that in the course of this evening I talked of the numerous reflections which had been thrown out against him, on account of his having accepted a pension from his present Majesty. "Why, Sir," said he, with a hearty laugh, "it is a mighty foolish noise that they make. I have accepted of a pension as a reward which has been thought due to my literary merit; and now that I have this pension, I am the same man in every respect that I have ever been; I retain the same principles. It is true, that I cannot now curse (smiling) the house of Hanover; nor would it be decent for me to drink King James's health in the wine that King George gives me money to pay for. But, Sir, I think that the pleasure of cursing the house of Hanover, and drinking King James's health, are amply overbalanced by three hundred pounds a year."

\* \* \* \* \*

It will be observed, that when giving me advice as to my travels, Dr. Johnson did not dwell upon cities, and palaces, and pictures, and shows, and Arcadian scenes. He was of Lord Essex's opinion, who advises his kinsman, Roger Earl of Rutland, "rather to go a hundred miles to speak with one wise man, than five miles to see a fair town."<sup>1</sup>

I described to him an impudent fellow from Scotland, who affected to be a savage, and railed at all established systems. Johnson: "There is nothing surprising in this, Sir. He wants to make himself conspicuous. He would tumble in a hog-sty, as long as you looked at him and called to him to come out. But let him alone, never mind him, and he'll soon give it over."

I added that the same person maintained that there was no distinction between virtue and vice. Johnson: "Why, Sir, if the fellow does not think as he speaks, he is lying; and I see not what honour he can propose to himself from having the character of a liar. But

if he does really think that there is no distinction between virtue and vice, why, Sir, when he leaves our houses let us count our spoons."

Sir David Dalrymple, now one of the judges of Scotland by the title of Lord Hailes, had contributed much to increase my high opinion of Johnson, on account of his writings, long before I attained to a personal acquaintance with him; I, in return, had informed Johnson of Sir David's eminent character for learning and religion; and Johnson was so much pleased, that at one of our evening meetings he gave him for his toast. I at this time kept up a very frequent correspondence with Sir David; and I read to Dr. Johnson to-night the following passage from the letter which I had last received from him:

It gives me pleasure to think that you have obtained the friendship of Mr. Samuel Johnson. He is one of the best moral writers which England has produced. At the same time, I envy you the free and undisguised converse with such a man. May I beg you to present my best respects to him, and to assure him of the veneration which I entertain for the author of the 'Rambler' and of 'Rasselas'? Let me recommend this last work to you; with the 'Rambler' you certainly are acquainted. In 'Rasselas' you will see a tender-hearted operator, who probes the wound only to heal it. Swift, on the contrary, mangles human nature. He cuts and slashes as if he took pleasure in the operation, like the tyrant who said, *Ita feri ut se sentiat emori*.<sup>1</sup>

Johnson seemed to be much gratified by this just and well-turned compliment.

He recommended to me to keep a journal of my life, full and unreserved. He said it would be a very good exercise, and would yield me great satisfaction when the particulars were faded from my remembrance. I was uncommonly fortunate in having had a previous coincidence of opinion with him upon this subject, for I had kept such a journal for some time; and it was no small pleasure to me to have this to tell him, and to receive his approbation. He counselled me to keep it private, and said I might surely have a friend who would burn it in case of my death. From this habit I have been enabled to give the world so many anecdotes, which would otherwise have been lost to posterity. I mentioned that I was afraid I put into my journal

<sup>1</sup> in a letter dated Jan. 4, 1596

<sup>1</sup> Strike in such a way that he may feel the pangs of death

too many little incidents. Johnson: "There is nothing, Sir, too little for so little a creature as man. It is by studying little things that we attain the great art of having as little misery and as much happiness as possible."

Next morning Mr. Dempster happened to call on me, and was so much struck even with the imperfect account which I gave him of Dr. Johnson's conversation, that to his honour be it recorded, when I complained that drinking port and sitting up late with him affected my nerves for some time after, he said, "One had better be palsied at eighteen than not keep company with such a man."

On Tuesday, July 18, I found tall Sir Thomas Robinson sitting with Johnson. Sir Thomas said, that the King of Prussia valued himself upon three things; upon being a hero, a musician, and an author. Johnson. "Pretty well, Sir, for one man. As to his being an author, I have not looked at his poetry; but his prose is poor stuff. He writes just as you may suppose Voltaire's footboy to do, who has been his amanuensis. He has such parts as the valet might have, and about as much of the colouring of the style as might be got by transcribing his works." When I was at Ferney, I repeated this to Voltaire, in order to reconcile him somewhat to Johnson, whom he, in affecting the English mode of expression, had previously characterised as "a superstitious dog"; but after hearing such a criticism on Frederick the Great, with whom he was then on bad terms, he exclaimed, "An honest fellow!"

But I think the criticism much too severe; for the "Memoirs of the House of Brandenburg" are written as well as many works of that kind. His poetry, for the style of which he himself makes a frank apology, "*jargonnant un François barbare*,"<sup>1</sup> though fraught with pernicious ravings of infidelity, has in many places, great animation, and in some a pathetic tenderness.

Upon this contemptuous animadversion on the King of Prussia, I observed to Johnson, "It would seem then, Sir, that much less parts are necessary to make a king, than to make an author: for the King of Prussia is confessedly the greatest king now in Europe, yet you think he makes a very poor figure as an author."

Mr. Levett this day showed me Dr. John-

son's library, which was contained in two garrets over his chambers, where Lintot, son of the celebrated bookseller of that name, had formerly his warehouse. I found a number of good books, but very dusty and in great confusion. The floor was strewn with manuscript leaves, in Johnson's own handwriting, which I beheld with a degree of veneration, supposing they perhaps might contain portions of the "Rambler," or of "Rasselas." I observed an apparatus for chemical experiments, of which Johnson was all his life very fond. The place seemed to be very favourable for retirement and meditation. Johnson told me, that he went up thither without mentioning it to his servant when he wanted to study, secure from interruption; for he would not allow his servant to say he was not at home when he really was. "A servant's strict regard for truth," said he, "must be weakened by such a practice. A philosopher may know that it is merely a form of denial; but few servants are such nice distinguishers. If I accustom a servant to tell a lie for me, have I not reason to apprehend that he will tell many lies for himself?" I am, however, satisfied that every servant, of any degree of intelligence, understands saying his master is not at home, not at all as the affirmation of a fact, but as customary words, intimating that his master wishes not to be seen; so that there can be no bad effect from it.

Mr. Temple, now vicar of St. Gluvias, Cornwall, who had been my intimate friend for many years, had at this time chambers in Farrar's-buildings, at the bottom of Inner Temple-lane, which he kindly lent me upon my quitting my lodgings, he being to return to Trinity Hall, Cambridge. I found them particularly convenient for me, as they were so near Dr. Johnson's.

On Wednesday, July 20, Dr. Johnson, Mr. Dempster, and my uncle, Dr. Boswell, who happened to be now in London, supped with me at these chambers. Johnson. "Pity is not natural to man. Children are always cruel. Savages are always cruel. Pity is acquired and improved by the cultivation of reason. We may have uneasy sensations from seeing a creature in distress, without pity: for we have not pity unless we wish to relieve them. When I am on my way to dine with a friend, and finding it late, have bid the coachman make haste, if I happen to attend when he whips his horses, I may feel unpleasantly

<sup>1</sup> using a barbarous kind of French

that the animals are put to pain, but I do not wish him to desist. No, Sir, I wish him to drive on."

Mr. Alexander Donaldson, bookseller of Edinburgh, had for some time opened a shop in London, and sold his cheap editions of the most popular English books, in defiance of the supposed common-law right of *Literary Property*. Johnson, though he concurred in the opinion which was afterwards sanctioned by a judgment of the House of Lords, that there was no such right, was at this time very angry that the booksellers of London, for whom he uniformly professed much regard, should suffer from an invasion of what they had ever considered to be secure; and he was loud and violent against Mr. Donaldson. "He is a fellow who takes advantage of the law to injure his brethren; for, notwithstanding that the statute secures only fourteen years of exclusive right, it has always been understood by the *trade*, that he who buys the copyright of a book from the author obtains a perpetual property; and upon that belief, numberless bargains are made to transfer that property after the expiration of the statutory term. Now, Donaldson, I say, takes advantage here, of people who have really an equitable title from usage: and if we consider how few of the books, of which they buy the property, succeed so well as to bring profit, we should be of opinion that the term of fourteen years is too short; it should be sixty years." Dempster: "Donaldson, Sir, is anxious for the encouragement of literature. He reduces the price of books, so that poor students may buy them." Johnson (laughing): "Well, Sir, allowing that to be his motive, he is no better than Robin Hood, who robbed the rich in order to give to the poor."

It is remarkable, that when the great question concerning Literary Property came to be ultimately tried before the supreme tribunal of this country, in consequence of the very spirited exertions of Mr. Donaldson, Dr. Johnson was zealous against a perpetuity; but he thought that the term of the exclusive right of authors should be considerably enlarged. He was then for granting a hundred years.

The conversation now turned upon Mr. David Hume's<sup>1</sup> style. Johnson: "Why, Sir,

his style is not English; the structure of his sentences is French. Now the French structure and the English structure may, in the nature of things, be equally good. But if you allow that the English language is established, he is wrong. My name might originally have been Nicholson, as well as Johnson; but were you to call me Nicholson now, you would call me very absurdly."

Rousseau's treatise on the inequality of mankind was at this time a fashionable topic. It gave rise to an observation by Mr. Dempster, that the advantages of fortune and rank were nothing to a wise man, who ought to value only merit. Johnson: "If man were a savage, living in the woods by himself, this might be true; but in civilised society we all depend upon each other and our happiness is very much owing to the good opinion of mankind. Now, Sir, in civilised society, external advantages make us more respected. A man with a good coat upon his back meets with a better reception than he who has a bad one. Sir, you may analyse this and say what is there in it? But that will avail you nothing, for it is part of a general system. Pound St. Paul's church into atoms, and consider any single atom; it is, to be sure, good for nothing; but put all these atoms together and you have St. Paul's church. So it is with human felicity, which is made up of many ingredients, each of which may be shown to be very insignificant. In civilised society personal merit will not serve you so much as money will. Sir, you may make the experiment. Go into the street and give one man a lecture on morality and another a shilling, and see which will respect you most. If you wish only to support nature, Sir William Petty<sup>1</sup> fixes your allowance at three pounds a year; but as times are much altered, let us call it six pounds. This sum will fill your belly, shelter you from the weather, and even get you a strong lasting coat, supposing it to be made of good bull's hide. Now, Sir, all beyond this is artificial, and is desired in order to obtain a greater degree of respect from our fellow-creatures. And, Sir, if six hundred pounds a year procure a man more consequence, and, of course, more happiness than six pounds a year, the same proportion will hold as to six thousand, and so on, as far as opulence can be carried. Perhaps he who has a large fortune may not be

<sup>1</sup> the Scottish philosopher and historian

<sup>1</sup> an English writer on economics (1623-87)

so happy as he who has a small one; but that must proceed from other causes than from his having the large fortune. for, *cæteris paribus*,<sup>1</sup> he who is rich in a civilised society must be happier than he who is poor; as riches, if properly used, (and it is a man's own fault if they are not,) must be productive of the highest advantages. Money, to be sure, of itself is of no use. for its only use is to part with it. Rousseau, and all those who deal in paradoxes, are led away by a childish desire of novelty. When I was a boy I used always to choose the wrong side of a debate, because most ingenious things, that is to say, most new things, could be said upon it. Sir, there is nothing for which you may not muster up more plausible arguments than those which are urged against wealth and other external advantages. Why, now, there is stealing: why should it be thought a crime? When we consider by what unjust methods property has been often acquired, and that what was unjustly got it must be unjust to keep, where is the harm in one man's taking the property of another from him? Besides, Sir, when we consider the bad use that many people make of their property, and how much better use the thief may make of it, it may be defended as a very allowable practice. Yet, Sir, the experience of mankind has discovered stealing to be so very bad a thing that they make no scruple to hang a man for it. When I was running about this town a very poor fellow, I was a great arguer for the advantages of poverty; but I was, at the same time, very sorry to be poor. Sir, all the arguments which are brought to represent poverty as no evil, show it to be evidently a great evil. You never find people labouring to convince you that you may live very happily upon a plentiful fortune. — So you hear people talking how miserable a king must be, and yet they all wish to be in his place."

It was suggested that kings must be unhappy, because they are deprived of the greatest of all satisfactions, easy and unreserved society. Johnson: "This is an ill-founded notion. Being a king does not exclude a man from such society. Great kings have always been social. The King of Prussia, the only great king at present, is very social. Charles the Second, the last king of England who was a man of parts, was social;

and our Henrys and Edwards were all social."

Mr. Dempster having endeavoured to maintain that intrinsic merit *ought* to make the only distinction among mankind, Johnson: "Why, Sir, mankind have found that this cannot be. How shall we determine the proportion of intrinsic merit? Were that to be the only distinction amongst mankind, we should soon quarrel about the degrees of it. Were all distinctions abolished, the strongest would not long acquiesce, but would endeavour to obtain a superiority by their bodily strength. But, Sir, as subordination is very necessary for society, and contentions for superiority very dangerous, mankind, that is to say, all civilised nations, have settled it upon a plain invariable principle. A man is born to hereditary rank; or his being appointed to certain offices gives him a certain rank. Subordination tends greatly to human happiness. Were we all upon an equality, we should have no other enjoyment than mere animal pleasure."

I said, I considered distinction or rank to be of so much importance in civilised society, that if I were asked on the same day to dine with the first duke in England, and with the first man in Britain for genius, I should hesitate which to prefer. Johnson: "To be sure, Sir, if you were to dine only once, and it were never to be known where you dined, you would choose rather to dine with the first man for genius; but to gain most respect, you should dine with the first duke in England. For nine people in ten that you meet with, would have a higher opinion of you for having dined with a duke; and the great genius himself would receive you better, because you had been with the great duke."

He took care to guard himself against any possible suspicion that his settled principles of reverence for rank and respect for wealth were at all owing to mean or interested motives; for he asserted his own independence as a literary man. "No man," said he, "who ever lived by literature, has lived more independently than I have done." He said he had taken longer time than he needed to have done in composing his Dictionary.<sup>1</sup> He received our compliments upon that great work with complacency, and told us that the Acad-

<sup>1</sup> published in 1755; it soon became and long remained the standard for English

<sup>1</sup> other things being equal

emy *della Crusca*<sup>1</sup> could scarcely believe that it was done by one man.

\* \* \* \* \*

At night, Mr. Johnson and I supped in a private room at the Turk's Head coffee-house, in the Strand. "I encourage this house," said he, "for the mistress of it is a good civil woman, and has not much business."

"Sir, I love the acquaintance of young people; because, in the first place, I don't like to think myself growing old. In the next place, young acquaintances must last longest, if they do last; and then, Sir, young men have more virtue than old men; they have more generous sentiments in every respect. I love the young dogs of this age; they have more wit and humour and knowledge of life than we had; but then the dogs are not so good scholars. Sir, in my early years I read very hard. It is a sad reflection, but a true one, that I knew almost as much at eighteen as I do now. My judgment, to be sure, was not so good, but I had all the facts. I remember very well when I was at Oxford, an old gentleman said to me, 'Young man, ply your book diligently now, and acquire a stock of knowledge; for when years come upon you, you will find that poring upon books will be but an irksome task.'"

This account of his reading, given by himself in plain words, sufficiently confirms what I have already advanced upon the disputed question as to his application. It reconciles any seeming inconsistency in his way of talking upon it at different times; and shows that idleness and reading hard were with him relative terms, the import of which, as used by him, must be gathered from a comparison with what scholars of different degrees of ardour and assiduity have been known to do. And let it be remembered that he was now talking spontaneously, and expressing his genuine sentiments; whereas at other times he might be induced from his spirit of contradiction, or more properly from his love of argumentative contest, to speak lightly of his own application to study. It is pleasing to consider that the old gentleman's gloomy prophecy as to the irksomeness of books to men of an advanced age, which is too often fulfilled, was so far from being verified in Johnson, that his ardour

for literature never failed, and his last writings had more ease and vivacity than any of his earlier productions.

He mentioned to me now, for the first time, that he had been distressed by melancholy, and for that reason had been obliged to fly from study and meditation, to the dissipating variety of life. Against melancholy he recommended constant occupation of mind, a great deal of exercise, moderation in eating and drinking, and especially to shun drinking at night. He said melancholy people were apt to fly to intemperance for relief, but that it sunk them much deeper in misery. He observed, that labouring men who work hard, and live sparingly, are seldom or never troubled with low spirits.

\* \* \* \* \*

He said Dr. Joseph Warton was a very agreeable man, and his "Essay on the Genius and Writings of Pope" a very pleasing book. I wondered that he delayed so long to give us the continuation of it. Johnson: "Why, Sir, I suppose he finds himself a little disappointed in not having been able to persuade the world to be of his opinion as to Pope."

We have now been favoured with the concluding volume, in which, to use a parliamentary expression, he has *explained*, so as not to appear quite so adverse to the opinion of the world, concerning Pope, as was at first thought; and we must all agree that his work is a most valuable accession to English literature.

A writer of deserved eminence being mentioned, Johnson said, "Why, Sir, he is a man of good parts, but being originally poor, he has got a love of mean company and low jocularly; a very bad thing, Sir. To laugh is good, and to talk is good. But you ought no more to think it enough if you laugh, than you are to think it enough if you talk. You may laugh in as many ways as you talk; and surely *every* way of talking that is practised cannot be esteemed."

I spoke of Sir James Macdonald as a young man of most distinguished merit, who united the highest reputation at Eton and Oxford, with the patriarchal spirit of a great Highland chieftain. I mentioned that Sir James had said to me, that he had never seen Mr. Johnson, but he had a great respect for him, though at the same time it was mixed with some degree of terror. Johnson: "Sir, if he were

<sup>1</sup> a Florentine literary society which published a large dictionary of the Italian language

to be acquainted with me, it might lessen both."

\* \* \* \* \*

He maintained that a boy at school was the happiest of human beings. I supported a different opinion, from which I have never yet varied, that a man is happier, and I enlarged upon the anxiety and sufferings which are endured at school Johnson. "Ah, Sir, a boy's being flogged is not so severe as a man's having the hiss of the world against him. Men have a solicitude about fame; and the greater share they have of it, the more afraid they are of losing it." I silently asked myself, "Is it possible that the great Samuel Johnson really entertains any such apprehension, and is not confident that his exalted fame is established upon a foundation never to be shaken?"

He this evening drank a bumper to Sir David Dalrymple, "as a man of worth, a scholar, and a wit." "I have," said he, "never heard of him, except from you, but let him know my opinion of him: for as he does not show himself much in the world, he should have the praise of the few who hear of him."

On Tuesday, July 26, I found Mr. Johnson alone. It was a very wet day, and I again complained of the disagreeable effects of such weather. Johnson: "Sir, this is all imagination, which physicians encourage; for man lives in air as a fish lives in water; so that if the atmosphere press heavy from above, there is an equal resistance from below. To be sure, bad weather is hard upon people who are obliged to be abroad; and men cannot labour so well in the open air in bad weather as in good; but, Sir, a smith, or a tailor, whose work is within doors, will surely do as much in rainy weather as in fair. Some very delicate frames, indeed, may be affected by wet weather; but not common constitutions."

We talked of the education of children; and I asked him what he thought was best to teach them first. Johnson: "Sir, it is no matter what you teach them first, any more than what leg you shall put into your breeches first. Sir, you may stand disputing which is best to put in first, but in the meantime your breech is bare. Sir, while you are considering which of two things you should teach your child first, another boy has learned them both."

On Thursday, July 28, we again supped in

private at the Turk's Head coffee-house. Johnson: "Swift has a higher reputation than he deserves. His excellence is strong sense, for his humour, though very well, is not remarkably good. I doubt whether the 'Tale of a Tub' be his; for he never owned it, and it is much above his usual manner."

"Thomson,<sup>1</sup> I think, had as much of the poet about him as most writers. Everything appeared to him through the medium of his favourite pursuit. He could not have viewed those two candles burning but with a poetical eye."

"Has not — a great deal of wit, Sir?" Johnson: "I do not think so, Sir. He is, indeed, continually attempting wit, but he fails. And I have no more pleasure in hearing a man attempting wit and failing, than in seeing a man trying to leap over a ditch and tumbling into it."

He laughed heartily when I mentioned him a saying of his concerning Mr. Thomas Sheridan,<sup>2</sup> which Foote<sup>3</sup> took a wicked pleasure to circulate. "Why, Sir, Sherry is dull, naturally dull; but it must have taken him a great deal of pains to become what we now see him. Such an excess of stupidity, Sir, is not in Nature" — "So," said he, "I allowed him all his own merit."

He now added, "Sheridan cannot bear me. I bring his declamation to a point. I ask him a plain question, 'What do you mean to teach?' Besides, Sir, what influence can Mr. Sheridan have upon the language of this great country, by his narrow exertions? Sir, it is burning a farthing candle at Dover, to show light at Calais."

\* \* \* \* \*

Next day, Sunday, July 3, I told him I had been that morning at a meeting of the people called Quakers, where I had heard a woman preach. Johnson: "Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all."

On Tuesday, August 2, (the day of my departure from London having been fixed for

<sup>1</sup> author of *The Seasons*, etc. <sup>2</sup> an Irishman who acted, taught elocution, and published a pronouncing dictionary of the English language — father of Richard Brinsley Sheridan, the brilliant orator and dramatist <sup>3</sup> Samuel Foote (1720-77), a popular actor and dramatist

the 5th,) Dr. Johnson did me the honour to pass a part of the morning with me at my chambers. He said, "that he always felt an inclination to do nothing." I observed, that it was strange to think that the most indolent man in Britain had written the most laborious work, "The English Dictionary."

\* \* \* \* \*

## JUNIUS

### LETTER XV

TO HIS GRACE THE DUKE OF GRAFTON

July 8, 1769.

My Lord,

If nature had given you an understanding qualified to keep pace with the wishes and principles of your heart, she would have made you, perhaps, the most formidable minister that ever was employed under a limited monarch to accomplish the ruin of a free people. When neither the feelings of shame, the reproaches of conscience, nor the dread of punishment, form any bar to the designs of a minister, the people would have too much reason to lament their condition, if they did not find some resource in the weakness of his understanding. We owe it to the bounty of Providence, that the completest depravity of the heart is sometimes strangely united with a confusion of the mind which counteracts the most favourite principles, and makes the same man treacherous without art, and a hypocrite without deceiving. The measures, for instance, in which your Grace's activity has been chiefly exerted, as they were adopted without skill, should have been conducted with more than common dexterity. But truly, my Lord, the execution has been as gross as the design. By one decisive step you have defeated all the arts of writing. You have fairly confounded the intrigues of opposition, and silenced the clamours of faction. A dark, ambiguous system might require and furnish the materials of ingenious illustration; and, in doubtful measures, the virulent exaggeration of party must be employed to rouse and engage the passions of the people. You have now brought the merits of your administration to an issue on which every Englishman of the narrowest capacity may determine for himself. It is not an alarm to the passions,

but a calm appeal to the judgment of the people upon their own most essential interests. A more experienced minister would not have hazarded a direct invasion of the first principles of the constitution before he had made some progress in subduing the spirit of the people. With such a cause as yours, my Lord, it is not sufficient that you have the court at your devotion unless you can find means to corrupt or intimidate the jury. The collective body of the people form that jury, and from their decision there is but one appeal.

Whether you have talents to support you at a crisis of such difficulty and danger should long since have been considered. Judging truly of your disposition, you have, perhaps, mistaken the extent of your capacity. Good faith and folly have so long been received for synonymous terms, that the reverse of the proposition has grown into credit, and every villain fancies himself a man of abilities. It is the apprehension of your friends, my Lord, that you have drawn some hasty conclusion of this sort, and that a partial reliance upon your moral character has betrayed you beyond the depth of your understanding. You have now carried things too far to retreat. You have plainly declared to the people what they are to expect from the continuance of your administration. It is time for your Grace to consider what you also may expect in return from their spirit and their resentment.

Since the accession of our most gracious sovereign to the throne we have seen a system of government which may well be called a reign of experiments. Parties of all denominations have been employed and dismissed. The advice of the ablest men in this country has been repeatedly called for and rejected; and when the royal displeasure has been signified to a minister, the marks of it have usually been proportioned to his abilities and integrity. The spirit of the favourite<sup>1</sup> had some apparent influence upon every administration: and every set of ministers preserved an appearance of duration, as long as they submitted to that influence. But there were certain services to be performed for the favourite's security, or to gratify his resentments, which your predecessors in office had the wisdom or the virtue not to undertake. The moment this refractory spirit was discovered their disgrace was determined. Lord

<sup>1</sup> the Earl of Bute



Chatham, Mr. Grenville, and Lord Rockingham have successively had the honour to be dismissed for preferring their duty as servants of the public to those compliances which were expected from their station. A submissive administration was at last gradually collected from the deserters of all parties, interests, and connections, and nothing remained but to find a leader for these gallant well-disciplined troops. Stand forth, my Lord, for thou art the man. Lord Bute found no resource of dependence or security in the proud, imposing superiority of Lord Chatham's abilities, the shrewd, inflexible judgment of Mr. Grenville, nor in the mild but determined integrity of Lord Rockingham. His views and situation required a creature void of all these properties; and he was forced to go through every division, resolution, composition, and refinement of political chemistry, before he happily arrived at the *caput mortuum*<sup>1</sup> of vitriol in your Grace. Flat and insipid in your retired state, but, brought into action, you become vitriol again. Such are the extremes of alternate indolence or fury which have governed your whole administration. Your circumstances with regard to the people soon becoming desperate, like other honest servants you determined to involve the best of masters in the same difficulties with yourself. We owe it to your Grace's well-directed labours, that your sovereign has been persuaded to doubt of the affections of his subjects, and the people to suspect the virtues of their sovereign, at a time when both were unquestionable. You have degraded the royal dignity into a base, dishonourable competition with Mr. Wilkes,<sup>2</sup> nor had you abilities to carry even this last contemptible triumph over a private man, without the grossest violation of the fundamental laws of the constitution and rights of the people. But these are rights, my Lord, which you can no more annihilate than you can the soil to which they are annexed. The question no longer turns upon points of national honour and security abroad, or on the degrees of expedience and propriety of measures at home. It was not inconsistent that you should abandon the cause of liberty in another country,<sup>3</sup> which you had persecuted

in your own; and in the common arts of domestic corruption, we miss no part of Sir Robert Walpole's system except his abilities. In this humble imitative line you might long have proceeded, safe and contemptible. You might, probably, never have risen to the dignity of being hated, and even have been despised with moderation. But it seems you meant to be distinguished, and, to a mind like yours, there was no other road to fame but by the destruction of a noble fabric, which you thought had been too long the admiration of mankind. The use you have made of the military force introduced an alarming change in the mode of executing the laws. The arbitrary appointment of Mr. Luttrell<sup>4</sup> invades the foundation of the laws themselves, as it manifestly transfers the right of legislation from those whom the people have chosen to those whom they have rejected. With a succession of such appointments we may soon see a House of Commons collected, in the choice of which the other towns and counties of England will have as little share as the devoted county of Middlesex.

Yet, I trust, your Grace will find that the people of this country are neither to be intimidated by violent measures, nor deceived by refinements. When they see Mr. Luttrell seated in the House of Commons by mere dint of power, and in direct opposition to the choice of a whole county, they will not listen to those subtleties by which every arbitrary exertion of authority is explained into the law and privilege of parliament. It requires no persuasion of argument, but simply the evidence of the senses, to convince them that to transfer the right of election from the collective to the representative body of the people contradicts all those ideas of a House of Commons which they have received from their forefathers, and which they have already, though vainly perhaps, delivered to their children. The principles on which this violent measure has been defended, have added scorn to injury, and forced us to feel that we are not only oppressed but insulted.

With what force, my Lord, with what pretension, are you prepared to meet the united detestation of the people of England? The city of London has given a generous example

<sup>1</sup> *literally*, dead head; *here*, lifeless residue

<sup>2</sup> John Wilkes, a worthless profligate, but a vigorous champion of popular rights and constitutional methods <sup>3</sup> America

<sup>4</sup> Appointed by the House of Commons to the seat to which Wilkes had been elected by the County of Middlesex.

to the kingdom in what manner a king of this country ought to be addressed; and I fancy, my Lord, it is not yet in your courage to stand between your sovereign and the addressees of his subjects. The injuries you have done this country are such as demand not only redress but vengeance. In vain shall you look for protection to that venal vote which you have already paid for—another must be purchased, and to save a minister, the House of Commons must declare themselves not only independent of their constituents, but the determined enemies of the constitution. Consider, my Lord, whether this be an extremity to which their fears will permit them to advance, or, if *their* protection should fail you, how far you are authorised to rely upon the sincerity of those smiles which a pious court lavishes without reluctance upon a libertine by profession. It is not, indeed, the least of the thousand contradictions which attend you, that a man, marked to the world by the grossest violation of all ceremony and decorum, should be the first servant of a court in which prayers are morality and kneeling is religion. Trust not too far to appearances by which your predecessors have been deceived, though they have not been injured. Even the best of princes may at last discover that this is a contention in which everything may be lost but nothing can be gained; and, as you became minister by accident, were adopted without choice, trusted without confidence, and continued without favour, be assured that, whenever an occasion presses, you will be discarded without even the forms of regret. You will then have reason to be thankful if you are permitted to retire to that seat of learning<sup>1</sup> which, in contemplation of the system of your life, the comparative purity of your manners with those of their high steward, and a thousand other recommending circumstances, has chosen you to encourage the growing virtue of their youth, and to preside over their education. Whenever the spirit of distributing prebends and bishoprics shall have departed from you, you will find that learned seminary perfectly recovered from the delirium of an installation, and, what in truth it ought to be, once more a peaceful scene of slumber and thoughtless meditation. The venerable tutors of the university will no

longer distress your modesty by proposing you for a pattern to their pupils. The learned dulness of declamation will be silent; and even the venal muse, though happiest in fiction, will forget your virtues. Yet, for the benefit of the succeeding age, I could wish that your retreat might be deferred until your morals shall happily be ripened to that maturity of corruption at which the worst examples cease to be contagious.

Junius.

## THOMAS CHATTERTON

(1752-1770)

### BRISTOWE TRAGEDIE; OR, THE DETHE OF SYR CHARLES BAWDIN

The feathered songster chaunticleer  
Han wounde<sup>1</sup> hys bugle horne,  
And tolde the earlie villager  
The commynge of the morne: 4

Kynge Edward<sup>2</sup> sawe the ruddie streakes  
Of lyghte eclipse the greie;  
And herde the raven's crokyng throte  
Proclayme the fated daie. 8

"Thou'rt ryghte," quod he, "for, by the  
Godde  
That syttes enthron'd on hyghe!  
Charles Bawdin, and hys fellowes twaine,  
To-daie shall surelie die." 12

Thenne wythe a jugge of nappy ale  
Hys knyghtes dydd onne hymm waite;  
"Goe tell the traytour, thatt to-daie  
Hee leaves thys mortall state." 16

Sir Canterlone thenne bendedd lowe,  
With harte brymm-fulle of woe;  
Hee journey'd to the castle-gate,  
And to Syr Charles dydd goe. 20

Butt whenne hee came, hys children twaine,  
And eke hys lovyng wyfe,  
Wythe brinie tears dydd wett the floore,  
For goode Syr Charleses lyfe. 24

<sup>1</sup> Grafton was elected Chancellor of the University of Cambridge in 1768.

<sup>1</sup> has sounded    <sup>2</sup> Edward IV

- "O goode Syr Charles!" sayd Canterlone,  
 "Badde tydyngs I doe brynge"  
 "Speke boldhe, manne," sayd brave Syr  
 Charles,  
 "Whatte says the traytor kynge?" 28
- "I greeve to telle; before yonne Sonne  
 Does fromme the welkinn flye,  
 Hee hathe uppon hys honour sworne,  
 Thatt thou shalt surelie die." 32
- "Wee all must die," quod brave Syr Charles;  
 "Of thatte I'm not affearde;  
 Whatte bootes to lyve a little space?  
 Thanke Jesu, I'm prepar'd:" 36
- "Butt telle thye kynge, for myne hee's not,  
 I'de sooner die to-daie  
 Thanne lyve hys slave, as manie are,  
 Though I shoulde lyve for aie." 40
- Thenne Canterlone hee dydd goe out,  
 To telle the maior<sup>1</sup> straite  
 To gett all thynges ynne redyness  
 For goode Syr Charleses fate. 44
- Thenne Maisterr Canynge saughte the kynge,  
 And felle down onne hys knee,  
 "I'm come," quod hee, "unto your grace  
 To move your clemencye." 48
- Thenne quod the kynge, "Youre tale speke  
 out,  
 You have been much oure friende;  
 Whatever youre request may bee,  
 Wee wyll to ytte attende." 52
- "My nobile leige! alle my request  
 Ys for a nobile knyghte,  
 Who, though may hap hee has donne  
 wronge,  
 Hee thoughte ytte style was ryghte:" 56
- "He has a spouse and children twaine,  
 Alle rewyn'd are for aie;  
 Yff that you are resolved to lett  
 Charles Bawdin die to-dai." 60
- "Speke not of such a traytour vile,"  
 The kynge ynn furie sayde;  
 "Before the evening starre doth sheene,<sup>2</sup>  
 Bawdin shall loose hys hedde:" 64
- "Justice does loudlie for hym calle,  
 And hee shalle have hys meede.  
 Speke, maister Canynge! Whatte thynges else  
 Att present doe you neede?" 68
- "My nobile leige!" goode Canynge sayde,  
 "Leave justice to our Godde,  
 And laye the yronne rule asyde;  
 Be thyne the olyve rodde." 72
- "Was Godde to serche our hertes and reines,  
 The best were synners grete;  
 Christ's vicarr only knowes ne<sup>1</sup> synne,  
 Ynne alle thys mortall state." 76
- "Lett mercie rule thyne infante reigne,  
 "Twylle faste<sup>2</sup> thye crowne fulle sure;  
 From race to race thye familie  
 Alle sov'reigns shall endure:" 80
- "But yff wythe bloode and slaughter thou  
 Beginne thy infante reigne,  
 Thy crowne upponne thy childrennes brows  
 Wyll never long remayne." 84
- "Canynge, awaie! thys traytour vile  
 Has scorn'd my power and mee;  
 Howe canst thou then for such a manne  
 Entreate my clemencye?" 88
- "My nobile leige! the trulie brave  
 Wyll val'rous actions prize;  
 Respect a brave and nobile mynde,  
 Although ynne enemies." 92
- "Canynge, awaie! By Godde ynne Heav'n  
 That dydd mee beinge gyve,  
 I wyll nott taste a bitt of breade  
 Whilst thys Syr Charles dothe lyve." 96
- "By Marie, and alle Seinctes ynne Heav'n,  
 Thys sunne shall be hys laste,"  
 Thenne Canynge dropt a brinie teare,  
 And from the presence paste. 100
- With herte brymm-fulle of gnawynge grief,  
 Hee to Syr Charles dydd goe,  
 And sat hymm downe upponne a stoole,  
 And teares beganne to flowe. 104
- "Wee all must die," quod brave Syr Charles;  
 "Whatte bootes ytte howe or whenne;  
 Dethe ys the sure, the certaine fate  
 Of all wee mortall menne." 108

<sup>1</sup> William Canynge, mayor of Bristol in 1461  
<sup>2</sup> shine

<sup>1</sup> no      <sup>2</sup> fasten

"Saye why, my friende, thie honest soul  
Runns overr att thyne eye;  
Is ytte for my most welcome doome  
Thatt thou dost child-lyke crye?" 112

Quod godlie Canynge, "I doe weepe,  
Thatt thou soe soone must dye,  
And leave thy sonnes and helpless wyfe;  
"Tys thys thatt wettes myne eye." 116

"Thenne drie the tears thatt out thyne eye  
From godlie fountaines sprynge;  
Dethe I despise, and alle the power  
Of Edward, traytour kynge. 120

"Whan through the tyrant's welcom means  
I shall resigne my lyfe,  
The Godde I serve wylle soone provyde  
For bothe mye sonnes and wyfe. 124

"Before I sawe the lyghtsome sunne,  
Thys was appointed mee;  
Shall mortall manne repyne or grudge  
What Godde ordeynes to bee? 128

"Howe oft ynnne bataille have I stooode,  
Whan thousands dy'd arounde;  
Whan smokyng streemes of crimson bloode  
Imbrew'd the fatten'd grounde: 132

"Howe dydd I knowe thatt ev'ry dart,  
That cutte the airie waie,  
Myghte nott fynde passage toe my harte,  
And close myne eyes for aie? 136

"And shall I nowe, forr feere of dethe,  
Looke wanne and bee dysmayde?  
Ne! fromm my herte fle childyshe feere,  
Bee alle the manne display'd. 140

"Ah! goddelyke Henrie!<sup>1</sup> Godde forefende,<sup>2</sup>  
And garde thee and thye sonne,  
Yff 'tis hys wylle; but yff 'tis nott,  
Why thenne hys wylle bee donne. 144

"My honest friende, my faulte has beene  
To serve Godde and mye prynce;  
And thatt I no tyme-server am,  
My dethe wylle soone convynce. 148

"Ynnne Londonne citey was I borne,  
Of parents of grete note;  
My fadre dydd a nobile armes  
Emblazon onne hys cote: 152

"I make ne<sup>1</sup> doubtte butt hee ys gone  
Where soone I hope to goe;  
Where wee for ever shall bee blest,  
From oute the reech of woe. 156

"Hee taughte mee justice and the laws  
Wyth pitie to unite;  
And eke hee taughte mee howe to knowe  
The wronge cause fromm the ryghte: 160

"Hee taughte mee wyth a prudent hande  
To feede the hungrie poore,  
Ne lett mye sarvants dryve awaie  
The hungrie fromme my doore: 164

"And none can saye butt alle mye lyfe  
I have hys wordyes kept;  
And summ'd the actyonns of the daie  
Eche nyghte before I slept. 168

"I have a spouse, goe aske of her  
Yff I defyl'd her bedde?  
I have a kynge, and none can laie  
Black treason onne my hedde. 172

"Ynnne Lent, and onne the holie eve,  
Fromm fleshe I dydd refrayne;  
Whie should I thenne appeare dismay'd  
To leave thys worlde of payne? 176

"Ne, hapless Henrie! I rejoyce,  
I shall ne<sup>2</sup> see thye dethe;  
Moste willynglie ynnne thye just cause  
Doe I resign my brethe. 180

"Oh, fickle people! rewyn'd<sup>3</sup> londe!  
Thou wylt kenne peace ne moe;  
Whyle Richard's sonnes<sup>4</sup> exalt themselves,  
Thye brookes wythe bloude wylle flowe. 184

"Saie, were ye tyr'd of godlie peace,  
And godlie Henrie's reigne,  
Thatt you dyd choppe<sup>5</sup> your easie daies  
For those of bloude and peyne? 188

"Whatte though I onne a sledde be drawne,  
And mangled by a hynde,  
I doe defye the traytor's pow'r,  
Hee can ne harm my mynd; 192

<sup>1</sup>no <sup>2</sup>not <sup>3</sup>ruined <sup>4</sup>Edward IV and Richard,  
Duke of Gloucester (later Richard III) <sup>5</sup>ex-  
change

<sup>1</sup>Henry VI, imprisoned by Edward IV <sup>2</sup>defend

"Whatte though, uphoisted onne a pole,  
Mye lymbes shall rotte ynne ayre,  
And ne ryche monument of brasse  
Charles Bawdin's name shall bear ; 196

"Yett ynne the holie booke above,  
Whyche tyme can't eate awaie,  
There wythe the sarvants of the Lord  
Mye name shall lyve for aie. 200

"Thenne welcome dethe ! for lyfe eterne  
I leave thys mortall lyfe.  
Farewell vayne world, and alle that's deare,  
Mye sonnes and lovyng wyfe ! 204

"Nowe dethe as welcome to mee comes,  
As e'er the moneth of Maie,  
Nor woulde I even wyshe for lyfe,  
Wyth my dere wyfe to staie " 208

Quod Canyng, "Tys a goodlie thyng  
To bee prepar'd to die,  
And from thys world of peyne and grefe  
To Godde ynne heav'n to fie." 212

And nowe the belle began to tolle,  
And claryonnes to sound ;  
Syr Charles hee herde the horses feete  
A prauncyng onne the grounde : 216

And just before the officers  
His lovyng wyfe came ynne,  
Weepyng unfeignèd teeres of woe,  
Wythe loude and dysmalle dynne. 220

"Sweet Florence ! nowe I praie forbere,  
Ynn quiet lett mee die ;  
Praie Godde thatt ev'ry Christain soule  
Maye looke onne dethe as I. 224

"Sweet Florence ! why these brinie teers ?  
Theye washe my soule awaie,  
And almost make mee wyshe for lyfe,  
Wyth thee, sweete dame, to staie. 228

"Tys butt a journie I shalle goe  
Untoe the lande of blysse ;  
Nowe, as a prooffe of husbande's love,  
Receive thys holie kysse." 232

Thenne Florence, fault'ring ynne her saie,<sup>1</sup>  
Tremblyng these wordyes spoke,  
"Ah, cruele Edward ! bloudie kyng !  
Mye herte ys welle nyghe broke : 236

"Ah, sweete Syr Charles ! why wylt thou  
goe,  
Wythoute thy lovyng wyfe ?  
The cruelle axe thatt cuttes thy necke,  
Ytte eke shall ende mye lyfe." 240

And nowe the officers came ynne  
To bryng Syr Charles awaie,  
Whoe turnedd toe hys lovyng wyfe,  
And thus to her dydd saie : 244

"I goe to lyfe, and nott to dethe ;  
Truste thou ynne Godde above,  
And teache thy sonnes to feare the Lorde,  
And ynne theyre hertes hym love : 248

"Teache them to runne the nobile race  
Thatt I theyre fader runne ;  
Florence ! shou'd dethe thee take — adieu !  
Yee officers leade onne." 252

Thenne Florence rav'd as anie madde,  
And dydd her tresses tere ;  
"Oh staie, mye husbande, lorde, and lyfe !"  
Syr Charles thenne dropt a teare 256

'Tyll tyrèd<sup>1</sup> oute wythe ravyng loude,  
Shee fellen onne the flore ;  
Syr Charles exerted alle hys myghte,  
And march'd fromm oute the dore. 260

Uponne a sledde hee mounted thenne,  
Wythe lookes full brave and swete ;  
Lookes thatt enshone<sup>2</sup> ne more concern  
Thanne anie ynne the strete. 264

Before hym went the council-menne,  
Ynne scarlett robes and golde,  
And tassils spanglyng ynne the sunne,  
Muche glorious to beholde : 268

The Freers of Seincte Augustyne next  
Apperèd to the syghte,  
Alle cladd ynne homelie russett weedes,  
Of godlie monkysh plyghte :<sup>3</sup> 272

Ynne diffraunt partes a godlie psaueme  
Moste sweetlie theye dydd chaunt ;  
Behynde theyre backes syx mynstrelles  
came,  
Who tun'd the strunge bataunt.<sup>4</sup> 276

<sup>1</sup> tired <sup>2</sup> showed <sup>3</sup> style <sup>4</sup> a mythical instrument (due to Chatterton's misunderstanding of an ancient word)

<sup>1</sup> speech

Thenne fyve-and-twenty archers came;  
 Echone the bowe dydd bende,  
 From rescue of Kyng Henries friends  
 Syr Charles forr to defend. 280

Bolde as a lyon came Syr Charles,  
 Drawne onne a cloth-layde sledde,  
 Bye two blacke stedes ynne trappynge white,  
 Wyth plumes uponne theyre hedde: 284

Behynde hym five-and-twenty moe  
 Of archers stronge and stoute,  
 Wyth bended bowe echone ynne hande,  
 Marchèd ynne goodlie route, 288

Seincte Jameses Freers marchèd next,  
 Echone hys parte dydd chaunt;  
 Behynde theyre backes syx mynstrelles came,  
 Who tun'd the strunge bataunt: 292

Thenne came the maior and eldermenne,  
 Ynne clothe of scarlett deck't;  
 And theyre attendynge menne echone,  
 Lyke easterne princes trickt: 296

And after them, a multitude  
 Of citizens dydd thronge,  
 The wyndowes were alle fulle of heddes,  
 As hee dydd passe alonge. 300

And whenne hee came to the hyghe crosse,  
 Syr Charles dydd turne and saie,  
 "O thou, thatt savest manne fromme synne,  
 Washe mye soule clean thys daie!" 304

Att the grete mynster wyndowe sat  
 The kynge ynne myckle<sup>1</sup> state,  
 To see Charles Bawdin goe alonge  
 To hys most welcom fate. 308

Soone as the sledde drewe nyghe enowe,  
 Thatt Edward hee myghte heare,  
 The brave Syr Charles hee dydd stande uppe,  
 And thus hys wordes declare: 312

"Thou seest me, Edward! traytour vile!  
 Expos'd to infamie;  
 Butt bee assur'd, disloyall manne!  
 I'm greaterr nowe thanne thee. 316

"Bye foule proceedynge, murdre, bloude,  
 Thou wearest nowe a crowne;  
 And hast appoynted mee to die,  
 By power nott thyne owne. 320

<sup>1</sup> great

"Thou thynkest I shall die to-daie;  
 I have beene dede 'till nowe,  
 And soone shall lyve to weare a crowne  
 For aie uponne my browe: 324

"Whylst thou, perhapps, for som few yeares,  
 Shalt rule thys fickle lande,  
 To lett them knowe howe wyde the rule  
 'Twixt kynge and tyrant hande: 328

"Thye pow'r unjust, thou traytour slave!  
 Shall falle onne thye owne hedde" —  
 Fromm out of hearyng of the kynge  
 Departed thenne the sledde. 332

Kynge Edward's soule rush'd to hys face,  
 Hee turn'd hys hedde awaie,  
 And to hys broder Gloucester  
 Hee thus dydd speke and saie: 336

"To hym that soe much dreaded dethe  
 Ne ghastlie terrors brynge,  
 Beholde the manne! hee spake the truthe,  
 Hee's greater thanne a kynge!" 340

"Soe let hym die!" Duke Richarde sayde;  
 "And maye echone oure foes  
 Bende downe theyre neckes to bloudie axe  
 And feede the carryon crows." 344

And nowe the horses gentlie drewe  
 Syr Charles uppe the hyghe hylle;  
 The axe dydd glysterr ynne the sunne,  
 His pretious bloude to spylle. 348

Syrr Charles dydd uppe the scaffold goe,  
 As uppe a gilded carre  
 Of victorie, bye val'rous chiefs  
 Gayn'd ynne the bloudie warre: 352

And to the people hee dyd saie,  
 "Beholde you see mee dye,  
 For servynge loyally mye kynge,  
 Mye kynge most ryghtfullie. 356

"As longe as Edward rules thys land,  
 Ne quiet you wylle knowe:  
 Your sonnes and husbandes shalle bee  
 slayne  
 And brookes wythe bloude shall flowe. 360

"You leave youre goode and lawfullie kynge,  
 Whenne ynne adversitie;  
 Lyke mee, untoe the true cause stycke,  
 And for the true cause dye." 364

Thenne hee, wyth preestes, uponne hys knees,  
 A prayer to Godde dyd make,  
 Beseechyng hym unto hymselfe  
 Hys partyng soule to take. 368

Thenne, kneelyng downe, hee layd hys hedde  
 Most seemlie onne the blocke,  
 Whyche fromme hys bodie fayre at once  
 The able heddes-manne stroke: 372

And oute the bloude beganne to flowe,  
 And rounde the scaffold twyne,  
 And teares, enow to washe 't awaie,  
 Dydd flowe fromme each mann's eyne. 376

The bloudie axe hys bodie fayre  
 Ynnto foure partes cutte;  
 And ev'rye parte, and eke hys hedde,  
 Uponne a pole was putte. 380

One parte dydd rotte onne Kynwulph-hylle,  
 One onne the mynster-tower,  
 And one from off the castle-gate  
 The crowen<sup>1</sup> dydd devoure, 384

The other onne Seyncte Powle's goode gate,  
 A dreery spectacle;  
 Hys hedde was plac'd onne the hyghe crosse,  
 Ynne hyghe-streete most nobile. 388

Thus was the ende of Bawdin's fate:  
 Godde prosper longe oure kynge,  
 And grante hee maye, wyth Bawdin's soule,  
 Ynne heav'n Godd's mercie synge! 392

#### THE ACCOUNT OF W. CANYNGES FEAST<sup>2</sup>

Thorowe the halle the belle han sounde;  
 Bye-lecoyle doe the grave beseeke;  
 The ealdermenne doe sytte arounde,  
 Ande snoffelle oppe the cheorte steeme  
 Lyche asses wylde ynne desarte waste 5  
 Swotelye the morneyng ayre doe taste.

Syche coyne thie ate; the minstrels plaie,  
 The dynne of angelles doe theie keepe;  
 Heie stytle; the guesstes ha ne to saie,  
 Butte nodde yer thankes ande falle aslape 10  
 Thos echone daie bee I to deene,  
 Gyf Rowley, Iscamm, or Tyb Gorges be ne  
 scene.

<sup>1</sup> crows <sup>2</sup> For a translation of this absurd jargon  
 see the Notes.

#### GEORGE CRABBE (1754-1832)

##### FROM TALES

##### TALE X — THE LOVER'S JOURNEY

On either side  
 Is level fen, a prospect wild and wide,  
 With dikes on either hand by ocean's self  
 supplied:  
 Far on the right the distant sea is seen,  
 And salt the springs that feed the marsh  
 between.  
 Beneath an ancient bridge the straitened flood  
 Rolls through its sloping banks of slimy mud;  
 Near it a sunken boat resists the tide, 111  
 That frets and hurries to th' opposing side;  
 The rushes sharp, that on the borders grow,  
 Bend their brown flow'rets to the stream  
 below,  
 Impure in all its course, in all its progress  
 slow:  
 Here a grave Flora scarcely deigns to bloom,  
 Nor wears a rosy blush, nor sheds perfume:  
 The few dull flowers that o'er the place are  
 spread  
 Partake the nature of their fenny bed;  
 Here on its wiry stem, in rigid bloom, 120  
 Grows the salt lavender that lacks perfume:  
 Here the dwarf salallows creep, the septfoil  
 harsh,  
 And the soft slimy mallow of the marsh;  
 Low on the ear the distant billows sound,  
 And just in view appears their stony bound;  
 No hedge nor tree conceals the glowing sun;  
 Birds, save a wat'ry tribe, the district shun,  
 Nor chirp among the reeds where bitter waters  
 run.

\* \* \* \* \*

Again, the country was enclosed, a wide  
 And sandy road has banks on either side;  
 Where, lo! a hollow on the left appeared,  
 And there a gipsy tribe their tent had reared;  
 'Twas open spread, to catch the morning sun,  
 And they had now their early meal begun,  
 When two brown boys just left their grassy  
 seat,  
 The early traveller with their prayers to greet:  
 While yet Orlando held his pence in hand,  
 He saw their sister on her duty stand; 150  
 Some twelve years old, demure, affected, sly,  
 Prepared the force of early powers to try;  
 Sudden a look of languor he descries,  
 And well-feigned apprehension in her eyes;

Trained but yet savage, in her speaking face  
He marked the features of her vagrant race;  
When a light laugh and roguish leer expressed

The vice implanted in her youthful breast:  
Forth from the tent her elder brother came,  
Who seemed offended, yet forbore to blame  
The young designer, but could only trace 161  
The looks of pity in the traveller's face:  
Within, the father, who from fences nigh  
Had brought the fuel for the fire's supply,  
Watched now the feeble blaze, and stood dejected by.

On ragged rug, just borrowed from the bed,  
And by the hand of coarse indulgence fed,  
In dirty patchwork negligently dressed,  
Reclined the wife, an infant at her breast;  
In her wild face some touch of grace remained,

Of vigour palsied and of beauty stained; 171  
Her bloodshot eyes on her unheeding mate  
Were wrathful turned, and seemed her wants to state,

Cursing his tardy aid — her mother there  
With gipsy-state engrossed the only chair;  
Solemn and dull her look; with such she stands,  
And reads the milk-maid's fortune in her hands,

Tracing the lines of life; assumed through years,  
Each feature now the steady falsehood wears;  
With hard and savage eye she views the food,

And grudging pinches their intruding brood;  
Last in the group, the worn-out grandsire sits

Neglected, lost, and living but by fits: 183  
Useless, despised, his worthless labours done,  
And half protected by the vicious son,  
Who half supports him; he with heavy glance

Views the young ruffians who around him dance;

And, by the sadness in his face, appears  
To trace the progress of their future years:  
Through what strange course of misery, vice,  
deceit, 190  
Must wildly wander each unpractised cheat!  
What shame and grief, what punishment and pain,

Sport of fierce passions, must each child sustain —

Ere they like him approach their latter end,  
Without a hope, a comfort, or a friend!

## WILLIAM BLAKE (1757-1827)

## FROM SONGS OF INNOCENCE

## INTRODUCTION

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me: 4

"Pipe a song about a Lamb!"  
So I piped with merry cheer.  
"Piper, pipe that song again;"  
So I piped: he wept to hear. 8

"Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer!"  
So I sung the same again,  
While he wept with joy to hear. 12

"Piper, sit thee down and write  
In a book, that all may read."  
So he vanished from my sight;  
And I plucked a hollow reed, 16

And I made a rural pen,  
And I stained the water clear,  
And I wrote my happy songs  
Every child may joy to hear. 20

## FROM SONGS OF EXPERIENCE

## THE CLOD AND THE PEBBLE

"Love seeketh not itself to please,  
Nor for itself hath any care,  
But for another gives its ease,  
And builds a heaven in hell's despair." 4

So sung a little clod of clay,  
Trodden with the cattle's feet,  
But a pebble of the brook  
Warbled out these metres meet: 8

"Love seeketh only Self to please,  
To bind another to its delight,  
Joys in another's loss of ease,  
And builds a hell in heaven's despite." 12



## THE SICK ROSE

O Rose, thou art sick!  
The invisible worm,  
That flies in the night,  
In the howling storm, 4

Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy. 8

## THE TIGER

Tiger, tiger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry? 4

In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire? 8

And what shoulder and what art  
Could twist the sinews of thy heart?  
And, when thy heart began to beat,  
What dread hand and what dread feet? 12

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp? 16

When the stars threw down their spears,  
And watered heaven with their tears,  
Did He smile His work to see?  
Did He who made the lamb make thee? 20

Tiger, tiger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry? 24

## A POISON TREE

I was angry with my friend:  
I told my wrath, my wrath did end.  
I was angry with my foe:  
I told it not, my wrath did grow. 4

And I watered it in fears  
Night and morning with my tears,  
And I sunned it with smiles  
And with soft deceitful wiles. 8

And it grew both day and night,  
Till it bore an apple bright,  
And my foe beheld it shine,  
And he knew that it was mine, — 12

And into my garden stole  
When the night had veiled the pole;  
In the morning, glad, I see  
My foe outstretched beneath the tree. 16

## FROM IDEAS OF GOOD AND EVIL

## AUGURIES OF INNOCENCE

To see the world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour. 4

## TWO KINDS OF RICHES

Since all the riches of all this world  
May be gifts from the devil and earthly  
kings,  
I should suspect that I worshipped the devil  
If I thanked God for worldly things. 4

The countless gold of a merry heart,  
The rubies and pearls of a loving eye,  
The idle man never can bring to the mart,  
Nor the cunning hoard up in his treasury. 8

## LOVE'S SECRET

Never seek to tell thy love,  
Love that never told shall be;  
For the gentle wind does move  
Silently, invisibly. 4

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! she did depart! 8

Soon after she was gone from me,  
A traveller came by,  
Silently, invisibly:  
He took her with a sigh. 12

## MINOR SCOTTISH POETS

THERE'S NAE LUCK ABOUT THE  
HOUSE<sup>1</sup>

And are ye sure the news is true?  
And are ye sure he's weel?  
Is this a time to think of wark?  
Ye jauds,<sup>2</sup> fling by your wheel.  
Is this the time to think of wark,  
When Colin's at the door?  
Gi'e me my cloak! I'll to the quay  
And see him come ashore.

For there's nae luck about the house,  
There's nae luck ava;<sup>3</sup>  
There's little pleasure in the house,  
When our gudeman's awa'.

Rise up and mak' a clean fireside;  
Put on the muckle pot;  
Gi'e little Kate her cotton gown,  
And Jock his Sunday coat:  
And mak' their shoon as black as slaes,<sup>4</sup>  
Their hose as white as snaw;  
It's a' to please my ain gudeman,  
For he's been long awa'.

There's twa fat hens upon the bauk,<sup>5</sup>  
Been fed this month and mair;  
Mak' haste and thrav<sup>6</sup> their necks about,  
That Colin weel may fare;  
And mak' the table neat and clean,  
Gar<sup>7</sup> ilka thing look braw;  
It's a' for love of my gudeman,  
For he's been long awa'.

O gi'e me down my bigonet,<sup>8</sup>  
My bishop satin gown,  
For I maun tell the bailie's wife  
That Colin's come to town.  
My Sunday's shoon they maun<sup>9</sup> gae on,  
My hose o' pearl blue;  
'Tis a' to please my ain gudeman,  
For he's baith leal and true.

Sae true his words, sae smooth his speech,  
His breath's like caller<sup>10</sup> air!  
His very foot has music in't,  
As he comes up the stair.

And will I see his face again?  
And will I hear him speak?  
I'm downright dizzy with the thought, —  
In troth, I'm like to greet<sup>1</sup>

The cauld blasts o' the winter wind,  
That thrilled through my heart,  
They're a' blawn by; I ha'e him safe,  
Till death we'll never part:  
But what puts parting in my head?  
It may be far awa';  
The present moment is our ain,  
The neist<sup>2</sup> we never saw.

Since Colin's weel, I'm weel content,  
I ha'e nae more to crave;  
Could I but live to mak' him blest,  
I'm blest above the lave:<sup>3</sup>  
And will I see his face again?  
And will I hear him speak?  
I'm downright dizzy wi' the thought, —  
In troth, I'm like to greet.  
— WILLIAM JULIUS MICKLE (1735-1788)

## THE FLOWERS OF THE FOREST

I've heard them lilting,<sup>4</sup> at our ewe-milking,  
Lasses a-lilting, before the dawn of day;  
But now they are moaning, on ilka green  
loaning;<sup>5</sup>  
The Flowers of the Forest are a' wede<sup>6</sup> away.

At bughts<sup>7</sup> in the morning nae blythe lads are  
scorning;<sup>8</sup>  
The lasses are lanely, and dowie,<sup>9</sup> and wae;  
Nae daffing,<sup>10</sup> nae gabbing, but sighing and  
sabbing,  
Ilk ane lifts her leglin,<sup>11</sup> and hies her away.

In hairst,<sup>12</sup> at the shearing, nae youths now are  
jeering,  
The bandsters<sup>13</sup> are lyart,<sup>14</sup> and runkled and  
grey;  
At fair or at preaching, nae wooing, nae fleech-  
ing<sup>15</sup> —  
The Flowers of the Forest are a' wede away.

At e'en, in the gloaming, nae swankies<sup>16</sup> are  
roaming  
'Bout stacks wi' the lasses at bogle<sup>17</sup> to play;

<sup>1</sup> weep <sup>2</sup> next <sup>3</sup> rest <sup>4</sup> singing <sup>5</sup> meadow path  
<sup>6</sup> vanished <sup>7</sup> sheep-pens <sup>8</sup> bantering <sup>9</sup> dull <sup>10</sup> jest-  
ing <sup>11</sup> pail <sup>12</sup> harvest <sup>13</sup> binders <sup>14</sup> old <sup>15</sup> coaxing  
<sup>16</sup> young men <sup>17</sup> hugbear

<sup>1</sup> This poem is often wrongly ascribed to Jean Adams. <sup>2</sup> jades <sup>3</sup> at all <sup>4</sup> sloes <sup>5</sup> cross-beam  
<sup>6</sup> twist <sup>7</sup> make <sup>8</sup> bonnet <sup>9</sup> must <sup>10</sup> fresh

But ilk ane sits eerie, lamenting her dearie —  
The Flowers of the Forest are a' wede away. 16

Dool and wae for the order sent our lads to  
the Border!

The English, for ance, by guile wan the day;  
The Flowers of the Forest, that fought aye the  
foremost,

The prime of our land, lie cauld in the clay. 20

We'll hear nae more liting at our ewe-milking,  
Women and barns are heartless and wae;  
Sighing and moaning on ilka green loaning,  
The Flowers of the Forest are a' wede away 24

—JANE ELLIOT (1727-1805)

### FROM CALLER WATER

Whan father Adie first pat<sup>1</sup> spade in  
The bonny yeard of antient Eden  
His amry<sup>2</sup> had nae liquor laid in,  
To fire his mou<sup>3</sup>,  
Nor did he thole<sup>4</sup> his wife's upbraidin'  
For being fou.<sup>5</sup> 6

A caller<sup>6</sup> burn o' siller sheen  
Ran cannily out o'er the green,  
And whan our gutcher's<sup>7</sup> drouth had been  
To bide right sair,<sup>8</sup>  
He loutit<sup>9</sup> down and drank bedeen<sup>10</sup>  
A dainty skair.<sup>11</sup> 12

His bairns a' before the flood  
Had langer tack<sup>12</sup> o' flesh and blood,  
And on mair pithy shanks they stood  
Than Noah's line,  
Wha still hae been a feckless brood  
Wi' drinking wine 18

The fuddlin' Bardies now-a-days  
Rin maukin-mad<sup>13</sup> in Bacchus' praise,  
And limp and stoiter thro' their lays  
Anacreontic,  
While each his sea of wine displays  
As big's the Pontic. 24

My muse will no gang far frae hame,  
Or scour a' airths<sup>14</sup> to hound for fame;  
In troth, the jillet<sup>15</sup> ye might blame  
For thinking on't,

Whan eithly<sup>1</sup> she can find the theme  
Of *aqua font*.<sup>2</sup> 30

This is the name that doctors use  
Their patients' noodles to confuse;  
Wi' simples clad in terms abstruse,  
They labour still,

In kittle<sup>3</sup> words to gar<sup>4</sup> you roose<sup>5</sup>  
Their want o' skill. 36

But we'll hae nae sick<sup>6</sup> clitter-clatter,  
And briefly to expound the matter,  
It shall be ca'd good Caller Water,  
Than whilk,<sup>7</sup> I trow,

Few drops in doctors' shops are better  
For me or you. 42  
—ROBERT FERGUSSON (1750-1774)

### ROBERT BURNS (1759-1796)

#### SONG, — GREEN GROW THE RASHES

CHORUS. — Green grow the rashes, O!  
Green grow the rashes, O!  
The sweetest hours that e'er I spend  
Are spent among the lasses, O.

There's nought but care on ev'ry han', 5  
In every hour that passes, O:  
What signifies the life o' man,  
An 'twere na for the lasses, O?

The war'ly<sup>8</sup> race may riches chase,  
An' riches still may fly them, O; 10  
An' tho' at last they catch them fast,  
Their hearts can ne'er enjoy them, O.

But gie me a cannie<sup>9</sup> hour at e'en,  
My arms about my dearie, O;  
An' war'ly cares, an' war'ly men, 15  
May a' gae tapsalteerie,<sup>10</sup> O.

For you sae douce,<sup>11</sup> ye sneer at this;  
Ye're nought but senseless asses, O:  
The wisest man the warl' e'er saw,  
He dearly lov'd the lasses, O. 20

Auld Nature swears, the lovely dears  
Her noblest work she classes, O:  
Her prentice han' she try'd on man,  
An' then she made the lasses, O.

<sup>1</sup> easily <sup>2</sup> *aqua fontis* = water from the spring  
<sup>3</sup> ticklish <sup>4</sup> make <sup>5</sup> praise <sup>6</sup> such <sup>7</sup> which <sup>8</sup> worldly  
<sup>9</sup> quiet <sup>10</sup> topsy-turvy <sup>11</sup> solemn

<sup>1</sup> put <sup>2</sup> cupboard <sup>3</sup> mouth <sup>4</sup> endure <sup>5</sup> full  
<sup>6</sup> fresh <sup>7</sup> grandfather's <sup>8</sup> right sore to endure  
<sup>9</sup> bent <sup>10</sup> quickly <sup>11</sup> share <sup>12</sup> lease <sup>13</sup> mad as a hare  
<sup>14</sup> regions <sup>15</sup> huzzy

## ADDRESS TO THE DEIL

O Prince! O Chief of many thronèd pow'rs!  
That led th' embattled seraphim to war. —  
— MILTON.

O thou! whatever title suit thee, —  
Auld Hornie, Satan, Nick, or Cloutie!  
Wha in yon cavern, grim an' sootie,  
Clos'd under hatches,  
Spairges<sup>1</sup> about the brunstane cootie<sup>2</sup> 5  
To scaud<sup>3</sup> poor wretches!

Hear me, auld Hangie, for a wee,  
An' let poor damnd bodies be;  
I'm sure sma' pleasure it can gie,  
E'en to a deil, 10  
To skelp<sup>4</sup> an' scaud poor dogs like me,  
An' hear us squeel!

Great is thy pow'r, an' great thy fame;  
Far ken'd<sup>5</sup> an' noted is thy name;  
An' tho' yon lowin heugh's<sup>6</sup> thy hame,<sup>7</sup> 15  
Thou travels far;  
An' faith! thou's neither lag<sup>8</sup> nor lame,  
Nor blate<sup>9</sup> nor scaur.<sup>10</sup>

Whyles,<sup>11</sup> rangin like a roarin lion,  
For prey a' holes an' corners tryin; 20  
Whyles, on the strong-wing'd tempest flyin,  
Tirlin'<sup>12</sup> the kirks;<sup>13</sup>  
Whyles, in the human bosom pryin,  
Unseen thou lurks.

I've heard my rev'rend grannie say, 25  
In lanely<sup>14</sup> glens ye like to stray;  
Or whare auld ruin'd castles gray  
Nod to the moon,  
Ye fright the nightly wand'rers way  
Wi' eldritch<sup>15</sup> croon. 30

When twilight did my grannie summon  
To say her pray'rs, douce<sup>16</sup> honest woman  
Aft yont<sup>17</sup> the dike she's heard you bummin,  
Wi' eerie drone;  
Or, rustlin, thro' the boortrees<sup>18</sup> comin, 35  
Wi' heavy groan.

Ae<sup>19</sup> dreary, windy, winter night,  
The stars shot down wi' sklentint<sup>20</sup> light,

<sup>1</sup> splashes <sup>2</sup> brimstone tub <sup>3</sup> scald <sup>4</sup> slap  
<sup>5</sup> known <sup>6</sup> flaming ravine <sup>7</sup> home <sup>8</sup> sluggish <sup>9</sup> shy  
<sup>10</sup> timid <sup>11</sup> sometimes <sup>12</sup> unroofing <sup>13</sup> churches  
<sup>14</sup> lonely <sup>15</sup> unearthly <sup>16</sup> grave <sup>17</sup> often beyond  
<sup>18</sup> elders <sup>19</sup> one <sup>20</sup> slanting

Wi' you mysel I gat a fright  
Ayont<sup>1</sup> the lough;<sup>2</sup> 40  
Ye like a rash-buss<sup>3</sup> stood in sight  
Wi' waving sough.

The cudgel in my nieve<sup>4</sup> did shake,  
Each bristl'd hair stood like a stake,  
When wi' an eldritch,<sup>5</sup> stoor<sup>6</sup> "Quaick,  
quaick," 45  
Amang the springs,  
Awa ye squatter'd like a drake,  
On whistlin wings.

Let warlocks<sup>7</sup> grim an' wither'd hags  
Tell how wi' you on ragweed nags 50  
They skim the muirs an' dizzy crags  
Wi' wicked speed;  
And in kirk-yards<sup>8</sup> renew their leagues,  
Owre howket<sup>9</sup> dead.

Thence, countra wives wi' toil an' pain 55  
May plunge an' plunge the kirk<sup>10</sup> in vain;  
For oh! the yellow treasure's taen  
By witchin skill;  
An' dawtew<sup>11</sup> twal-pint hawkie's<sup>12</sup> gaen  
As yell's<sup>13</sup> the bill.<sup>14</sup> 60

\* \* \* \* \*

When throwes<sup>15</sup> dissolve the snawy hoord,<sup>16</sup>  
An' float the jinglin icy-boord,  
Then water-kelpies<sup>17</sup> haunt the foord  
By your direction, 70  
An' nighted trav'lers are allur'd  
To their destruction.

And aft<sup>18</sup> your moss-traversing spunkies<sup>19</sup>  
Decoy the wight that late and drunk is  
The bleezing,<sup>20</sup> curst, mischievous monkeys 75  
Delude his eyes,  
Till in some miry slough he sunk is,  
Ne'er mair to rise.

When masons' mystic word and grip  
In storms an' tempests raise you up, 80  
Some cock or cat your rage maun stop,  
Or, strange to tell,  
The youngest brither<sup>21</sup> ye wad whip  
Aff<sup>22</sup> straught to hell!

<sup>1</sup> beyond <sup>2</sup> lake <sup>3</sup> rush-bush <sup>4</sup> fist <sup>5</sup> unearthly  
<sup>6</sup> harsh <sup>7</sup> wizards <sup>8</sup> church-yards <sup>9</sup> dug up <sup>10</sup> churn  
<sup>11</sup> petted <sup>12</sup> twelve-pint cow <sup>13</sup> dry as <sup>14</sup> bull  
<sup>15</sup> thaws <sup>16</sup> snowy hoard <sup>17</sup> water-spirits <sup>18</sup> often  
<sup>19</sup> will-o'-the-wisps <sup>20</sup> blazing <sup>21</sup> brother <sup>22</sup> off

Lang syne, in Eden's bonie yard, 85  
 When youthfu' lovers first were pair'd,  
 And all the soul of love they shar'd,  
     The raptur'd hour,  
 Sweet on the fragrant flow'ry swaird,<sup>1</sup>  
     In shady bow'r; 90

Then you, ye auld sneck-drawin<sup>2</sup> dog!  
 Ye cam to Paradise incog,  
 And play'd on man a cursed brogue,<sup>3</sup>  
     (Black be your fa'!)  
 And gied the infant warld a shog,<sup>4</sup>  
     Maist<sup>5</sup> ruin'd a'. 95

D'ye mind that day, when in a bizz,<sup>6</sup>  
 Wi' reeket<sup>7</sup> duds and reestet gizz,<sup>8</sup>  
 Ye did present your smoutie phiz  
     Mang better folk, 100  
 An' sklentend<sup>9</sup> on the man of Uz<sup>10</sup>  
     Your spitefu' joke?

An' how ye gat him i' your thrall,  
 An' brak him out o' house and hal',  
 While scabs and blotches did him gall, 105  
     Wi' bitter claw,  
 An' lows'd<sup>11</sup> his ill-tongued, wicked scaul,<sup>12</sup>  
     Was warst ava?<sup>13</sup>

But a' your doings to rehearse,  
 Your wily snares an' fechtin fierce,  
 Sin' that day Michael<sup>14</sup> did you pierce,  
     Down to this time,  
 Wad ding<sup>15</sup> a Lallan<sup>16</sup> tongue, or Erse,  
     In prose or rhyme.

An' now, auld Cloots,<sup>17</sup> I ken ye're thinkin, 115  
 A certain Bardie's rantin, drinkin,  
 Some luckless hour will send him linkin,<sup>18</sup>  
     To your black pit;  
 But faith! he'll turn a corner jinkin,<sup>19</sup>  
     An' cheat you yet. 120

But fare you weel, auld Nickie-ben!  
 O wad ye tak a thought an' men!  
 Ye aiblins<sup>20</sup> might — I dinna ken  
     Still hae a stake:<sup>21</sup>  
 I'm wae<sup>22</sup> to think upo' yon den, 125  
     Ev'n for your sake!

<sup>1</sup> sward <sup>2</sup> latch-lifting <sup>3</sup> trick <sup>4</sup> shock <sup>5</sup> almost  
<sup>6</sup> flurry <sup>7</sup> smoked <sup>8</sup> singed face <sup>9</sup> directed <sup>10</sup> Job  
<sup>11</sup> loosed <sup>12</sup> scold <sup>13</sup> worst of all <sup>14</sup> cf. Milton,  
*Par. Lost*, VI, 326 <sup>15</sup> baffle <sup>16</sup> Lowland <sup>17</sup> old Hoofs  
<sup>18</sup> tripping <sup>19</sup> darting <sup>20</sup> possibly <sup>21</sup> still have a  
 chance in the game <sup>22</sup> sad

## FROM LINES TO JOHN LAPRAIK

I am nae Poet, in a sense,  
 But just a Rhymer like by chance, 50  
 An' hae to learning nae pretence;  
     Yet what the matter?  
 Whene'er my Muse does on me glance,  
     I jingle at her.

Your critic-folk may cock their nose,  
 And say, "How can you e'er propose,  
 You wha ken hardly verse frae prose,  
     To mak a sang?" 55  
 But, by your leave, my learned foes,  
     Ye're maybe wrang. 60

What's a' your jargon o' your schools,  
 Your Latin names for horns an' stools?  
 If honest nature made you fools,  
     What sairs<sup>1</sup> your grammars?  
 Ye'd better taen<sup>2</sup> up spades and shoos,  
     Or knappin-hammers<sup>3</sup> 65

A set o' dull, conceited hashes<sup>4</sup>  
 Confuse their brains in college classes!  
 They gang in stirks<sup>5</sup> and come out asses,  
     Plain truth to speak; 70  
 An' syne<sup>6</sup> they think to climb Parnassus  
     By dint o' Greek!

Gie me ae<sup>7</sup> spark o' Nature's fire,  
 That's a' the learnin I desire;  
 Then, tho' I drudge thro' dub<sup>8</sup> an' mire 75  
     At pleugh or cart,  
 My Muse, though hamely in attire,  
     May touch the heart.

## TO A MOUSE

ON TURNING UP HER NEST WITH THE  
 PLOUGH, NOVEMBER, 1785

Wee, sleekit,<sup>9</sup> cowrin, tim'rous beastie,  
 Oh, what a panic's in thy breastie!  
 Thou need na start awa sae hasty  
     Wi' bickerin<sup>10</sup> brattle!<sup>11</sup>  
 I wad be laith<sup>12</sup> to rin an' chase thee 5  
     Wi' murd'rin pattle!<sup>13</sup>

<sup>1</sup> serves <sup>2</sup> have taken <sup>3</sup> stone breakers <sup>4</sup> fools  
<sup>5</sup> steers <sup>6</sup> then <sup>7</sup> one <sup>8</sup> puddle <sup>9</sup> sleek <sup>10</sup> hurrying  
<sup>11</sup> scamper <sup>12</sup> loth <sup>13</sup> paddle

I'm truly sorry man's dominion  
Has broken nature's social union,  
An' justifies that ill opinion  
Which makes thee startle 10  
At me, thy poor earth-born companion,  
An' fellow-mortal!

I doubt na, whyles,<sup>1</sup> but thou mayst thieve:  
What then? poor beastie, thou maun live!  
A daimen<sup>2</sup> icker<sup>3</sup> in a thrave<sup>4</sup> 15  
'S a sma' request;  
I'll get a blessin wi' the lave,<sup>5</sup>  
An' never miss 't!

Thy wee bit housie, too, in ruin!  
Its silly wa's<sup>6</sup> the win's are strewin!  
An' naething, now, to big<sup>7</sup> a new ane, 20  
O' foggage<sup>8</sup> green!  
An' bleak December's winds ensuin  
Baith snell<sup>9</sup> an' keen!

Thou saw the fields laid bare and waste, 25  
An' weary winter comin fast,  
An' cozie here beneath the blast  
Thou thought to dwell,  
Till crash! the cruel coulter past  
Out thro' thy cell. 30

That wee bit heap o' leaves an' stibble  
Has cost thee mony a weary nibble!  
Now thou's turn'd out for a' thy trouble,  
But<sup>10</sup> house or hald, 35  
To thole<sup>11</sup> the winter's sleety dribble  
An' cranreuch<sup>12</sup> cauld!

But, Mousie, thou art no thy lane<sup>13</sup>  
In proving foresight may be vain:  
The best laid schemes o' mice an' men 40  
Gang aft a-gley,<sup>14</sup>  
An' lea'e us nought but grief an' pain  
For promis'd joy.

Still thou art blest, compar'd wi' me!  
The present only toucheth thee:  
But, och! I backward cast my ee<sup>15</sup> 45  
On prospects drear!  
An' forward, tho' I canna see,  
I guess an' fear!

<sup>1</sup> sometimes <sup>2</sup> occasional <sup>3</sup> ear of grain <sup>4</sup> twenty-four sheaves <sup>5</sup> rest <sup>6</sup> its poor walls <sup>7</sup> build <sup>8</sup> rank grass <sup>9</sup> piercing <sup>10</sup> without <sup>11</sup> endure <sup>12</sup> hoar-frost <sup>13</sup> lone <sup>14</sup> amiss <sup>15</sup> eye

THE COTTER'S SATURDAY NIGHT  
INSCRIBED TO ROBERT AIKEN, ESQ.

Let not Ambition mock their useful toil,  
Their homely joys and destiny obscure;  
Nor Grandeur hear with a disdainful smile,  
The short and simple annals of the poor.  
— GRAY.

My lov'd, my honour'd, much respected  
friend!  
No mercenary bard his homage pays;  
With honest pride, I scorn each selfish end:  
My dearest meed a friend's esteem and  
praise  
To you I sing, in simple Scottish lays, 5  
The lowly train in life's sequester'd scene;  
The native feelings strong, the guileless  
ways;  
What Aiken in a cottage would have been;  
Ah! tho' his worth unknown, far happier  
there, I ween!

November chill blows loud wi' angry sigh,<sup>1</sup>  
The short'ning winter day is near a close;  
The miry beasts retreating frae the plough,  
The black'ning trains o' craws to their  
repose;  
The toil-worn Cotter frae his labour  
goes, —  
This night his weekly toil is at an end, —  
Collects his spades, his mattocks and his  
hoes, 16  
Hoping the morn<sup>2</sup> in ease and rest to spend,  
And weary, o'er the moor, his course does  
hameward bend.

At length his lonely cot appears in view,  
Beneath the shelter of an aged tree; 20  
Th' expectant wee-things, toddlin, stacher<sup>3</sup>  
through  
To meet their dad, wi' flichterin<sup>4</sup> noise  
an' glee.  
His wee bit ingle,<sup>5</sup> blinkin bonilie,  
His clean hearth-stane, his thrifty wifie's  
smile, 24  
The lispin infant prattlin on his knee,  
Does a' his weary kiaugh<sup>6</sup> and care beguile,  
An' makes him quite forget his labour an' his  
toil.

<sup>1</sup> sound <sup>2</sup> morrow <sup>3</sup> stagger <sup>4</sup> fluttering  
<sup>5</sup> fire-place <sup>6</sup> anxiety

Belyve,<sup>1</sup> the elder bairns come drappin in,  
 At service out amang the farmers roun',  
 Some ca<sup>2</sup> the pleugh, some herd, some  
 tentie<sup>3</sup> rin 30  
 A cannie errand to a neibor toun:  
 Their eldest hope, their Jenny, woman-  
 grown,  
 In youthfu' bloom, love sparkling in her ee,  
 Comes hame, perhaps to shew a braw<sup>4</sup>  
 new gown,  
 Or deposite her sair-won<sup>5</sup> penny-fee, 35  
 To help her parents dear, if they in hardship be.

With joy unfeign'd brothers and sisters meet,  
 An' each for other's weelfare kindly  
 spiers:<sup>6</sup>  
 The social hours, swift-wing'd, unnotic'd  
 fleet;  
 Each tells the uncos<sup>7</sup> that he sees or  
 hears. 40  
 The parents, partial, eye their hopeful  
 years;  
 Anticipation forward points the view;  
 The mother, wi' her needle an' her  
 sheers,  
 Gars<sup>8</sup> auld claes look amaisht as weel's the  
 new;  
 The father mixes a' wi' admonition due. 45

Their master's an' their mistress's com-  
 mand  
 The younkens a' are warnèd to obey;  
 An' mind their labours wi' an eydent<sup>9</sup>  
 hand,  
 An' ne'er tho' out o' sight, to jauk or  
 play: 49  
 "An' O! be sure to, fear the Lord alway,  
 An' mind your duty, duly, morn an' night!  
 Lest in temptation's path ye gang astray,  
 Implore His counsel and assisting might:  
 They never sought in vain that sought the  
 Lord aright!" 54

But hark! a rap comes gently to the door.  
 Jenny, wha kens the meaning o' the same,  
 Tells how a neibor lad cam o'er the moor,  
 To do some errands, and convoy her  
 hame.  
 The wily mother sees the conscious flame  
 Sparkle in Jenny's ee, and flush her cheek;  
 Wi' heart-struck, anxious care, inquires  
 his name, 61

While Jenny haffins<sup>1</sup> is afraid to speak;  
 Weel pleas'd the mother hears it's nae wild  
 worthless rake.

Wi' kindly welcome Jenny brings him ben,<sup>2</sup>  
 A strappin youth; he takes the mother's  
 eye;  
 Blythe Jenny sees the visit's no ill taen,<sup>3</sup> 66  
 The father cracks<sup>4</sup> of horses, pleughs, and  
 kye.<sup>5</sup>  
 The youngster's artless heart o'erflows  
 wi' joy,  
 But, blate<sup>6</sup> and laithfu',<sup>7</sup> scarce can weel  
 behave;  
 The mother wi' a woman's wiles can spy  
 What makes the youth sae bashfu' an' sae  
 grave, 71  
 Weel-pleas'd to think her bairn's respected  
 like the lave.<sup>8</sup>

O happy love! where love like this is found!  
 O heart-felt raptures! bliss beyond com-  
 pare!  
 I've pacèd much this weary, mortal round,  
 And sage experience bids me this declare—  
 "If Heaven a draught of heavenly pleas-  
 ure spare, 77  
 One cordial in this melancholy vale,  
 'Tis when a youthful, loving, modest pair,  
 In other's arms breathe out the tender tale,  
 Beneath the milk-white thorn that scents the  
 ev'ning gale." 81

Is there, in human form, that bears a heart,  
 A wretch! a villain! lost to love and  
 truth!  
 That can with studied, sly, ensnaring art  
 Betray sweet Jenny's unsuspecting  
 youth? 85  
 Curse on his perjurd arts! dissembling  
 smooth!  
 Are honour, virtue, conscience, all exil'd?  
 Is there no pity, no relenting ruth,  
 Points to the parents fondling o'er their  
 child,  
 Then paints the ruin'd maid, and their dis-  
 traction wild? 90

But now the supper crowns their simple  
 board,  
 The halesome parritch,<sup>9</sup> chief of Scotia's  
 food;

<sup>1</sup> presently <sup>2</sup> drive <sup>3</sup> careful <sup>4</sup> fine <sup>5</sup> hard-won  
<sup>6</sup> asks <sup>7</sup> odds and ends <sup>8</sup> makes <sup>9</sup> diligent

<sup>1</sup> partly <sup>2</sup> within <sup>3</sup> not ill taken <sup>4</sup> talks <sup>5</sup> cows  
<sup>6</sup> shy <sup>7</sup> bashful <sup>8</sup> rest <sup>9</sup> porridge

The sowpe<sup>1</sup> their only hawkie<sup>2</sup> does afford,  
 That yont<sup>3</sup> the hallan<sup>4</sup> snugly chows her  
 cud  
 The dame brings forth, in complimentary  
 mood, 95  
 To grace the lad, her weel-hain'd<sup>5</sup> kebbuck  
 fell,<sup>6</sup>  
 An' aft<sup>7</sup> he's prest, an' aft he ca's it  
 guid;  
 The frugal wife, garrulous, will tell,  
 How 'twas a towmond<sup>8</sup> auld, sin' lint<sup>9</sup> was  
 i' the bell. 99

The cheerfu' supper done, wi' serious face,  
 They round the ingle form a circle wide;  
 The sire turns o'er with patriarchal grace  
 The big ha'-bible,<sup>10</sup> ance his father's  
 pride;  
 His bonnet rev'rently is laid aside,  
 His lyart<sup>11</sup> haffets<sup>12</sup> wearing thin and  
 bare; 105  
 Those strains that once did sweet in Zion  
 glide,  
 He wales<sup>13</sup> a portion with judicious care;  
 And, "Let us worship God," he says with  
 solemn air.

They chant their artless notes in simple  
 guise,  
 They tune their hearts, by far the noblest  
 aim: 110  
 Perhaps *Dundee's* wild-warbling measures  
 rise,  
 Or plaintive *Martyrs*, worthy of the  
 name,  
 Or noble *Elgin* beats<sup>14</sup> the heaven-ward  
 flame,  
 The sweetest far of Scotia's holy lays.  
 Compar'd with these, Italian trills are  
 tame; 115  
 The tickl'd ear no heart-felt raptures raise;  
 Nae unison hae they with our Creator's praise.

The priest-like father reads the sacred  
 page, —  
 How Abram was the friend of God on  
 high;  
 Or Moses bade eternal warfare wage 120  
 With Amalek's ungracious progeny;  
 Or how the royal bard did groaning lie

<sup>1</sup> milk <sup>2</sup> cow <sup>3</sup> beyond <sup>4</sup> partition <sup>5</sup> well-saved  
<sup>6</sup> strong cheese <sup>7</sup> often <sup>8</sup> twelve-month <sup>9</sup> since flax  
<sup>10</sup> hall Bible <sup>11</sup> gray <sup>12</sup> locks <sup>13</sup> chooses <sup>14</sup> incites,  
 kindles

Beneath the stroke of heaven's avenging  
 ire,  
 Or Job's pathetic plaint, and wailing cry;  
 Or rapt Isaiah's wild, seraphic fire; 125  
 Or other holy seers that tune the sacred lyre.

Perhaps the Christian volume is the  
 theme, —  
 How guiltless blood for guilty man was  
 shed;  
 How He, who bore in heav'n the second  
 name,  
 Had not on earth whereon to lay His  
 head: 130  
 How His first followers and servants  
 sped;  
 The precepts sage they wrote to many a  
 land;  
 How he, who lone in Patmos banish'd,  
 Saw in the sun a mighty angel stand,  
 And heard great Bab'lon's doom pronounced  
 by Heav'n's command. 135

Then kneeling down to Heaven's Eternal  
 King,  
 The saint, the father, and the husband  
 prays  
 Hope "springs exulting on triumphant  
 wing,"  
 That thus they all shall meet in future  
 days:  
 There ever bask in uncreated rays, 140  
 No more to sigh or shed the bitter tear,  
 Together hymning their Creator's praise,  
 In such society, yet still more dear,  
 While circling Time moves round in an eternal  
 sphere.

Compar'd with this, how poor Religion's  
 pride 145  
 In all the pomp of method and of art,  
 When men display to congregations wide  
 Devotion's ev'ry grace except the heart!  
 The Pow'r, incens'd, the pageant will  
 desert,  
 The pompous strain, the sacerdotal stole;  
 But haply in some cottage far apart 151  
 May hear, well pleased, the language of the  
 soul,  
 And in His book of life the inmates poor enrol.

Then homeward all take off their sev'ral  
 way;

The youngling cottagers retire to rest;  
 The parent-pair their secret homage pay,



And proffer up to Heav'n the warm request,  
That He, who stills the raven's clam'rous nest  
And decks the lily fair in flow'ry pride,  
Would, in the way His wisdom sees the best, 160  
For them and for their little ones provide,  
But chiefly, in their hearts with grace divine preside

From scenes like these old Scotia's grandeur springs,  
That makes her lov'd at home, rever'd abroad:  
Princes and lords are but the breath of kings, 165  
"An honest man's the noblest work of God":<sup>1</sup>  
And certes, in fair Virtue's heavenly road,  
The cottage leaves the palace far behind.  
What is a lordling's pomp? a cumbrous load, 169  
Disguising oft the wretch of human kind,  
Studied in arts of hell, in wickedness refin'd!

O Scotia! my dear, my native soil!  
For whom my warmest wish to Heaven is sent!  
Long may thy hardy sons of rustic toil  
Be blest with health, and peace, and sweet content! 175  
And, oh! may Heaven their simple lives prevent  
From luxury's contagion, weak and vile!  
Then, howe'er crowns and coronets be rent,  
A virtuous populace may rise the while,  
And stand a wall of fire around their much-lov'd isle. 180

O Thou! who pour'd the patriotic tide  
That stream'd thro' Wallace's undaunted heart,  
Who dar'd to nobly stem tyrannic pride,  
Or nobly die, the second glorious part,—  
(The patriot's God peculiarly thou art,  
His friend, inspirer, guardian, and reward!)  
O never, never Scotia's realm desert,  
But still the patriot, and the patriot-bard,  
In bright succession raise, her ornament and guard!

<sup>1</sup> Quoted from Pope

## ADDRESS TO THE UNCO GUID, OR THE RIGIDLY RIGHTEOUS

O ye wha are sae guid yoursel,  
Sae pious and sae holy,  
Ye've nought to do but mark and tell  
Your neibour's faults and folly!  
Whase life is like a weel-gaun<sup>1</sup> mill, 5  
Supply'd wi' store o' water,  
The heapet happer's<sup>2</sup> ebbing still,  
And still the clap<sup>3</sup> plays clatter, —

Hear me, ye venerable core,<sup>4</sup>  
As counsel for poor mortals, 10  
That frequent pass douch<sup>5</sup> Wisdom's door  
For glaiket<sup>6</sup> Folly's portals;  
I for their thoughtless, careless sakes  
Would here propone defences —  
Their donsie<sup>7</sup> tricks, their black mistakes, 15  
Their failings and mischances.

Ye see your state wi' theirs compar'd,  
And shudder at the niffer;<sup>8</sup>  
But cast a moment's fair regard,  
What makes the mighty differ?<sup>9</sup> 20  
Discount what scant occasion gave,  
That purity ye pride in,  
And (what's aft<sup>10</sup> mair than a' the lave<sup>11</sup>)  
Your better art o' hidin.

Think, when your castigated pulse 25  
Gies now and then a wallop,  
What ragings must his veins convulse  
That still eternal gallop:  
Wi' wind and tide fair i' your tail,  
Right on ye scud your sea-way; 30  
But in the teeth o' baith<sup>12</sup> to sail,  
It maks an unco<sup>13</sup> leeway.

See Social Life and Glee sit down,  
All joyous and unthinking,  
Till, quite transmugrify'd,<sup>14</sup> they're grown 35  
Debauchery and Drinking:  
O would they stay to calculate  
Th' eternal consequences;  
Or — your more dreaded hell to state —  
Damnation of expenses! 40

Ye high, exalted, virtuous Dames,  
Tied up in godly laces,

<sup>1</sup> well-going <sup>2</sup> heaped hopper is <sup>3</sup> clapper  
<sup>4</sup> company <sup>5</sup> grave <sup>6</sup> giddy <sup>7</sup> reckless <sup>8</sup> exchange  
<sup>9</sup> difference <sup>10</sup> often <sup>11</sup> rest <sup>12</sup> both <sup>13</sup> wonderful  
<sup>14</sup> metamorphosed

Before you gie poor Frailty names,  
 Suppose a change o' cases.  
 A dear lov'd lad, convenience snug,  
 A treacherous inclination —  
 But, let me whisper i' your lug,<sup>1</sup>  
 Ye're aiblins<sup>2</sup> nae temptation.

Then gently scan your brother man,  
 Still gentler sister woman;  
 Tho' they may gang a kennin<sup>3</sup> wrang,  
 To step aside is human:  
 One point must still be greatly dark,  
 The moving Why they do it;  
 And just as lamely can ye mark,  
 How far perhaps they rue it.

Who made the heart, 'tis He alone  
 Decidedly can try us,  
 He knows each chord, its various tone,  
 Each spring, its various bias:  
 Then at the balance, let's be mute,  
 We never can adjust it;  
 What's done we partly can compute,  
 But know not what's resisted.

## TO A MOUNTAIN DAISY

ON TURNING ONE DOWN WITH THE  
 PLOUGH, IN APRIL, 1786

Wee, modest, crimson-tippèd flow'r,  
 Thou's met me in an evil hour;  
 For I maun crush amang the stoure<sup>4</sup>  
 Thy slender stem:  
 To spare thee now is past my pow'r,  
 Thou bonie gem.

Alas! it's no thy neibor sweet,  
 The bonie lark, companion meet,  
 Bending thee 'mang the dewy weet  
 Wi' spreckl'd breast,  
 When upward-springing, blythe, to greet  
 The purpling east.

Cauld blew the bitter-biting north  
 Upon thy early, humble birth;  
 Yet cheerfully thou glinted forth  
 Amid the storm,  
 Scarce rear'd above the parent-earth  
 Thy tender form.

The flaunting flowers our gardens yield  
 High shelt'ring woods an' wa's<sup>5</sup> maun shield:

<sup>1</sup> ear <sup>2</sup> perhaps <sup>3</sup> trifle <sup>4</sup> dust <sup>5</sup> walls

But thou, beneath the random bield<sup>1</sup> 21  
 O' clod or stane,  
 Adorns the histie<sup>2</sup> stibble-field  
 Unseen, alane.

There, in thy scanty mantle clad,  
 Thy snawie bosom sun-ward spread,  
 Thou lifts thy unassuming head  
 In humble guise;  
 But now the share uptears thy bed,  
 And low thou lies! 30

Such is the fate of artless Maid,  
 Sweet flow'ret of the rural shade!  
 By love's simplicity betray'd  
 And guileless trust;  
 Till she, like thee, all soil'd, is laid  
 Low i' the dust. 35

Such is the fate of simple Bard,  
 On life's rough ocean luckless starr'd!  
 Unskilful he to note the card  
 Of prudent lore,  
 Till billows rage and gales blow hard,  
 And whelm him o'er! 40

Such fate to suffering Worth is giv'n,  
 Who long with wants and woes has striv'n,  
 By human pride or cunning driv'n 45  
 To mis'ry's brink;  
 Till, wrench'd of ev'ry stay but Heav'n,  
 He ruin'd sink!

Ev'n thou who mourn'st the Daisy's fate,  
 That fate is thine — no distant date;  
 Stern Ruin's ploughshare drives elate, 50  
 Full on thy bloom,  
 Till crush'd beneath the furrow's weight  
 Shall be thy doom.

## A BARD'S EPITAPH

Is there a whim-inspirèd fool,  
 Owre<sup>3</sup> fast for thought, owre hot for rule,  
 Owre blate<sup>4</sup> to seek, owre proud to snool?<sup>5</sup> —  
 Let him draw near;  
 And owre this grassy heap sing dool,<sup>6</sup> 5  
 And drap a tear.

Is there a bard of rustic song,  
 Who, noteless, steals the crowds among,

<sup>1</sup> shelter <sup>2</sup> dry <sup>3</sup> over <sup>4</sup> bashful <sup>5</sup> cringe  
<sup>6</sup> sorrow

That weekly this area throng? —

Oh, pass not by!

But with a frater-feeling strong

Here heave a sigh.

Is there a man whose judgment clear

Can others teach the course to steer,

Yet runs himself life's mad career

Wild as the wave? —

Here pause — and thro' the starting tear

Survey this grave.

The poor inhabitant below

Was quick to learn and wise to know,

And keenly felt the friendly glow

And softer flame;

But thoughtless follies laid him low,

And stain'd his name!

Reader, attend! whether thy soul

Soars fancy's flights beyond the pole,

Or dorkling grubs this earthly hole

In low pursuit;

Know, prudent, cautious self-control

Is wisdom's root.

### TAM O' SHANTER

#### A TALE

Of Brownie and of Bogillie full is this buke.

— GAWIN DOUGLAS

When chapman billies<sup>1</sup> leave the street,

And drouthy<sup>2</sup> neibors neibors meet,

As market-days are wearing late,

And folk begin to tak the gate;

While we sit bousin at the nappy,<sup>3</sup>

And gettin fou and unco<sup>4</sup> happy,

We think na on the lang Scots miles,

The mosses, waters, slaps,<sup>5</sup> and stiles,

That lie between us and our hame,

Where sits our sulky, sullen dame,

Gathering her brows like gathering storm,

Nursing her wrath to keep it warm.

This truth fand honest Tam o' Shanter,

As he frae Ayr ae night did canter:

(Auld Ayr, wham ne'er a town surpasses,

For honest men and bonie lasses.)

O Tam! had'st thou but been sae wise

As taen thy ain wife Kate's advice!

<sup>1</sup> pedlers <sup>2</sup> thirsty <sup>3</sup> ale <sup>4</sup> marvellously <sup>5</sup> gaps

10 She tauld thee weel thou was a skellum,<sup>1</sup>  
A bletherin, blusterin, drunken bellum;<sup>2</sup> 20

That frae November till October,

Ae<sup>3</sup> market-day thou was na sober;

That ilka<sup>4</sup> melder<sup>5</sup> wi' the miller,

Thou sat as lang as thou had siller;

That ev'ry naig<sup>6</sup> was ca'd<sup>7</sup> a shoe on, 25

15 The smith and thee gat roarin fou on;

That at the Lord's house, ev'n on Sunday,

Thou drank wi' Kirkton Jean till Monday.

She prophesied, that, late or soon,

Thou would be found deep drown'd in Doon,

20 Or catch't wi' warlocks<sup>8</sup> in the mirk,<sup>9</sup> 31

By Alloway's auld haunted kirk.

Ah, gentle dames! it gars<sup>10</sup> me greet,<sup>11</sup>

To think how mony counsels sweet,

How mony lengthen'd sage advices,

35 The husband frae the wife despises!

25

But to our tale: — Ae market night,

Tam had got plant'd unco right,

Fast by an ingle,<sup>12</sup> bleezin finely,

30 Wi' reamin swats<sup>13</sup> that drank divinely; 40

And at his elbow, Souter Johnie,

His ancient, trusty, drouthy crony.

Tam lo'ed him like a vera brither;<sup>14</sup>

They had been fou<sup>15</sup> for weeks thegither.

The night drave on wi' sangs and clatter; 45

And ay the ale was growing better.

The landlady and Tam grew gracious

Wi' secret favours, sweet, and precious:

The souter<sup>16</sup> tauld his queerest stories;

The landlord's laugh was ready chorus; 50

The storm without might rair and rustle,

Tam did na mind the storm a whistle.

5

Care, mad to see a man sae happy,

E'en drown'd himsel amang the nappy:<sup>17</sup>

As bees flee hame wi' lades o' treasure, 55

The minutes wing'd their way wi' pleasure;

Kings may be blest, but Tam was glorious;

10 O'er a' the ills o' life victorious!

But pleasures are like poppies spread,

You seize the flow'r, its bloom is shed; 60

Or like the snow falls in the river,

A moment white — then melts forever;

Or like the borealis race,

That flit ere you can point their place;

<sup>1</sup> wretch <sup>2</sup> idle-talker <sup>3</sup> one <sup>4</sup> every <sup>5</sup> grinding

<sup>6</sup> nag <sup>7</sup> driven <sup>8</sup> wizards <sup>9</sup> dark <sup>10</sup> makes <sup>11</sup> weep

<sup>12</sup> fireside <sup>13</sup> foaming ale <sup>14</sup> brother <sup>15</sup> full <sup>16</sup> cob-

bler <sup>17</sup> ale

Or like the rainbow's lovely form  
Evanishing amid the storm.

Nae man can tether time or tide:  
The hour approaches Tam maun ride, —  
That hour, o' night's black arch the key-  
stane,

That dreary hour he mounts his beast in; 70  
And sic a night he taks the road in,  
As ne'er poor sinner was abroad in.

The wind blew as 't wad blawn its last;  
The rattling show'rs rose on the blast;  
The speedy gleams the darkness swallow'd;  
Loud, deep, and lang the thunder bellow'd  
That night, a child might understand,  
The Deil had business on his hand.

Weel mounted on his grey mare, Meg, —  
A better never lifted leg, — 80  
Tam skelpit <sup>1</sup> on thro' dub <sup>2</sup> and mire,  
Despising wind and rain and fire;  
Whiles holding fast his guid blue bonnet,  
Whiles crooning o'er some auld Scots sonnet,  
Whiles glowrin round wi' prudent cares, 85  
Lest bogles <sup>3</sup> catch him unawares.  
Kirk-Alloway was drawing nigh,  
Whare ghaists and houlets <sup>4</sup> nightly cry.

By this time he was cross the ford,  
Whare in the snaw the chapman smoor'd; <sup>5</sup>  
And past the birks <sup>6</sup> and meikle <sup>7</sup> stane, 91  
Whare drucken <sup>8</sup> Charlie brak's neck-bane; <sup>9</sup>  
And thro' the whins, <sup>10</sup> and by the cairn, <sup>11</sup>  
Whare hunters fand the murder'd bairn; <sup>12</sup>  
And near the thorn, aboon <sup>13</sup> the well, 95  
Whare Mungo's mither hang'd hersel.  
Before him Doon pours all his floods;  
The doubling storm roars thro' the woods;  
The lightnings flash from pole to pole,  
Near and more near the thunders roll; 100  
When, glimmering thro' the groaning trees,  
Kirk-Alloway seem'd in a bleeze: <sup>14</sup>  
Thro' ilka bore <sup>15</sup> the beams were glancing,  
And loud resounded mirth and dancing.

Inspiring bold John Barleycorn! 105  
What dangers thou can'st make us scorn!  
Wi' tippenny <sup>16</sup> we fear nae evil;  
Wi' usquebae <sup>17</sup> we'll face the devil!

<sup>1</sup> clattered <sup>2</sup> puddle <sup>3</sup> goblins <sup>4</sup> owls <sup>5</sup> smothered  
<sup>6</sup> birches <sup>7</sup> big <sup>8</sup> drunken <sup>9</sup> neck-bone <sup>10</sup> gorse  
<sup>11</sup> pile of stones <sup>12</sup> child <sup>13</sup> above <sup>14</sup> blaze <sup>15</sup> every  
crevice <sup>16</sup> twopenny ale <sup>17</sup> whiskey

The swats <sup>1</sup> sae ream'd <sup>2</sup> in Tammie's noddle,  
Fair play, he car'd na deils a boddle. <sup>3</sup> 110  
But Maggie stood right sair astonish'd,  
Till, by the heel and hand admonish'd,  
She ventur'd forward on the light;  
And, wow! Tam saw an unco <sup>4</sup> sight!

Warlocks and witches in a dance; 115  
Nae cotillon brent-new <sup>5</sup> frae France,  
But hornpipes, jigs, strathspeys, and reels  
Put life and mettle in their heels:  
A winnock <sup>6</sup> bunker <sup>7</sup> in the east,  
There sat Auld Nick in shape o' beast; 120  
A towzie tyke, <sup>8</sup> black, grim, and large,  
To gie them music was his charge;  
He screw'd the pipes and gart <sup>9</sup> them skirl, <sup>10</sup>  
Till roof and rafters a' did dirl. <sup>11</sup> —  
Coffins stood round like open presses, 125  
That shaw'd the dead in their last dresses;  
And by some devilish cantraip <sup>12</sup> sleight  
Each in its cauld hand held a light,  
By which heroic Tam was able  
To note upon the haly table 130  
A murderer's banes in gibbet airns; <sup>13</sup>  
Twa span-lang, wee, unchristen'd bairns;  
A thief, new-cutt'd frae the rape <sup>14</sup> —  
Wi' his last gasp his gab <sup>15</sup> did gape;  
Five tomahawks, wi' blude red-rusted; 135  
Five scymitars, wi' murder crusted;  
A garter, which a babe had strangled;  
A knife, a father's throat had mangled,  
Whom his ain son o' life bereft —  
The grey hairs yet stack to the heft; 140  
Wi' mair o' horrible and awfu',  
Which ev'n to name wad be unlawfu'.

As Tammie glowr'd, amaz'd and curious,  
The mirth and fun grew fast and furious:  
The piper loud and louder blew, 145  
The dancers quick and quicker flew;  
They reel'd, they set, they cross'd, they  
cleekit, <sup>16</sup>  
Till ilka carlin <sup>17</sup> swat <sup>18</sup> and reekit, <sup>19</sup>  
And coost <sup>20</sup> her duddies <sup>21</sup> to the wark <sup>22</sup>  
And linket at it in her sark! <sup>23</sup> 150

Now Tam, O Tam! had thae been queans, <sup>24</sup>  
A' plump and strapping in their teens!

<sup>1</sup> ale <sup>2</sup> foamed <sup>3</sup> copper <sup>4</sup> marvellous <sup>5</sup> brand-  
new <sup>6</sup> window <sup>7</sup> seat <sup>8</sup> shaggy cur <sup>9</sup> made  
<sup>10</sup> scream <sup>11</sup> thro' <sup>12</sup> tricksy <sup>13</sup> irons <sup>14</sup> rope  
<sup>15</sup> mouth <sup>16</sup> clutched <sup>17</sup> old woman <sup>18</sup> sweated  
<sup>19</sup> steamed <sup>20</sup> cast aside <sup>21</sup> clothes <sup>22</sup> work <sup>23</sup> che-  
mise <sup>24</sup> girls

Their sarks, instead o' creeshie <sup>1</sup> flannen,  
 Been snaw-white seventeen hunder linen! <sup>2</sup> —  
 Thir <sup>3</sup> breeks o' mine, my only pair, 155  
 That ance were plush, o' gude blue hair,  
 I wad hae gien them aff my hurdies,<sup>4</sup>  
 For ae blink o' the bonie burdies! <sup>5</sup>

\* \* \* \* \*

But Tam ken'd what was what fu' brawlie, <sup>6</sup>  
 There was ae winsom wench and walie,<sup>7</sup>  
 That night enlisted in the core <sup>8</sup> 165  
 (Lang after ken'd on Carrick shore;  
 For mony a beast to dead she shot,  
 And perish'd mony a bonie boat,  
 And shook baith meikle <sup>9</sup> corn and bear,<sup>10</sup>  
 And kept the country-side in fear); 170  
 Her cutty sark <sup>11</sup> o' Paisley harn,<sup>12</sup>  
 That while a lassie she had worn,  
 In longitude tho' sorely scanty,  
 It was her best, and she was vauntie <sup>13</sup>  
 Ah! little kent thy reverend grannie, 175  
 That sark she coft <sup>14</sup> for her wee Nannie,  
 Wi' twa pund Scots ('twas a' her riches),  
 Wad ever graced a dance o' witches!

But here my Muse her wing maun cow'r,  
 Sic flights are far beyond her pow'r, 180  
 To sing how Nannie lap and flang,  
 (A souple jad she was and strang),  
 And how Tam stood like ane bewitch'd,  
 And thought his very een <sup>15</sup> enrich'd;  
 Even Satan glowr'd and fidg'd <sup>16</sup> fu' fain,<sup>17</sup> 185  
 And hotch'd <sup>18</sup> and blew wi' might and  
 main:  
 Till first ae caper, syne <sup>19</sup> anither,  
 Tam tint <sup>20</sup> his reason a' thegither,  
 And roars out, "Weel done, Cutty-sark!" <sup>21</sup> 190  
 And in an instant all was dark:  
 And scarcely had he Maggie rallied,  
 When out the hellish legion sallied.

As bees bizz out wi' angry fyke,<sup>22</sup>  
 When plundering herds assail their byke;<sup>23</sup>  
 As open pussie's <sup>24</sup> mortal foes, 195  
 When, pop! she starts before their nose;  
 As eager runs the market-crowd,  
 When "Catch the thief!" resounds aloud;  
 So Maggie runs, the witches follow,  
 Wi' mony an eldritch <sup>25</sup> skriech and hollo. 200

<sup>1</sup> greasy <sup>2</sup> very fine linen <sup>3</sup> these <sup>4</sup> hips <sup>5</sup> girls  
<sup>6</sup> well <sup>7</sup> goodly <sup>8</sup> company <sup>9</sup> much <sup>10</sup> barley <sup>11</sup> short  
 skirt <sup>12</sup> linen <sup>13</sup> proud <sup>14</sup> bought <sup>15</sup> eyes <sup>16</sup> fidgeted  
<sup>17</sup> eagerly <sup>18</sup> squirmed <sup>19</sup> then <sup>20</sup> lost <sup>21</sup> Short-skirt  
<sup>22</sup> fuss <sup>23</sup> hive <sup>24</sup> the hare's <sup>25</sup> unearthly

Ah, Tam! ah, Tam! thou'll get thy fairin! <sup>1</sup>  
 In hell they'll roast thee like a herrin!  
 In vain thy Kate awaits thy comin!  
 Kate soon will be a woefu' woman!  
 Now, do thy speedy utmost, Meg, 205  
 And win the key-stane of the brig.<sup>2</sup>  
 There at them thou thy tail may toss,  
 A running stream they dare na cross.  
 But ere the key-stane she could make,  
 The fient <sup>3</sup> a tail she had to shake! 210  
 For Nannie, far before the rest,  
 Hard upon noble Maggie prest,  
 And flew at Tam wi' furious ettle;<sup>4</sup>  
 But little wist she Maggie's mettle —  
 Ae <sup>5</sup> spring brought aff her master hale, 215  
 But left behind her ain <sup>6</sup> grey tail:  
 The carlin <sup>7</sup> clautht her by the rump,  
 And left poor Maggie scarce a stump.

Now, wha this tale o' truth shall read,  
 Ilk <sup>8</sup> man and mother's son, take heed, 220  
 Whene'er to drink you are inclin'd,  
 Or cutty-sarks run in your mind,  
 Think, ye may buy the joys owre <sup>9</sup> dear,  
 Remember Tam o' Shanter's mear.<sup>10</sup>

### BONIE DOON

Ye flowery banks o' bonie Doon,  
 How can ye blume sae fair?  
 How can ye chant, ye little birds,  
 And I sae fu' o' care?

Thou'll break my heart, thou bonie bird, 5  
 That sings upon the bough;  
 Thou minds me o' the happy days,  
 When my fause luvie was true.

Thou'll break my heart, thou bonie bird, 10  
 That sings beside thy mate;  
 For sae I sat, and sae I sang,  
 And wist na o' my fate.

Aft hae I rov'd by bonie Doon  
 To see the wood-bine twine,  
 And ilka <sup>8</sup> bird sang o' its luvie, 15  
 And sae did I o' mine.

Wi' lightsome heart I pu'd a rose  
 Frae aff its thorny tree,  
 And my fause <sup>11</sup> luvie staw <sup>12</sup> my rose  
 But left the thorn wi' me. 20

<sup>1</sup> reward <sup>2</sup> bridge <sup>3</sup> devil <sup>4</sup> aim <sup>5</sup> one <sup>6</sup> own  
<sup>7</sup> wench <sup>8</sup> every <sup>9</sup> over <sup>10</sup> mare <sup>11</sup> false <sup>12</sup> stole

## Æ FOND KISS

Ae fond kiss, and then we sever;  
 Ae fareweel, and then forever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee.  
 Who shall say that Fortune grieves him, 5  
 While the star of hope she leaves him?  
 Me, nae cheerfu' twinkle lights me;  
 Dark despair around benights me.

I'll ne'er blame my partial fancy,  
 Naething could resist my Nancy;  
 But to see her was to love her;  
 Love but her, and love forever.  
 Had we never lov'd sae kindly,  
 Had we never lov'd sae blindly,  
 Never met — or never parted —  
 We had ne'er been broken-hearted. 10

Fare thee weel, thou first and fairest!  
 Fare thee weel, thou best and dearest!  
 Thine be ilka<sup>1</sup> joy and treasure,  
 Peace, enjoyment, love, and pleasure!  
 Ae fond kiss, and then we sever;  
 Ae fareweel, alas, forever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee! 20

## BONIE LESLEY

O saw ye bonie Lesley  
 As she gaed o'er the border?  
 She's gane, like Alexander,  
 To spread her conquests farther.

To see her is to love her,  
 And love but her forever;  
 For Nature made her what she is,  
 And never made anither!

Thou art a queen, fair Lesley,  
 Thy subjects, we before thee:  
 Thou art divine, fair Lesley,  
 The hearts o' men adore thee.

The Deil he could na scaith<sup>2</sup> thee,  
 Or aught that wad belang thee;  
 He'd look into thy bonie face,  
 And say, "I canna wrang thee."

<sup>1</sup>every <sup>2</sup>injure

The Powers aboon will tent<sup>1</sup> thee;  
 Misfortune sha' na steer<sup>2</sup> thee;  
 Thou'rt like themselves sae lovely,  
 That ill they'll ne'er let near thee. 20

Return again, fair Lesley,  
 Return to Caledonie!  
 That we may brag, we hae a lass  
 There's nane again sae bonie.

## HIGHLAND MARY

Ye banks, and braes,<sup>3</sup> and streams around  
 The castle o' Montgomery,  
 Green be your woods and fair your flowers,  
 Your waters never drumlie!<sup>4</sup>  
 There simmer first unfauld her robes, 5  
 And there the langest tarry;  
 For there I took the last fareweel,  
 O' my sweet Highland Mary.

How sweetly bloom'd the gay green birk,<sup>5</sup>  
 How rich the hawthorn's blossom, 10  
 As underneath their fragrant shade  
 I clasp'd her to my bosom!  
 The golden hours, on angel wings,  
 Flew o'er me and my dearie;  
 For dear to me as light and life, 15  
 Was my sweet Highland Mary.

Wi' monie a vow and lock'd embrace  
 Our parting was fu' tender;  
 And, pledging aft to meet again,  
 We tore oursels asunder; 20  
 But O! fell death's untimely frost,  
 That nipt my flower sae early!  
 Now green's the sod, and cauld's the clay,  
 That wraps my Highland Mary!

O pale, pale now, those rosy lips, 25  
 I aft hae kiss'd sae fondly!  
 And clos'd for aye the sparkling glance,  
 That dwelt on me sae kindly!  
 And mould'ring now in silent dust, 10  
 That heart that lo'ed me dearly!  
 But still within my bosom's core  
 Shall live my Highland Mary. 30

15 <sup>1</sup>tend <sup>2</sup>hurt <sup>3</sup>slopes <sup>4</sup>muddy <sup>5</sup>birch

## DUNCAN GRAY

Duncan Gray came here to woo,  
 Ha, ha, the wooin o't!  
 On blythe Yule night when we were fou,<sup>1</sup>  
 Ha, ha, the wooin o't!  
 Maggie coost her head fu hiegh,  
 Look'd asklent<sup>2</sup> and unco skiegh,<sup>3</sup>  
 Gart<sup>4</sup> poor Duncan stand abiegh,<sup>5</sup>  
 Ha, ha, the wooin o't!

Duncan fleech'd,<sup>6</sup> and Duncan pray'd;  
 Ha, ha, the wooin o't!  
 Meg was deaf as Ailsa Craig,<sup>7</sup>  
 Ha, ha, the wooin o't!  
 Duncan sigh'd baith out and in,  
 Grat<sup>8</sup> his een<sup>9</sup> baith bleer't<sup>10</sup> and blin',  
 Spak o' lowpin<sup>11</sup> owre a linn;<sup>12</sup>  
 Ha, ha, the wooin o't!

Time and chance are but a tide,  
 Ha, ha, the wooin o't!  
 Slighted love is sair to bide,<sup>13</sup>  
 Ha, ha, the wooin o't!  
 "Shall I, like a fool," quoth he,  
 "For a haughty hizzie<sup>14</sup> die?"  
 She may gae to — France for me!"  
 Ha, ha, the wooin o't!

How it comes let doctors tell,  
 Ha, ha, the wooin o't!  
 Meg grew sick as he grew hale,  
 Ha, ha, the wooin o't!  
 Something in her bosom wrings,  
 For relief a sigh she brings;  
 And O! her een, they spak sic things!  
 Ha, ha, the wooin o't!

Duncan was a lad o' grace,  
 Ha, ha, the wooin o't!  
 Maggie's was a piteous case,  
 Ha, ha, the wooin o't!  
 Duncan could na be her death,  
 Swelling pity smoor'd<sup>15</sup> his wrath;  
 Now they're crouse<sup>16</sup> and cantie<sup>17</sup> baith;  
 Ha, ha, the wooin o't!

<sup>1</sup> full <sup>2</sup> sidewise <sup>3</sup> wondrous shy <sup>4</sup> made <sup>5</sup> off  
<sup>6</sup> flattered <sup>7</sup> a mountainous island off Ayrshire  
<sup>8</sup> wept <sup>9</sup> eyes <sup>10</sup> bleared <sup>11</sup> leaping <sup>12</sup> water-  
 fall <sup>13</sup> hard to endure <sup>14</sup> lass <sup>15</sup> smothered  
<sup>16</sup> bright <sup>17</sup> happy

## SCOTS WHA HAE

Scots, wha hae wi' Wallace bled,  
 Scots, wham Bruce has aften led;  
 Welcome to your gory bed,  
 Or to victory!  
 Now's the day, and now's the hour;  
 See the front o' battle lour,  
 See approach proud Edward's power —  
 Chains and slavery!

Wha will be a traitor knave?  
 Wha can fill a coward's grave?  
 Wha sae base as be a slave?  
 Let him turn and flee!  
 Wha for Scotland's king and law  
 Freedom's sword will strongly draw,  
 Freeman stand, or Freeman fa',  
 Let him follow me!

By oppression's woes and pains  
 By your sons in servile chains!  
 We will drain our dearest veins,  
 But they shall be free!  
 Lay the proud usurpers low!  
 Tyrants fall in every foe!  
 Liberty's in every blow! —  
 Let us do or die!

## A MAN'S A MAN FOR A' THAT

Is there, for honest poverty,  
 That hings his head, an' a' that?  
 The coward slave, we pass him by,  
 We dare be poor for a' that!  
 For a' that, an' a' that,  
 Our toils obscure, an' a' that;  
 The rank is but the guinea's stamp;  
 The man's the gowd<sup>1</sup> for a' that.

What tho' on hamely fare we dine,  
 Wear hodden-gray,<sup>2</sup> an' a' that;  
 Gie fools their silks, and knaves their wine,  
 A man's a man for a' that.  
 For a' that, an' a' that,  
 Their tinsel show, an' a' that;  
 The honest man, tho' e'er sae poor,  
 Is king o' men for a' that.

<sup>1</sup> gold <sup>2</sup> coarse grey cloth

"Two of us in the church-yard lie,  
My sister and my brother;  
And, in the church-yard cottage, I  
Dwell near them with my mother."

"You say that two at Conway dwell, 25  
And two are gone to sea,  
Yet ye are seven! — I pray you tell,  
Sweet maid, how this may be."

Then did the little maid reply,  
"Seven boys and girls are we;  
Two of us in the church-yard lie,  
Beneath the church-yard tree." 30

"You run about, my little maid,  
Your limbs they are alive;  
If two are in the church-yard laid, 35  
Then ye are only five."

"Their graves are green, they may be seen,"  
The little maid replied,  
"Twelve steps or more from my mother's 40  
door,  
And they are side by side."

"My stockings there I often knit,  
My kerchief there I hem;  
And there upon the ground I sit,  
And sing a song to them."

"And often after sunset, sir, 45  
When it is light and fair,  
I take my little porringer,  
And eat my supper there."

"The first that died was sister Jane;  
In bed she moaning lay, 50  
Till God released her of her pain;  
And then she went away."

"So in the church-yard she was laid;  
And, when the grass was dry,  
Together round her grave we played, 55  
My brother John and I."

"And when the ground was white with snow,  
And I could run and slide,  
My brother John was forced to go,  
And he lies by her side." 60

"How many are you, then," said I.  
"If they two are in heaven?"  
Quick was the little maid's reply,  
"O master! we are seven."

"But they are dead; those two are dead! 65  
Their spirits are in heaven!"  
'Twas throwing words away; for still  
The little maid would have her will,  
And said, "Nay, we are seven!"

## EXPOSTULATION AND REPLY

"Why, William, on that old grey stone,  
Thus for the length of half a day,  
Why, William, sit you thus alone, 30  
And dream your time away?"

"Where are your books? — that light be-  
queathed 5  
To beings else forlorn and blind!  
Up! up! and drink the spirit breathed  
From dead men to their kind."

"You look round on your Mother Earth,  
As if she for no purpose bore you; 10  
As if you were her first-born birth,  
And none had lived before you!"

One morning thus, by Esthwaite lake,  
When life was sweet, I knew not why,  
To me my good friend Matthew spake, 15  
And thus I made reply:

"The eye — it cannot choose but see;  
We cannot bid the ear be still;  
Our bodies feel, where'er they be, 20  
Against or with our will."

"Nor less I deem that there are Powers  
Which of themselves our minds impress;  
That we can feed this mind of ours  
In a wise passiveness."

"Think you, 'mid all this mighty sum 25  
Of things forever speaking,  
That nothing of itself will come,  
But we must still be seeking?"

"— Then ask not wherefore, here, alone, 30  
Conversing as I may,  
I sit upon this old grey stone,  
And dream my time away."



## THE TABLES TURNED

AN EVENING SCENE ON THE SAME  
SUBJECT

Up! up! my friend, and quit your books;  
Or surely you'll grow double:  
Up! up! my friend, and clear your looks;  
Why all this toil and trouble?

The sun, above the mountain's head, 5  
A freshening lustre mellow  
Through all the long green fields has spread,  
His first sweet evening yellow.

Books! 'tis a dull and endless strife:  
Come, hear the woodland linnet, 10  
How sweet his music! on my life  
There's more of wisdom in it.

And hark! how blithe the throstle sings!  
He, too, is no mean preacher.  
Come forth into the light of things, 15  
Let Nature be your teacher.

She has a world of ready wealth,  
Our minds and hearts to bless —  
Spontaneous wisdom breathed by health, 20  
Truth breathed by cheerfulness.

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good,  
Than all the sages can.

Sweet is the lore which Nature brings; 25  
Our meddling intellect  
Misshapes the beauteous forms of things: —  
We murder to dissect.

Enough of Science and of Art;  
Close up those barren leaves; 30  
Come forth, and bring with you a heart  
That watches and receives.

LINES COMPOSED A FEW MILES  
ABOVE TINTERN ABBEY, ON RE-  
VISITING THE BANKS OF THE  
WYE DURING A TOUR

JULY 13, 1798

Five years have past; five summers, with the  
length  
Of five long winters! and again I hear

These waters, rolling from their mountain-  
springs

With a soft inland murmur. — Once again  
Do I behold these steep and lofty cliffs, 5  
That on a wild secluded scene impress  
Thoughts of more deep seclusion; and connect  
The landscape with the quiet of the sky.

The day is come when I again repose  
Here, under this dark sycamore, and view 10  
These plots of cottage-ground, these orchard-  
tufts,

Which at this season, with their unripe fruits,  
Are clad in one green hue, and lose themselves  
'Mid groves and copses. Once again I see  
These hedgerows, hardly hedgerows, little lines  
Of sportive wood run wild: these pastoral 16  
farms,

Green to the very door; and wreaths of smoke  
Sent up, in silence, from among the trees!  
With some uncertain notice, as might seem  
Of vagrant dwellers in the houseless woods, 20  
Or of some hermit's cave, where by his fire  
The hermit sits alone.

These beauteous forms,  
Through a long absence, have not been to me  
As is a landscape to a blind man's eye:  
But oft, in lonely rooms, and 'mid the din 25  
Of towns and cities, I have owed to them  
In hours of weariness, sensations sweet,  
Felt in the blood, and felt along the heart;  
And passing even into my purer mind,  
With tranquil restoration: — feelings too 30  
Of unremembered pleasure: such, perhaps,  
As have no slight or trivial influence  
On that best portion of a good man's life,  
His little, nameless, unremembered acts  
Of kindness and of love. Nor less, I trust, 35  
To them I may have owed another gift,  
Of aspect more sublime; that blessed mood,  
In which the burthen of the mystery,  
In which the heavy and the weary weight  
Of all this unintelligible world, 40  
Is lightened: — that serene and blessed mood  
In which the affections gently lead us on, —  
Until, the breath of this corporeal frame  
And even the motion of our human blood  
Almost suspended, we are laid asleep 45  
In body, and become a living soul:  
While with an eye made quiet by the power  
Of harmony, and the deep power of joy,  
We see into the life of things.

If this  
Be but a vain belief, yet, oh! how oft — 50  
In darkness and amid the many shapes  
Of joyless daylight; when the fretful stir

Unprofitable, and the fever of the world,  
Have hung upon the beatings of my heart —  
How oft, in spirit, have I turned to thee, 55  
O sylvan Wye! thou wanderer thro' the  
woods,

How often has my spirit turned to thee!  
And now, with gleams of half-extinguished  
thought,

With many recognitions dim and faint,  
And somewhat of a sad perplexity, 60  
The picture of the mind revives again:  
While here I stand, not only with the sense  
Of present pleasure, but with pleasing thoughts  
That in this moment there is life and food  
For future years. And so I dare to hope, 65  
Though changed, no doubt, from what I was  
when first

I came among these hills; when like a roe  
I bounded o'er the mountains, by the sides  
Of the deep rivers, and the lonely streams,  
Wherever nature led: more like a man 70  
Flying from something that he dreads, than  
one

Who sought the thing he loved. For nature  
then

(The coarser pleasures of my boyish days,  
And their glad animal movements all gone by)  
To me was all in all. — I cannot paint 75  
What then I was. The sounding cataract  
Haunted me like a passion; the tall rock,  
The mountain, and the deep and gloomy  
wood,

Their colours and their forms, were then to  
me

An appetite; a feeling and a love, 80  
That had no need of a remoter charm,  
By thought supplied, nor any interest  
Unborrowed from the eye. — That time is  
past,

And all its aching joys are now no more,  
And all its dizzy raptures. Not for this 85  
Faint I, nor mourn, nor murmur; other gifts  
Have followed; for such loss, I would believe,  
Abundant recompense. For I have learned  
To look on nature, not as in the hour  
Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity, ✓ 91  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime, 95  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man;

A motion and a spirit, that impels 100  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I  
still

A lover of the meadows and the woods,  
And mountains; and of all that we behold  
From this green earth; of all the mighty  
world 105

Of eye, and ear, — both what they half create,  
And what perceive; well pleased to recognise  
In nature and the language of the sense,  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.

Nor perchance, 111  
If I were not thus taught, should I the more  
Suffer my genial spirits to decay:  
For thou art with me here upon the banks  
Of this fair river; thou my dearest friend,  
My dear, dear friend; and in thy voice I  
catch 116

The language of my former heart, and read  
My former pleasures in the shooting lights  
Of thy wild eyes. Oh! yet a little while  
May I behold in thee what I was once, 120  
My dear, dear sister! and this prayer I make,  
Knowing that Nature never did betray  
The heart that loved her; 'tis her privilege,  
Through all the years of this our life, to lead  
From joy to joy: for she can so inform 125  
The mind that is within us, so impress  
With quietness and beauty, and so feed  
With lofty thoughts, that neither evil tongues,  
Rash judgments, nor the sneers of selfish men,  
Nor greetings where no kindness is, nor all  
The dreary intercourse of daily life, 131  
Shall e'er prevail against us, or disturb  
Our cheerful faith, that all which we behold  
Is full of blessings. Therefore let the moon  
Shine on thee in thy solitary walk; 135  
And let the misty mountain-winds be free  
To blow against thee: and, in after years,  
When these wild ecstasies shall be matured  
Into a sober pleasure; when thy mind  
Shall be a mansion for all lovely forms, 140  
Thy memory be as a dwelling-place  
For all sweet sounds and harmonies; oh!  
then,

If solitude, or fear, or pain, or grief,  
Should be thy portion, with what healing  
thoughts

Of tender joy wilt thou remember me, 145  
And these my exhortations! Nor, per-  
chance —

If I should be where I no more can hear

Thy voice, nor catch from thy wild eyes these  
gleams  
Of past existence — wilt thou then forget  
That on the banks of this delightful stream  
We stood together, and that I, so long 151  
A worshipper of Nature, hither came  
Unwearied in that service. rather say  
With warmer love — oh! with far deeper zeal  
Of holier love. Nor wilt thou then forget, 155  
That after many wanderings, many years  
Of absence, these steep woods and lofty cliffs,  
And this green pastoral landscape, were to me  
More dear, both for themselves and for thy  
sake!

## LUCY

She dwelt among the untrodden ways  
Beside the springs of Dove,  
A maid whom there were none to praise  
And very few to love.

A violet by a mossy stone 5  
Half hidden from the eye!  
— Fair as a star, when only one  
Is shining in the sky

She lived unknown, and few could know  
When Lucy ceased to be, 10  
But she is in her grave, and, oh,  
The difference to me!

## THREE YEARS SHE GREW

Three years she grew in sun and shower,  
Then Nature said, "A lovelier flower  
On earth was never sown;  
This child I to myself will take;  
She shall be mine, and I will make 5  
A lady of my own.

"Myself will to my darling be  
Both law and impulse: and with me  
The girl, in rock and plain,  
In earth and heaven, in glade and bower, 10  
Shall feel an overseeing power  
To kindle or restrain.

"She shall be sportive as the fawn  
That wild with glee across the lawn,  
Or up the mountain springs;  
And hers shall be the breathing balm,  
And hers the silence and the calm  
Of mute insensate things.

"The floating clouds their state shall lend  
To her; for her the willow bend; 20  
Nor shall she fail to see  
Even in the motions of the storm  
Grace that shall mould the maiden's form  
By silent sympathy.

"The stars of midnight shall be dear 25  
To her; and she shall lean her ear  
In many a secret place  
Where rivulets dance their wayward round,  
And beauty born of murmuring sound  
Shall pass into her face 30

"And vital feelings of delight  
Shall rear her form to stately height,  
Her virgin bosom swell;  
Such thoughts to Lucy I will give 35  
While she and I together live  
Here in this happy dell."

Thus Nature spake — the work was done —  
How soon my Lucy's race was run!  
She died, and left to me  
This heath, this calm, and quiet scene; 40  
The memory of what has been,  
And never more will be.

## A SLUMBER DID MY SPIRIT SEAL

A slumber did my spirit seal;  
I had no human fears,  
She seemed a thing that could not feel  
The touch of earthly years.

No motion has she now, no force; 5  
She neither hears nor sees,  
Rolled round in earth's diurnal course,  
With rocks, and stones, and trees.

## LUCY GRAY; OR, SOLITUDE

Oft I had heard of Lucy Gray:  
And, when I crossed the wild,  
I chanced to see at break of day  
The solitary child.

No mate, no comrade Lucy knew, 5  
She dwelt on a wide moor,  
— The sweetest thing that ever grew  
Beside a human door!

You yet may spy the fawn at play  
The hare upon the green,  
But the sweet face of Lucy Gray  
Will never more be seen.

"To-night will be a stormy night —  
You to the town must go;  
And take a lantern, child, to light  
Your mother through the snow."

"That, Father! will I gladly do:  
'Tis scarcely afternoon —  
The minster-clock has just struck two,  
And yonder is the moon!"

At this the father raised his hook,  
And snapped a faggot-band;  
He plied his work; — and Lucy took  
The lantern in her hand.

Not blither is the mountain roe:  
With many a wanton stroke  
Her feet disperse the powdery snow,  
That rises up like smoke.

The storm came on before its time:  
She wandered up and down;  
And many a hill did Lucy climb:  
But never reached the town.

The wretched parents all that night  
Went shouting far and wide;  
But there was neither sound nor sight  
To serve them for a guide.

At daybreak on a hill they stood  
That overlooked the moor;  
And thence they saw the bridge of wood,  
A furlong from their door.

They wept — and, turning homeward, cried,  
"In heaven we all shall meet;"  
— When in the snow the mother spied  
The print of Lucy's feet.

Then downwards from the steep hill's edge  
They tracked the footmarks small;  
And through the broken hawthorn hedge,  
And by the long stone-wall;

And then an open field they crossed:  
The marks were still the same;  
They tracked them on, nor ever lost;  
And to the bridge they came.

They followed from the snowy bank  
Those footmarks, one by one,  
Into the middle of the plank;  
And further there were none!

— Yet some maintain that to this day  
She is a living child;  
That you may see sweet Lucy Gray  
Upon the lonesome wild.

O'er rough and smooth she trips along,  
And never looks behind,  
And sings a solitary song  
That whistles in the wind.

## THE RECLUSE

## FROM BOOK I

On Man, on Nature, and on Human Life,  
Musing in solitude, I oft perceive  
Fair trains of imagery before me rise,  
Accompanied by feelings of delight  
Pure, or with no unpleasing sadness mixed; 5  
And I am conscious of affecting thoughts  
And dear remembrances, whose presence  
soothes  
Or elevates the mind, intent to weigh  
The good and evil of our mortal state. 9  
— To these emotions, whencesoe'er they come,  
Whether from breath of outward circumstance,  
Or from the soul — an impulse to herself —  
I would give utterance in numerous<sup>1</sup> verse.  
35 Of Truth, of Grandeur, Beauty, Love, and  
Hope,  
And melancholy Fear subdued by Faith; 15  
Of blessed consolations in distress;  
Of moral strength, and intellectual power;  
Of joy in widest commonalty spread;  
Of the individual mind that keeps her own  
Inviolatè retirement, subject there 20  
To conscience only, and the law supreme  
Of that Intelligence which governs all —  
I sing: — "fit audience let me find though  
few!"<sup>2</sup>

So prayed, more gaining than he asked, the  
bard —  
In holiest mood. Urania,<sup>3</sup> I shall need 25  
Thy guidance, or a greater muse, if such  
Descend to earth or dwell in highest heaven!  
For I must tread on shadowy ground, must  
sink

<sup>1</sup> melodious <sup>2</sup> Quoted from *Milton*. <sup>3</sup> Cf. note  
on Shelley's *Adonais*, l. 12

Deep — and, aloft ascending, breathe in  
 worlds 29  
 To which the heaven of heavens is but a veil.  
 All strength — all terror, single or in bands,  
 That ever was put forth in personal form —  
 Jehovah — with his thunder, and the choir  
 Of shouting angels, and the empyreal thrones —  
 I pass them unalarmed Not Chaos, not 35  
 The darkest pit of lowest Erebus,  
 Nor aught of blinder vacancy, scooped out  
 By help of dreams — can breed such fear and  
 awe

As falls upon us often when we look  
 Into our minds, into the mind of Man — 40  
 My haunt, and the main region of my song  
 — Beauty — a living Presence of the earth,  
 Surpassing the most fair ideal forms  
 Which craft of delicate Spirits hath composed  
 From earth's materials — waits upon my  
 steps; 45

Pitches her tents before me as I move,  
 An hourly neighbour Paradise, and groves  
 Elysian, Fortunate Fields — like those of old  
 Sought in the Atlantic Main — why should  
 they be

A history only of departed things, 50  
 Or a mere fiction of what never was?  
 For the discerning intellect of Man,  
 When wedded to this goodly universe  
 In love and holy passion, shall find these  
 A simple produce of the common day. 55  
 — I, long before the blissful hour arrives,  
 Would chant, in lonely peace, the spousal  
 verse

Of this great consummation: — and, by words  
 Which speak of nothing more than what we  
 are,

Would I arouse the sensual from their sleep 60  
 Of death, and win the vacant and the vain  
 To noble raptures; while my voice proclaims  
 How exquisitely the individual mind  
 (And the progressive powers perhaps no less  
 Of the whole species) to the external world 65  
 Is fitted: — and how exquisitely, too —

Theme this but little heard of among men —  
 The external world is fitted to the mind;  
 And the creation (by no lower name  
 Can it be called) which they with blended  
 might 70

Accomplish: — this is our high argument.<sup>1</sup>  
 — Such grateful haunts foregoing, if I oft  
 Must turn elsewhere — to travel near the  
 tribes

<sup>1</sup> great subject

And fellowships of men, and see ill sights  
 Of madding passions mutually inflamed; 75  
 Must hear Humanity in fields and groves  
 Pipe solitary anguish, or must hang  
 Brooding above the fierce confederate storm  
 Of sorrow, barricadoed evermore  
 Within the walls of cities — may these sounds  
 Have their authentic comment; that even  
 these 81

Hearing, I be not downcast or forlorn! —  
 Descend, prophetic Spirit! that inspir'st  
 The human Soul of universal earth,  
 Dreaming on things to come; and dost  
 possess 85

A metropolitan temple in the hearts  
 Of mighty poets; upon me bestow  
 A gift of genuine insight; that my song  
 With star-like virtue in its place may shine,  
 Shedding benignant influence, and secure 90  
 Itself from all malevolent effect  
 Of those mutations that extend their sway  
 Throughout the nether sphere! — And if with  
 this

I mix more lowly matter; with the thing  
 Contemplated, describe the Mind and Man 95  
 Contemplating; and who, and what he was —  
 The transitory being that beheld  
 This vision; — when and where, and how he  
 lived,

Be not this labour useless. If such theme  
 May sort with highest objects, then — dread  
 Power! 100

Whose gracious favour is the primal source  
 Of all illumination — may my life  
 Express the image of a better time,  
 More wise desires, and simpler manners; —  
 nurse

My heart in genuine freedom: — all pure  
 thoughts 105

Be with me; — so shall thy unfailing love  
 Guide, and support, and cheer me to the  
 end!

## TO THE CUCKOO

O blithe New-comer! I have heard,  
 I hear thee and rejoice.  
 O Cuckoo! shall I call thee Bird,  
 Or but a wandering Voice?

While I am lying on the grass 5  
 Thy twofold shout I hear,  
 From hill to hill it seems to pass,  
 At once far off, and near.

Though babbling only to the Vale,  
Of sunshine and of flowers, 10  
Thou bringest unto me a tale  
Of visionary hours.

Thrice welcome, darling of the Spring!  
Even yet thou art to me  
No bird, but an invisible thing, 15  
A voice, a mystery;

The same whom in my school-boy days  
I listened to; that Cry  
Which made me look a thousand ways 20  
In bush, and tree, and sky.

To seek thee did I often rove  
Through woods and on the green;  
And thou wert still a hope, a love;  
Still longed for, never seen.

And I can listen to thee yet; 25  
Can lie upon the plain  
And listen, till I do beget  
That golden time again.

O blessèd Bird! the earth we pace  
Again appears to be 30  
An unsubstantial faery place,  
That is fit home for thee!

#### MY HEART LEAPS UP WHEN I BEHOLD

My heart leaps up when I behold  
A rainbow in the sky:  
So was it when my life began;  
So is it now I am a man;  
So be it when I shall grow old, 5  
Or let me die!  
The Child is father of the Man;  
And I could wish my days to be  
Bound each to each by natural piety.

#### THE SOLITARY REAPER

Behold her, single in the field,  
Yon solitary Highland Lass!  
Reaping and singing by herself;  
Stop here, or gently pass!  
Alone she cuts and binds the grain 5  
And sings a melancholy strain;  
O listen! for the vale profound  
Is overflowing with the sound.

No nightingale did ever chaunt  
More welcome notes to weary bands 10  
Of travellers in some shady haunt,  
Among Arabian sands:  
A voice so thrilling ne'er was heard  
In spring-time from the cuckoo-bird  
Breaking the silence of the seas 15  
Among the farthest Hebrides.

Will no one tell me what she sings? —  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago: 20  
Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been, and may be again?

Whate'er the theme, the maiden sang 25  
As if her song could have no ending;  
I saw her singing at her work,  
And o'er the sickle bending; —  
I listened, motionless and still;  
And, as I mounted up the hill 30  
The music in my heart I bore,  
Long after it was heard no more.

#### SHE WAS A PHANTOM OF DELIGHT

She was a phantom of delight  
When first she gleamed upon my sight;  
A lovely apparition, sent  
To be a moment's ornament;  
Her eyes as stars of twilight fair; 5  
Like twilight's, too, her dusky hair;  
But all things else about her drawn  
From May-time and the cheerful dawn;  
A dancing shape, an image gay,  
To haunt, to startle, and way-lay. 10

I saw her upon nearer view,  
A spirit, yet a woman too!  
Her household motions light and free,  
And steps of virgin-liberty;  
A countenance in which did meet 15  
Sweet records, promises as sweet;  
A creature not too bright or good  
For human nature's daily food;  
For transient sorrows, simple wiles,  
Praise, blame, love, kisses, tears, and smiles.

And now I see with eye serene 21  
The very pulse of the machine;  
A being breathing thoughtful breath,

A traveller between life and death;  
 The reason firm, the temperate will,  
 Endurance, foresight, strength, and skill,  
 A perfect woman, nobly planned,  
 To warn, to comfort, and command;  
 And yet a spirit still, and bright  
 With something of angelic light.

### I WANDERED LONELY AS A CLOUD

I wandered lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd,  
 A host, of golden daffodils;  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Continuous as the stars that shine  
 And twinkle on the milky way,  
 They stretched in never-ending line  
 Along the margin of a bay:  
 Ten thousand saw I at a glance,  
 Tossing their heads in sprightly dance.

The waves beside them danced; but they  
 Out-did the sparkling waves in glee.  
 A poet could not but be gay  
 In such a jocund company:  
 I gazed — and gazed — but little thought  
 What wealth the show to me had brought:

For oft, when on my couch I lie  
 In vacant or in pensive mood,  
 They flash upon that inward eye  
 Which is the bliss of solitude;  
 And then my heart with pleasure fills,  
 And dances with the daffodils.

### ODE TO DUTY

Stern Daughter of the Voice of God!  
 O Duty! if that name thou love  
 Who art a light to guide, a rod  
 To check the erring, and reprove;  
 Thou, who art victory and law  
 When empty terrors overawe;  
 From vain temptations dost set free;  
 And calm'st the weary strife of frail humanity!

There are who ask not if thine eye  
 Be on them; who, in love and truth,  
 Where no misgiving is, rely  
 Upon the genial sense of youth:

Glad Hearts! without reproach or blot  
 Who do thy work, and know it not:  
 Oh! if through confidence misplaced  
 They fail, thy saving arms, dread Power!  
 around them cast.

Serene will be our days and bright,  
 And happy will our nature be,  
 When love is an unerring light,  
 And joy its own security.  
 And they a blissful course may hold  
 Even now, who, not unwisely bold,  
 Live in the spirit of this creed;  
 Yet seek thy firm support, according to their  
 need.

I, loving freedom, and untried;  
 No sport of every random gust,  
 Yet being to myself a guide,  
 Too blindly have reposed my trust:  
 And oft, when in my heart was heard  
 Thy timely mandate, I deferred  
 The task, in smoother walks to stray;  
 But thee I now would serve more strictly, if I  
 may.

Through no disturbance of my soul,  
 Or strong compunction in me wrought,  
 I supplicate for thy control;  
 But in the quietness of thought:  
 Me this unchartered freedom tires;  
 I feel the weight of chance-desires:  
 My hopes no more must change their name,  
 I long for a repose that ever is the same.

Stern Lawgiver! yet thou dost wear  
 The Godhead's most benignant grace;  
 Nor know we anything so fair  
 As is the smile upon thy face:  
 Flowers laugh before thee on their beds  
 And fragrance in thy footing treads;  
 Thou dost preserve the stars from wrong;  
 And the most ancient heavens, through thee,  
 are fresh and strong.

To humbler functions, awful Power!  
 I call thee: I myself commend  
 Unto thy guidance from this hour;  
 Oh, let my weakness have an end!  
 Give unto me, made lowly wise,  
 The spirit of self-sacrifice;  
 The confidence of reason give;  
 And in the light of truth thy bondman let me  
 live!

PERSONAL TALK

I

I am not one who much or oft delight  
 To season my fireside with personal talk, —  
 Of friends, who live within an easy walk,  
 Or neighbours, daily, weekly, in my sight:  
 And, for<sup>1</sup> my chance-acquaintance, ladies  
     bright,<sup>5</sup>  
 Sons, mothers, maidens withering on the  
     stalk,  
 These all wear out of me, like forms, with  
     chalk  
 Painted on rich men's floors, for one feast-  
     night.  
 Better than such discourse doth silence long,  
 Long, barren silence, square with my desire;<sup>10</sup>  
 To sit without emotion, hope, or aim,  
 In the loved presence of my cottage fire,  
 And listen to the flapping of the flame,  
 Or kettle whispering its faint undersong.

II

"Yet life," you say, "is life; we have seen and  
     see,<sup>15</sup>  
 And with a living pleasure we describe;  
 And fits of sprightly malice do but bribe  
 The languid mind into activity.  
 Sound sense, and love itself, and mirth and  
     glee  
 Are fostered by the comment and the gibe."<sup>20</sup>  
 Even be it so; yet still among your tribe,  
 Our daily world's true worldings, rank not  
     me!  
 Children are blest, and powerful; their world  
     lies  
 More justly balanced; partly at their feet,  
 And part far from them: sweetest melodies<sup>25</sup>  
 Are those that are by distance made more  
     sweet;  
 Whose mind is but the mind of his own eyes,  
 He is a slave; the meanest we can meet!

III

Wings have we, — and as far as we can go,  
 We may find pleasure: wilderness and wood,  
 Blank ocean and mere sky, support that mood  
 Which with<sup>2</sup> the lofty sanctifies the low.<sup>32</sup>  
 Dreams, books, are each a world; and books,  
     we know,  
 Are a substantial world, both pure and good:

<sup>1</sup> as for

<sup>2</sup> by means of

Round these, with tendrils strong as flesh and  
     blood,<sup>35</sup>  
 Our pastime and our happiness will grow.  
 There find I personal themes, a plenteous  
     store,  
 Matter wherein right voluble I am,  
 To which I listen with a ready ear;  
 Two shall be named, pre-eminently dear, —  
 The gentle Lady married to the Moor;<sup>41</sup>  
 And heavenly Una with her milk-white Lamb.

IV

Nor can I not believe but that hereby  
 Great gains are mine; for thus I live remote  
 From evil-speaking; rancour, never sought,<sup>45</sup>  
 Comes to me not; malignant truth, or lie.  
 Hence have I genial seasons, hence have I  
 Smooth passions, smooth discourse, and joy-  
     ous thought:  
 And thus from day to day my little boat  
 Rocks in its harbour, lodging peaceably.<sup>50</sup>  
 Blessings be with them — and eternal praise,  
 Who gave us nobler loves, and nobler cares —  
 The Poets, who on earth have made us heirs  
 Of truth and pure delight by heavenly lays!  
 Oh! might my name be numbered among  
     theirs,  
 Then gladly would I end my mortal days.<sup>56</sup>

ODE

INTIMATIONS OF IMMORTALITY FROM  
 RECOLLECTIONS OF EARLY  
 CHILDHOOD

I

There was a time when meadow, grove and  
     stream,  
 The earth, and every common sight,  
     To me did seem  
     Apparelled in celestial light,  
 The glory and the freshness of a dream.<sup>5</sup>  
 It is not now as it hath been of yore; —  
     Turn wheresoe'er I may,  
     By night or day,  
 The things which I have seen I now can see no  
     more.

II

The Rainbow comes and goes,<sup>10</sup>  
 And lovely is the Rose;  
 The Moon doth with delight



Look round her when the heavens are bare ;  
 Waters on a starry night  
 Are beautiful and fair ; 15  
 The sunshine is a glorious birth ;  
 But yet I know, where'er I go,  
 That there hath past away a glory from the  
 earth.

## III

Now, while the birds thus sing a joyous song,  
 And while the young lambs bound 20  
 As to the tabor's sound,  
 To me alone there came a thought of grief ,  
 A timely utterance gave that thought relief,  
 And I again am strong : 24  
 The cataracts blow their trumpets from the  
 steep ;  
 No more shall grief of mine the season wrong ;  
 I hear the echoes through the mountains  
 throng,  
 The winds come to me from the fields of sleep,  
 And all the earth is gay .  
 Land and sea 30  
 Give themselves up to jollity,  
 And with the heart of May  
 Doth every beast keep holiday ; —  
 Thou child of joy,  
 Shout round me, let me hear thy shouts, thou  
 happy shepherd-boy ! 35

## IV

Ye blessèd creatures, I have heard the call  
 Ye to each other make ; I see  
 The heavens laugh with you in your jubilee .  
 My heart is at your festival,  
 My head hath its coronal, 40  
 The fullness of your bliss, I feel — I feel it  
 all.  
 Oh evil day ! if I were sullen  
 While Earth herself is adorning,  
 This sweet May-morning,  
 And the children are culling 45  
 On every side,  
 In a thousand valleys far and wide,  
 Fresh flowers ; while the sun shines  
 warm,  
 And the babe leaps up on his mother's arm —  
 I hear, I hear, with joy I hear ! 50  
 — But there's a tree, of many, one,  
 A single field which I have looked upon,  
 Both of them speak of something that is gone :  
 The pansy at my feet  
 Doth the same tale repeat : 55

Whither is fled the visionary gleam ?  
 Where is it now, the glory and the dream ?

## V

Our birth is but a sleep and a forgetting :  
 The Soul that rises with us, our life's Star,  
 Hath had elsewhere its setting, 60  
 And cometh from afar :  
 Not in entire forgetfulness,  
 And not in utter nakedness,  
 But trailing clouds of glory do we come  
 From God, who is our home : 65  
 Heaven lies about us in our infancy !  
 Shades of the prison-house begin to close  
 Upon the growing boy,  
 But he beholds the light, and whence it flows,  
 He sees it in his joy ; 70  
 The Youth, who daily farthest from the east  
 Must travel, still is Nature's priest,  
 And by the vision splendid  
 Is on his way attended ;  
 At length the Man perceives it die away, 75  
 And fade into the light of common day.

## VI

Earth fills her lap with pleasures of her own ;  
 Yearnings she hath in her own natural kind,  
 And, even with something of a mother's mind,  
 And no unworthy aim, 80  
 The homely nurse doth all she can  
 To make her foster-child, her inmate Man,  
 Forget the glories he hath known,  
 And that imperial palace whence he came. 84

## VII

Behold the Child among his new-born blisses,  
 A six years' darling of a pigmy size !  
 See, where 'mid work of his own hand he lies,  
 Fretted by sallies of his mother's kisses,  
 With light upon him from his father's eyes !  
 See, at his feet, some little plan or chart, 90  
 Some fragment from his dream of human life,  
 Shaped by himself with newly-learned art ;  
 A wedding or a festival,  
 A mourning or a funeral :  
 And this hath now his heart. 95  
 And unto this he frames his song :  
 Then will he fit his tongue  
 To dialogues of business, love, or strife ;  
 But it will not be long  
 Ere this be thrown aside, 100  
 And with new joy and pride

The little Actor cons another part;  
Filling from time to time his "humorous  
stage"

With all the Persons, down to palsied Age,  
That Life brings with her in her equipage; 105  
As if his whole vocation  
Were endless imitation.

## VIII

Thou, whose exterior semblance doth belie  
Thy soul's immensity;  
Thou best philosopher, who yet dost keep 110  
Thy heritage, thou eye among the blind,  
That, deaf and silent, read'st the eternal deep,  
Haunted forever by the eternal mind, —  
Mighty prophet! Seer blest!

On whom those truths do rest, 115  
Which we are toiling all our lives to find,  
In darkness lost, the darkness of the grave;  
Thou, over whom thy immortality  
Broods like the day, a master o'er a slave,  
A presence which is not to be put by; 120  
Thou little Child, yet glorious in the might  
Of heaven-born freedom on thy being's height,  
Why with such earnest pains dost thou pro-  
voke

The years to bring the inevitable yoke,  
Thus blindly with thy blessedness at strife?  
Full soon thy Soul shall have her earthly  
freight, 126  
And custom lie upon thee with a weight,  
Heavy as frost, and deep almost as life!

## IX

O joy! that in our embers  
Is something that doth live, 130  
That nature yet remembers  
What was so fugitive!  
The thought of our past years in me doth  
breed  
Perpetual benediction: not indeed 134  
For that which is most worthy to be blest —  
Delight and liberty, the simple creed  
Of childhood, whether busy or at rest,  
With new-fledged hope still fluttering in his  
breast: —

Not for these I raise  
The song of thanks and praise; 140  
But for those obstinate questionings  
Of sense and outward things,  
Fallings from us, vanishings;  
Blank misgivings of a Creature  
Moving about in worlds not realised, 145

High instincts before which our mortal nature  
Did tremble like a guilty thing surprised:

But for those first affections,  
Those shadowy recollections,  
Which, be they what they may, 150  
Are yet the fountain light of all our day,  
Are yet a master light of all our seeing;  
Uphold us, cherish, and have power to make  
Our noisy years seem moments in the being  
Of the eternal Silence: truths that wake, 155  
To perish never;

Which neither listlessness, nor mad endeavour,  
Nor Man nor Boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy! 160  
Hence in a season of calm weather  
Though inland far we be,  
Our Souls have sight of that immortal sea  
Which brought us hither,  
Can in a moment travel thither, 165  
And see the Children sport upon the shore,  
And hear the mighty waters rolling evermore.

## X

Then sing, ye Birds, sing, sing a joyous song!  
And let the young lambs bound  
As to the tabor's sound! 170  
We in thought will join your throng,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May!  
What though the radiance which was once so  
bright 175

Be now forever taken from my sight,  
Though nothing can bring back the hour  
Of splendour in the grass, of glory in the  
flower;  
We will grieve not, rather find  
Strength in what remains behind; 180  
In the primal sympathy  
Which having been must ever be;  
In the soothing thoughts that spring  
Out of human suffering; 184  
In the faith that looks through death,  
In years that bring the philosophic mind.

## XI

And O ye Fountains, Meadows, Hills, and  
Groves,  
Forebode not any severing of our loves!  
Yet in my heart of hearts I feel your might;  
I only have relinquished one delight 190



Where not a torrent murmurs heard by thee.  
 Of one deep bliss thine ear hath been bereft :  
 Then cleave, O cleave to that which still is  
     left ; 10  
 For, high-souled Maid, what sorrow would it  
     be  
 That mountain floods should thunder as  
     before,  
 And ocean bellow from his rocky shore,  
 And neither awful voice be heard by thee.

## LONDON, 1802

Milton ! thou should'st be living at this hour :  
 England hath need of thee : she is a fen  
 Of stagnant waters : altar, sword, and pen,  
 Fireside, the heroic wealth of hall and bower,  
 Have forfeited their ancient English dower 5  
 Of inward happiness. We are selfish men ;  
 Oh ! raise us up, return to us again ;  
 And give us manners, virtue, freedom, power.  
 Thy soul was like a Star, and dwelt apart :  
 Thou hadst a voice whose sound was like the  
     sea : 10  
 Pure as the naked heavens, majestic, free,  
 So didst thou travel on life's common way,  
 In cheerful godliness, and yet thy heart  
 The lowliest duties on herself did lay.

COMPOSED UPON WESTMINSTER  
BRIDGE, SEPT. 3, 1802

Earth has not anything to show more fair :  
 Dull would he be of soul who could pass by  
 A sight so touching in its majesty :  
 This City now doth, like a garment, wear  
 The beauty of the morning ; silent, bare, 5  
 Ships, towers, domes, theatres, and temples lie  
 Open unto the fields, and to the sky ;  
 All bright and glittering in the smokeless air  
 Never did sun more beautifully steep  
 In his first splendour, valley, rock, or hill : 10  
 Ne'er saw I, never felt, a calm so deep !  
 The river glideth at his own sweet will.  
 Dear God ! the very houses seem asleep ;  
 And all that mighty heart is lying still !

## ON THE SEA-SHORE NEAR CALAIS

It is a beauteous evening, calm and free,  
 The holy time is quiet as a Nun  
 Breathless with adoration ; the broad sun  
 Is sinking down in its tranquillity ;

The gentleness of heaven broods o'er the Sea : 5  
 Listen ! the mighty Being is awake,  
 And doth with his eternal motion make  
 A sound like thunder — everlastingly.  
 Dear Child ! dear Girl ! that walkest with  
     me here,  
 If thou appear untouched by solemn thought,  
 Thy nature is not therefore less divine : 11  
 Thou liest in Abraham's bosom all the year ;  
 And worship'st at the temple's inner shrine,  
 God being with thee when we know it not.

## THE WORLD IS TOO MUCH WITH US

The world is too much with us : late and soon,  
 Getting and spending, we lay waste our  
     powers :  
 Little we see in Nature that is ours ;  
 We have given our hearts away, a sordid boon !  
 This Sea that bares her bosom to the moon ; 5  
 The winds that will be howling at all hours,  
 And are up-gathered now like sleeping  
     flowers ;  
 For this, for everything, we are out of tune ;  
 It moves us not. — Great God ! I'd rather be  
 A Pagan suckled in a creed outworn ; 10  
 So might I, standing on this pleasant lea,  
 Have glimpses that would make me less  
     forlorn ;  
 Have sight of Proteus rising from the sea ;  
 Or hear old Triton blow his wreathèd horn.

## TO SLEEP

A flock of sheep that leisurely pass by,  
 One after one ; the sound of rain, and bees  
 Murmuring ; the fall of rivers, winds and seas,  
 Smooth fields, white sheets of water, and pure  
     sky :  
 I have thought of all by turns, and yet do lie 5  
 Sleepless ! and soon the small birds' melodies  
 Must hear, first uttered from my orchard  
     trees ;  
 And the first cuckoo's melancholy cry.  
 Even thus last night, and two nights more, I  
     lay,  
 And could not win thee, Sleep ! by any stealth :  
 So do not let me wear to-night away : 11  
 Without Thee what is all the morning's  
     wealth ?  
 Come, blessed barrier between day and day,  
 Dear mother of fresh thoughts and joyous  
     health !

## THE RIVER DUDDON

\* \* \* \* \*

## IV

I thought of thee, my partner and my guide,  
As being past away. — Vain sympathies!  
For, backward, Duddon! as I cast my eyes,  
I see what was, and is, and will abide;  
Still glides the Stream, and shall forever glide,  
The Form remains, the Function never dies; 6  
While we, the brave, the mighty, and the  
wise,

We Men, who in our morn of youth defied  
The elements, must vanish, — be it so!  
Enough, if something from our hands have  
power 10

To live, and act, and serve the future hour;  
And if, as toward the silent tomb we go,  
Through love, through hope, and faith's tran-  
scendent dower,  
We feel that we are greater than we know.

## MOST SWEET IT IS

Most sweet it is with unlifted eyes  
To pace the ground, if path be there or none,  
While a fair region round the traveller lies  
Which he forbears again to look upon,  
Pleased rather with some soft ideal scene, 5  
The work of Fancy, or some happy tone  
Of meditation, slipping in between  
The beauty coming and the beauty gone.  
If Thought and Love desert us, from that day  
Let us break off all commerce with the Muse:  
With Thought and Love companions of our  
way, 11  
Whate'er the senses take or may refuse,  
The Mind's internal heaven shall shed her  
dews  
Of inspiration on the humblest lay.

## SCORN NOT THE SONNET

\*Scorn not the Sonnet; Critic, you have  
frowned,  
Mindless of its just honours; with this key  
Shakespeare unlocked his heart: the melody  
Of this small lute gave ease to Petrarch's  
wound;  
A thousand times this pipe did Tasso sound; 5  
With it Camoëns soothed an exile's grief;  
The Sonnet glittered a gay myrtle leaf  
Amid the cypress with which Dante crowned

His visionary brow: a glow-worm lamp,  
It cheered mild Spenser, called from Faery-  
land 10  
To struggle through dark ways; and, when a  
damp  
Fell round the path of Milton, in his hand  
The Thing became a trumpet; whence he  
blew  
Soul-animating strains — alas, too few!

SAMUEL TAYLOR COLERIDGE  
(1772-1834)

## BIOGRAPHIA LITERARIA

## CHAP. XIV

During the first year that Mr. Wordsworth and I were neighbours, our conversations turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination. The sudden charm, which accidents of light and shade, which moonlight or sunset, diffused over a known and familiar landscape, appeared to represent the practicability of combining both. These are the poetry of nature. The thought suggested itself (to which of us I do not recollect) that a series of poems might be composed of two sorts. In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and incidents were to be such as will be found in every village and its vicinity where there is a meditative and feeling mind to seek after them, or to notice them when they present themselves.

In this idea originated the plan of the "Lyrical Ballads"; in which it was agreed that my endeavours should be directed to persons and characters supernatural, or at

least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith. Mr. Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the mind's attention from the lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand.

With this view I wrote the "Ancient Mariner," and was preparing, among other poems, the "Dark Ladie," and the "Christabel," in which I should have more nearly realised my ideal than I had done in my first attempt. But Mr. Wordsworth's industry had proved so much more successful, and the number of his poems so much greater, that my compositions, instead of forming a balance, appeared rather an interpolation of heterogeneous matter. Mr. Wordsworth added two or three poems written in his own character, in the impassioned, lofty, and sustained diction which is characteristic of his genius. In this form the "Lyrical Ballads" were published; and were presented by him, as an experiment, whether subjects, which from their nature rejected the usual ornaments and extra-colloquial style of poems in general, might not be so managed in the language of ordinary life as to produce the pleasurable interest which it is the peculiar business of poetry to impart. To the second edition he added a preface of considerable length; in which, notwithstanding some passages of apparently a contrary import, he was understood to contend for the extension of this style to poetry of all kinds, and to reject as vicious and indefensible all phrases and forms of style that were not included in what he (unfortunately, I think, adopting an equivocal expression) called the language of real life. From this preface, prefixed to poems in which it was impossible to deny the presence of original genius, however mistaken its direction might be deemed, arose the whole long-continued controversy. For from the conjunc-

tion of perceived power with supposed heresy I explain the inveteracy, and in some instances, I grieve to say, the acrimonious passions, with which the controversy has been conducted by the assailants.

Had Mr. Wordsworth's poems been the silly, the childish things which they were for a long time described as being; had they been really distinguished from the compositions of other poets merely by meanness of language and inanity of thought; had they indeed contained nothing more than what is found in the parodies and pretended imitations of them; they must have sunk at once, a dead weight, into the slough of oblivion, and have dragged the preface along with them. But year after year increased the number of Mr. Wordsworth's admirers. They were found, too, not in the lower classes of the reading public, but chiefly among young men of strong sensibility and meditative minds; and their admiration (inflamed perhaps in some degree by opposition) was distinguished by its intensity, I might almost say, by its religious fervour. These facts, and the intellectual energy of the author, which was more or less consciously felt, where it was outwardly and even boisterously denied, meeting with sentiments of aversion to his opinions, and of alarm at their consequences, produced an eddy of criticism, which would of itself have borne up the poems by the violence with which it whirled them round and round. With many parts of this preface, in the sense attributed to them, and which the words undoubtedly seem to authorise, I never concurred; but, on the contrary, objected to them as erroneous in principle, and as contradictory (in appearance at least) both to other parts of the same preface and to the author's own practice in the greater number of the poems themselves. Mr. Wordsworth, in his recent collection, has, I find, degraded this prefatory disquisition to the end of his second volume, to be read or not at the reader's choice. But he has not, as far as I can discover, announced any change in his poetic creed. At all events, considering it as the source of a controversy, in which I have been honoured more than I deserve by the frequent conjunction of my name with his, I think it expedient to declare, once for all, in what points I coincide with his opinions, and in what points I altogether differ. But in order to render myself intelligible, I must

previously, in as few words as possible, explain my ideas, first, of a poem; and secondly, of poetry itself, in kind and in essence.

The office of philosophical disquisition consists in just distinction; while it is the privilege of the philosopher to preserve himself constantly aware that distinction is not division. In order to obtain adequate notions of any truth, we must intellectually separate its distinguishable parts; and this is the technical process of philosophy. But having so done, we must then restore them in our conceptions to the unity in which they actually coexist; and this is the result of philosophy. A poem contains the same elements as a prose composition; the difference, therefore, must consist in a different combination of them, in consequence of a different object proposed. According to the difference of the object will be the difference of the combination. It is possible that the object may be merely to facilitate the recollection of any given facts or observations by artificial arrangement; and the composition will be a poem, merely because it is distinguished from prose by metre, or by rhyme, or by both conjointly. In this, the lowest sense, a man might attribute the name of a poem to the well-known enumeration of the days in the several months:

"Thirty days hath September,  
April, June, and November," etc.

and others of the same class and purpose. And as a particular pleasure is found in anticipating the recurrence of sound and quantities, all compositions that have this charm superadded, whatever be their contents, *may* be entitled poems.

So much for the superficial form. A difference of object and contents supplies an additional ground of distinction. The immediate purpose may be the communication of truths: either of truth absolute and demonstrable, as in works of science; or of facts experienced and recorded, as in history. Pleasure, and that of the highest and most permanent kind, may result from the attainment of the end; but it is not itself the immediate end. In other works the communication of pleasure may be the immediate purpose; and though truth, either moral or intellectual, ought to be the ultimate end, yet this will distinguish the character of the author, not the class to which

the work belongs. Blest indeed is that state of society, in which the immediate purpose would be baffled by the perversion of the proper ultimate end; in which no charm of diction or imagery could exempt the Bathyllus even of an Anacreon, or the Alexis of Virgil, from disgust and aversion!

But the communication of pleasure may be the immediate object of a work not metrically composed; and that object may have been in a high degree attained, as in novels and romances. Would then the mere superaddition of metre, with or without rhyme, entitle these to the name of poems? The answer is, that nothing can permanently please, which does not contain in itself the reason why it is so, and not otherwise. If metre be superadded, all other parts must be made consonant with it. They must be such as to justify the perpetual and distinct attention to each part, which an exact correspondent recurrence of accent and sound are calculated to excite. The final definition then, so deduced, may be thus worded. A poem is that species of composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth; and from all other species (having this object in common with it) it is discriminated by proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part.

Controversy is not seldom excited in consequence of the disputants attaching each a different meaning to the same word; and in few instances has this been more striking than in disputes concerning the present subject. If a man chooses to call every composition a poem, which is rhyme, or measure, or both, I must leave his opinion uncontroverted. The distinction is at least competent to characterise the writer's intention. If it were subjoined, that the whole is likewise entertaining or affecting as a tale, or as a series of interesting reflections, I of course admit this as another fit ingredient of a poem, and an additional merit. But if the definition sought for be that of a legitimate poem, I answer, it must be one the parts of which mutually support and explain each other; all in their proportion harmonising with, and supporting the purpose and known influences of metrical arrangement. The philosophic critics of all ages coincide with the ultimate judgment of all countries, in equally denying the praises of a just poem,

on the one hand to a series of striking lines or distichs, each of which absorbing the whole attention of the reader to itself, disjoins it from its context, and makes it a separate whole, instead of a harmonising part; and on the other hand, to an unsustained composition, from which the reader collects rapidly the general result unattracted by the component parts. The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, or by a restless desire to arrive at the final solution; but by the pleasurable activity of mind excited by the attractions of the journey itself. Like the motion of a serpent, which the Egyptians made the emblem of intellectual power; or like the path of sound through the air, at every step he pauses and half recedes, and from the retrogressive movement collects the force which again carries him onward, *Praecipitandus est liber spiritus*,<sup>1</sup> says Petronius Arbiter most happily. The epithet, *liber*, here balances the preceding verb: and it is not easy to conceive more meaning condensed in fewer words.

But if this should be admitted as a satisfactory character of a poem, we have still to seek for a definition of poetry. The writings of Plato, and Bishop Taylor, and the *Theoria Sacra* of Burnet, furnish undeniable proofs that poetry of the highest kind may exist without metre, and even without the contra-distinguishing objects of a poem. The first chapter of Isaiah (indeed a very large proportion of the whole book) is poetry in the most emphatic sense; yet it would be not less irrational than strange to assert, that pleasure, and not truth, was the immediate object of the prophet. In short, whatever specific import we attach to the word poetry, there will be found involved in it, as a necessary consequence, that a poem of any length neither can be, nor ought to be, all poetry. Yet if a harmonious whole is to be produced, the remaining parts must be preserved in keeping with the poetry; and this can be no otherwise effected than by such a studied selection and artificial arrangement as will partake of one, though not a peculiar, property of poetry. And this again can be no other than the property of exciting a more continuous and equal attention than the language of prose aims at, whether colloquial or written.

My own conclusions on the nature of poetry, in the strictest use of the word, have been in part anticipated in the preceding disquisition on the fancy and imagination. What is poetry? is so nearly the same question with, what is a poet? that the answer to the one is involved in the solution of the other. For it is a distinction resulting from the poetic genius itself, which sustains and modifies the images, thoughts, and emotions of the poet's own mind. The poet, described in ideal perfection, brings the whole soul of man into activity, with the subordination of its faculties to each other, according to their relative worth and dignity. He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power, first put in action by the will and understanding, and retained under their irremissive,<sup>1</sup> though gentle and unnoticed, control (*laxis effertur habenis* <sup>2</sup>) reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and freshness, with old and familiar objects: a more than usual state of emotion, with more than usual order; judgment ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonises the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with the poetry.

\* \* \* \* \*

## KUBLA KHAN: OR, A VISION IN A DREAM

### A FRAGMENT

In Xanadu did Kubla Khan  
A stately pleasure-dome decree:  
Where Alph, the sacred river, ran  
Through caverns measureless to man  
Down to a sunless sea.

5

So twice five miles of fertile ground  
With walls and towers were girdled round:  
And there were gardens bright with sinuous  
rills,

<sup>1</sup> The free spirit must be urged headlong.

<sup>1</sup> unremitting

<sup>2</sup> He is borne with loosened reins.



Where blossom'd many an incense-bearing tree;  
And here were forests ancient as the hills, 10  
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which  
slanted

Down the green hill athwart a cedarn cover!  
A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted 15  
By woman wailing for her demon-lover!  
And from this chasm, with ceaseless turmoil  
seething,

As if this earth in fast thick pants were breath-  
ing,

A mighty fountain momentarily was forced:  
Amid whose swift half-intermitted burst 20  
Huge fragments vaulted like rebounding hail,  
Or chaffy grain beneath the thresher's flail:  
And 'mid these dancing rocks at once and ever  
It flung up momentarily the sacred river  
Five miles meandering with a mazy motion 25  
Through wood and dale the sacred river ran,  
Then reach'd the caverns measureless to man,  
And sank in tumult to a lifeless ocean:  
And 'mid this tumult Kubla heard from far  
Ancestral voices prophesying war! 30

The shadow of the dome of pleasure  
Floated midway on the waves;  
Where was heard the mingled measure  
From the fountain and the caves.  
It was a miracle of rare device, 35  
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer  
In a vision once I saw:  
It was an Abyssinian maid,  
And on her dulcimer she play'd, 40  
Singing of Mount Abora.  
Could I revive within me  
Her symphony and song,  
To such a deep delight 'twould win me,  
That with music loud and long, 45  
I would build that dome in air,  
That sunny dome! those caves of ice!  
And all who heard should see them there,—  
And all should cry, Beware! Beware! —  
His flashing eyes, his floating hair! 50  
Weave a circle round him thrice,  
And close your eyes with holy dread,  
For he on honey-dew hath fed,  
And drunk the milk of Paradise

## THE RIME OF THE ANCIENT MARINER

### IN SEVEN PARTS

#### PART I

An ancient  
Mariner  
meeteth three  
gallants bidden to a wedding-feast,  
and detaineth  
one.

It is an ancient Mariner,  
And he stoppeth one of three.  
"By thy long grey beard and glittering eye,  
Now wherefore stopp'st thou me?"

The bridegroom's doors are open'd wide, 5  
And I am next of kin;  
The guests are met, the feast is set:  
May'st hear the merry din."

He holds him with his skinny hand,  
"There was a ship," quoth he. 10  
"Hold off! unhand me, grey-beard loon!"  
Eftsoons his hand dropt he.

The wedding-  
guest is spell-  
bound by the  
eye of the old  
seafaring  
man, and con-  
strained to  
hear his tale.

He holds him with his glittering eye —  
The wedding-guest stood still,  
And listens like a three years' child: 15  
The Mariner hath his will.

The wedding-guest sat on a stone:  
He cannot choose but hear;

And thus spake on that ancient man,  
The bright-eyed Mariner.

20

“The ship was cheer’d, the harbour clear’d,  
Merrily did we drop  
Below the kirk, below the hill,  
Below the lighthouse top.

The sun came up upon the left,  
Out of the sea came he !  
And he shone bright, and on the right  
Went down into the sea.

25 The Mariner  
tells how the  
ship sailed  
southward  
with a good  
wind and fair  
weather, till  
it reached the  
Line.

Higher and higher every day,  
Till over the mast at noon —”  
The wedding-guest here beat his breast,  
For he heard the loud bassoon.

30

The bride hath paced into the hall,  
Red as a rose is she ;  
Nodding their heads before her goes  
The merry minstrelsy.

35 The wedding-  
guest heareth  
the bridal  
music ; but the  
Mariner con-  
tinueth his  
tale.

The wedding-guest he beat his breast,  
Yet he cannot choose but hear ;  
And thus spake on that ancient man,  
The bright-eyed Mariner.

40

“And now the storm-blast came, and he  
Was tyrannous and strong :  
He struck with his o’ertaking wings,  
And chased us south along.

The ship  
drawn by a  
storm toward  
the south  
pole.

With sloping masts and dipping prow,  
As who pursued with yell and blow  
Still treads the shadow of his foe,  
And forward bends his head,  
The ship drove fast, loud roar’d the blast,  
And southward aye we fled.

45

50

And now there came both mist and snow,  
And it grew wondrous cold ;  
And ice, mast-high, came floating by,  
As green as emerald ;

And through the drifts the snowy clifts  
Did send a dismal sheen :  
Nor shapes of men nor beasts we ken —  
The ice was all between.

55 The land of  
ice, and of  
fearful sounds,  
where no  
living thing  
was to be  
seen.

The ice was here, the ice was there,  
The ice was all around :  
It crack’d and growl’d, and roar’d and howl’d,  
Like noises in a swound !

60

- Till a great  
sea-bird, called  
the Albatross,  
came through  
the snow-fog,  
and was  
received with  
great joy and  
hospitality.
- At length did cross an Albatross:  
Thorough the fog it came:  
As if it had been a Christian soul,  
We hail'd it in God's name.
- 65
- It ate the food it ne'er had eat,  
And round and round it flew.  
The ice did split with a thunder-fit;  
The helmsman steer'd us through!
- 70
- And lo! the  
Albatross  
proveth a bird  
of good omen,  
and followeth  
the ship as it  
returned  
northward,  
through fog  
and floating  
ice.
- And a good south wind sprung up behind;  
The Albatross did follow,  
And every day, for food or play  
Came to the mariners' hollo!
- In mist or cloud, on mast or shroud, 75  
It perch'd for vespers nine,  
Whiles all the night, through fog-smoke white,  
Glimmer'd the white moon-shine."
- The ancient  
Mariner  
inhospitably  
killeth the  
pious bird of  
good omen
- "God save thee, ancient Mariner!  
From the fiends, that plague thee thus! — 80  
Why look'st thou so?" — "With my cross-bow  
I shot the Albatross!

## PART II

- "The sun now rose upon the right:  
Out of the sea came he,  
Still hid in mist, and on the left 85  
Went down into the sea
- And the good south wind still blew behind,  
But no sweet bird did follow,  
Nor any day, for food or play,  
Came to the mariners' hollo! 90
- His shipmates  
cry out against  
the ancient  
Mariner, for  
killing the  
bird of good  
luck.
- And I had done a hellish thing,  
And it would work 'em woe;  
For all averr'd, I had kill'd the bird  
That made the breeze to blow.  
Ah wretch! said they, the bird to slay 95  
That made the breeze to blow!
- But when the  
fog cleared  
off, they jus-  
tify the same,  
and thus  
make them-  
selves accom-  
plices in the  
crime.
- Nor dim nor red, like God's own head,  
The glorious sun uprist:  
Then all averr'd, I had kill'd the bird  
That brought the fog and mist. 100  
'Twas right, said they, such birds to slay,  
That bring the fog and mist.

- The fair breeze blew, the white foam flew,  
The furrow follow'd free :  
We were the first that ever burst  
Into that silent sea. 105
- Down dropt the breeze, the sails dropt down,  
'Twas sad as sad could be ;  
And we did speak only to break  
The silence of the sea ! 110
- All in a hot and copper sky,  
The bloody sun, at noon,  
Right up above the mast did stand,  
No bigger than the moon.
- Day after day, day after day,  
We stuck, nor breath nor motion ;  
As idle as a painted ship  
Upon a painted ocean. 115
- Water, water, every where,  
And all the boards did shrink ;  
Water, water, every where,  
Nor any drop to drink. 120
- The very deep did rot : O Christ !  
That ever this should be !  
Yea, slimy things did crawl with legs  
Upon the slimy sea. 125
- About, about, in reel and rout,  
The death-fires danced at night ;  
The water, like a witch's oils,  
Burnt green, and blue and white 130
- And some in dreams assured were  
Of the spirit that plagued us so :  
Nine fathom deep he had follow'd us,  
From the land of mist and snow.
- And every tongue, through utter drought,  
Was wither'd at the root ;  
We could not speak, no more than if  
We had been choked with soot. 135
- Constantinopolitan, Michael Psellus, may be consulted  
numerous, and there is no climate or element without one or more  
A spirit had followed them ; one of the invisible inhabitants of this planet, neither departed souls nor angels ; concerning whom the learned Jew, Josephus, and the Platonic They are very
- Ah ! well-a-day ! what evil looks  
Had I from old and young !  
Instead of the cross, the Albatross  
About my neck was hung. 140
- the ancient Mariner : in sign whereof they hang the dead sea-bird round his neck.
- The fair breeze continues ; the ship enters the Pacific Ocean, and sails northward, even till it reaches the Line.  
The ship hath been suddenly becalmed,  
And the Albatross begins to be avenged.  
The shipmates, in their sore distress, would fain throw the whole guilt on

## PART III

- The ancient  
 Mariner be-  
 holdeth a sign  
 in the element  
 afar off
- "There pass'd a weary time Each throat  
 Was parch'd, and glazed each eye  
 A weary time! A weary time!  
 How glazed each weary eye!<sup>1</sup>  
 When looking westward I beheld  
 A something in the sky.
- 145
- At first it seem'd a little speck,  
 And then it seem'd a mist.  
 It moved and moved, and took at last  
 A certain shape, I wist.<sup>1</sup>
- 150
- A speck, a mist, a shape, I wist!  
 And still it near'd and near'd:  
 As if it dodged a water-sprite,  
 It plunged and tack'd and veer'd.
- 155
- At its nearer  
 approach, it  
 seemeth him  
 to be a ship;  
 and at a dear  
 ransom he  
 freeth his  
 speech from  
 the bonds of  
 thirst  
 A flash of joy;
- With throats unslaked, with black lips baked,  
 We could nor laugh nor wail;  
 Through utter drought all dumb we stood!  
 I bit my arm, I suck'd the blood,  
 And cried, A sail! a sail!
- 160
- With throats unslaked, with black lips baked,  
 Agape they heard me call:  
 Gramercy!<sup>2</sup> they for joy did grin,  
 And all at once their breath drew in,  
 As<sup>3</sup> they were drinking all.
- 165
- And horror  
 follows. For  
 can it be a  
 ship that  
 comes onward  
 without wind  
 or tide?
- 'See! see! (I cried) she tacks no more!  
 Hither, to work us weal,  
 Without a breeze, without a tide,  
 She steadies with upright keel!'
- 170
- The western wave was all a-flame:  
 The day was well nigh done:  
 Almost upon the western wave  
 Rested the broad bright sun;  
 When that strange shape drove suddenly  
 Betwixt us and the sun.
- 175
- It seemeth  
 him but the  
 skeleton of a  
 ship.
- And straight the sun was fleck'd with bars,  
 (Heaven's Mother send us grace!)  
 As if through a dungeon grate he peer'd,  
 With broad and burning face.
- 180
- Alas! (thought I, and my heart beat loud)  
 How fast she nears and nears!  
 Are those her sails that glance in the sun,  
 Like restless gossameres?<sup>4</sup>

<sup>1</sup> I perceived. <sup>2</sup> Many thanks! <sup>3</sup> as if <sup>4</sup> fine cobwebs that float in the air in clear weather

- Are those her ribs through which the sun  
Did peer, as through a grate?  
And is that Woman all her crew?  
Is that a Death? and are there two?  
Is Death that woman's mate?
- Her lips were red, her looks were free,  
Her locks were yellow as gold:  
Her skin was as white as leprosy,  
The night-mare Life-in-Death was she,  
Who thicks man's blood with cold.
- The naked hulk alongside came,  
And the twain were casting dice;  
'The game is done! I've, I've won!'  
Quoth she, and whistles thrice.
- The sun's rim dips; the stars rush out:  
At one stride comes the dark;  
With far-heard whisper, o'er the sea,  
Off shot the spectre-bark.
- We listen'd and look'd sideways up!  
Fear at my heart, as at a cup,  
My life-blood seem'd to sip!  
The stars were dim, and thick the night,  
The steersman's face by his lamp gleam'd white;  
From the sails the dew did drip —  
Till clomb above the eastern bar  
The horn'd moon, with one bright star  
Within the nether tip.
- One after one, by the star-dogg'd moon,  
Too quick for groan or sigh,  
Each turn'd his face with a ghastly pang,  
And curs'd me with his eye.
- Four times fifty living men,  
(And I heard nor sigh nor groan)  
With heavy thump, a lifeless lump,  
They dropp'd down one by one.
- The souls did from their bodies fly, —  
They fled to bliss or woe!  
And every soul, it pass'd me by,  
Like the whizz of my cross-bow!"
- 185 And its ribs  
are seen as  
bars on the  
face of the  
setting sun.  
The spectre-  
woman, and  
her death-  
mate, and no  
other on  
board the  
skeleton ship.  
  
Like vessel,  
like crew!
- 190
- 195 Death, and  
Life-in-Death,  
have dived for  
the ship's crew,  
and she (the  
latter) winneth  
the ancient  
Mariner.
- 200 No twilight  
within the  
courts of the  
sun.  
  
At the rising  
of the moon,
- 205
- 210
- 215 One after  
another,
- His shipmates  
drop down  
dead.
- 220 But Life-in-  
Death begins  
her work on  
the ancient  
Mariner.

## PART IV

- "I fear thee, ancient Mariner!  
I fear thy skinny hand!  
And thou art long, and lank, and brown,  
As is the ribb'd sea-sand.
- 225 The wedding-  
guest feareth  
that a spirit is  
talking to him.

- I fear thee and thy glittering eye,  
And thy skinny hand, so brown." —  
"Fear not, fear not, thou wedding-guest ! 230  
This body dropt not down.
- Alone, alone, all, all alone,  
Alone on a wide wide sea !  
And never a saint took pity on  
My soul in agony. 235
- The many men, so beautiful !  
And they all dead did lie :  
And a thousand thousand slimy things  
Lived on ; and so did I.
- I look'd upon the rotting sea, 240  
And drew my eyes away ;  
I look'd upon the rotting deck,  
And there the dead men lay.
- I look'd to Heaven, and tried to pray ;  
But or ever a prayer had gusht, 245  
A wicked whisper came, and made  
My heart as dry as dust.
- I closed my lids, and kept them close,  
And the balls like pulses beat ;  
For the sky and the sea, and the sea and the sky,  
Lay like a load on my weary eye, 251  
And the dead were at my feet.
- The cold sweat melted from their limbs,  
Nor rot nor reek did they :  
The look with which they look'd on me 255  
Had never pass'd away.
- An orphan's curse would drag to hell  
A spirit from on high ;  
But oh ! more horrible than that  
Is the curse in a dead man's eye ! 260  
Seven days, seven nights, I saw that curse,  
And yet I could not die.
- The moving moon went up the sky,  
And no where did abide :  
Softly she was going up, 265  
And a star or two beside —  
stars that still sojourn, yet still move onward, and everywhere the blue sky  
belongs to them, and is their appointed rest, and their native country, and  
their own natural homes, which they enter unannounced, as lords that are  
certainly expected, and yet there is a silent joy at their arrival
- Her beams bemock'd the sultry main,  
Like April hoar-frost spread ;  
But where the ship's huge shadow lay,  
The charmed water burnt alway 270  
A still and awful red.

Beyond the shadow of the ship,  
 I watch'd the water-snakes :  
 They moved in tracks of shining white,  
 And when they rear'd, the elfish light  
 Fell off in hoary flakes. 275

By the light of  
 the moon he  
 beholdeth  
 God's crea-  
 tures of the  
 great calm.

Within the shadow of the ship  
 I watch'd their rich attire.  
 Blue, glossy green, and velvet black,  
 They coil'd and swam ; and every track 280  
 Was a flash of golden fire.

O happy living things ! no tongue  
 Their beauty might declare :  
 A spring of love gush'd from my heart,  
 And I bless'd them unaware ! 285  
 Sure my kind saint took pity on me,  
 And I bless'd them unaware.

Their beauty  
 and their  
 happiness.  
 He blesseth  
 them in his  
 heart.

The selfsame moment I could pray ;  
 And from my neck so free  
 The Albatross fell off, and sank 290  
 Like lead into the sea.

The spell  
 begins to  
 break.

## PART V

"Oh sleep ! it is a gentle thing,  
 Belov'd from pole to pole !  
 To Mary Queen the praise be given !  
 She sent the gentle sleep from Heaven, 295  
 That slid into my soul.

The silly buckets on the deck,  
 That had so long remain'd,  
 I dreamt that they were fill'd with dew ;  
 And when I awoke, it rain'd. 300

By grace of  
 the holy  
 Mother, the  
 ancient Mar-  
 iner is re-  
 freshed with  
 rain.

My lips were wet, my throat was cold,  
 My garments all were dank ;  
 Sure I had drunken in my dreams,  
 And still my body drank.

I moved, and could not feel my limbs : 305  
 I was so light — almost  
 I thought that I had died in sleep,  
 And was a blessed ghost.

And soon I heard a roaring wind :  
 It did not come anear ;  
 But with its sound it shook the sails,  
 That were so thin and sere.<sup>1</sup>

310 He heareth  
 sounds and  
 seeth strange  
 sights and  
 commotions in  
 the sky and the  
 element.

<sup>1</sup> dry



The upper air burst into life !  
 And a hundred fire-flags sheen,<sup>1</sup>  
 To and fro they were hurried about ; 315  
 And to and fro, and in and out,  
 The wan stars danced between.

And the coming wind did roar more loud,  
 And the sails did sigh like sedge ;  
 And the rain pour'd down from one black cloud ;  
 The moon was at its edge. 321

The thick black cloud was cleft, and still  
 The moon was at its side :  
 Like waters shot from some high crag,  
 The lightning fell with never a jag, 325  
 A river steep and wide.

The bodies of  
 the ship's  
 crew are in-  
 spirited, and  
 the ship  
 moves on ;

The loud wind never reach'd the ship,  
 Yet now the ship moved on !  
 Beneath the lightning and the moon  
 The dead men gave a groan. 330

They groan'd, they stirr'd, they all uprose,  
 Nor spake, nor moved their eyes ;  
 It had been strange, even in a dream,  
 To have seen those dead men rise.

The helmsman steer'd, the ship moved on ; 335  
 Yet never a breeze up-blew ;  
 The mariners all 'gan work the ropes,  
 Where they were wont to do :  
 They raised their limbs like lifeless tools —  
 We were a ghastly crew. 340

The body of my brother's son  
 Stood by me, knee to knee :  
 The body and I pull'd at one rope,  
 But he said nought to me."

But not by  
 the souls of  
 the men, nor  
 by demons of  
 earth or mid-  
 dle air, but  
 by a blessed  
 troop of an-  
 gelic spirits,  
 sent down by  
 the invocation  
 of the  
 guardian  
 saint.

"I fear thee, ancient Mariner !" 345  
 "Be calm, thou Wedding-Guest !  
 'Twas not those souls that fled in pain,  
 Which to their corpses came again,  
 But a troop of spirits blest :

For when it dawn'd — they dropp'd their arms,  
 And cluster'd round the mast ; 351  
 Sweet sounds rose slowly through their mouths,  
 And from their bodies pass'd.

Around, around, flew each sweet sound,  
 Then darted to the sun ; 355  
 Slowly the sounds come back again,  
 Now mix'd, now one by one.

<sup>1</sup> beautiful

Sometimes a-dropping from the sky  
 I heard the skylark sing;  
 Sometimes all little birds that are,  
 How they seem'd to fill the sea and air  
 With their sweet jargoning!

360

And now 'twas like all instruments,  
 Now like a lonely flute;  
 And now it is an angel's song,  
 That makes the heavens be mute.

365

It ceased; yet still the sails made on  
 A pleasant noise till noon,  
 A noise like of a hidden brook  
 In the leafy month of June,  
 That to the sleeping woods all night  
 Singeth a quiet tune.

370

Till noon we quietly sail'd on,  
 Yet never a breeze did breathe:  
 Slowly and smoothly went the ship,  
 Moved onward from beneath.

375

Under the keel nine fathom deep,  
 From the land of mist and snow,  
 The spirit slid; and it was he  
 That made the ship to go.  
 The sails at noon left off their tune,  
 And the ship stood still also.

380

The lonesome  
 spirit from  
 the south-  
 pole carries  
 on the ship as  
 far as the  
 Line, in obe-  
 dience to the  
 angelic troop,  
 but still re-  
 quireth ven-  
 geance.

The sun, right up above the mast,  
 Had fix'd her to the ocean;  
 But in a minute she 'gan stir,  
 With a short uneasy motion —  
 Backwards and forwards half her length,  
 With a short uneasy motion.

385

Then like a pawing horse let go,  
 She made a sudden bound:  
 It flung the blood into my head,  
 And I fell down in a swoond.

390

How long in that same fit I lay,  
 I have not to declare;  
 But ere my living life return'd,  
 I heard, and in my soul discern'd  
 Two voices in the air.

395

'Is it he?' quoth one, 'is this the man?  
 By Him who died on cross,  
 With his cruel bow he laid full low  
 The harmless Albatross.

400

'The spirit who bideth by himself  
 In the land of mist and snow,

The Polar  
 Spirit's fel-  
 low demons,  
 the invisible  
 inhabitants of  
 the element,  
 take part in  
 his wrong, and  
 two of them  
 relate, one to  
 the other, that  
 penance long  
 and heavy for  
 the ancient  
 Mariner hath  
 been accorded  
 to the Polar  
 Spirit, who re-  
 turneth south-  
 ward.

He loved the bird that loved the man  
Who shot him with his bow.' 405

The other was a softer voice,  
As soft as honey-dew:  
Quoth he, 'The man hath penance done,  
And penance more will do.'

## PART VI

*First Voice*

'But tell me, tell me! speak again,  
Thy soft response renewing —  
What makes that ship drive on so fast?  
What is the ocean doing?' 410

*Second Voice*

'Still as a slave before his lord,  
The ocean hath no blast;  
His great bright eye most silently  
Up to the moon is cast —' 415

If he may know which way to go;  
For she guides him, smooth or grim.  
See, brother, see! how graciously  
She looketh down on him.' 420

*First Voice*

The Mariner  
hath been cast  
into a trance,  
for the angelic  
power causeth  
the vessel to  
drive north-  
ward, faster  
than human  
life could en-  
dure.

'But why drives on that ship so fast,  
Without or wave or wind?'

*Second Voice*

'The air is cut away before,  
And closes from behind. 425  
Fly, brother, fly! more high, more high!  
Or we shall be belated:  
For slow and slow that ship will go,  
When the Mariner's trance is abated.'

The super-  
natural mo-  
tion is  
retarded,  
the Mariner  
awakes, and  
his penance  
begins anew.

I woke, and we were sailing on, 430  
As in a gentle weather:  
'Twas night, calm night, the moon was high;  
The dead men stood together.

All stood together on the deck,  
For a charnel-dungeon fitter: 435  
All fix'd on me their stony eyes,  
That in the moon did glitter.

The pang, the curse, with which they died,  
Had never pass'd away:  
I could not draw my eyes from theirs, 440  
Nor turn them up to pray.

- And now this spell was snap't : once more  
 I view'd the ocean green,  
 And look'd far forth, yet little saw  
 Of what had else been seen — 445
- Like one, that on a lonesome road  
 Doth walk in fear and dread,  
 And having once turn'd round, walks on,  
 And turns no more his head;  
 Because he knows a frightful fiend 450  
 Doth close behind him tread.
- But soon there breathed a wind on me,  
 Nor sound nor motion made:  
 Its path was not upon the sea,  
 In ripple or in shade. 455
- It raised my hair, it fann'd my cheek  
 Like a meadow-gale of spring —  
 It mingled strangely with my fears,  
 Yet it felt like a welcoming.
- Swiftly, swiftly flew the ship, 460  
 Yet she sail'd softly too:  
 Sweetly, sweetly blew the breeze —  
 On me alone it blew.
- Oh! dream of joy! is this indeed  
 The lighthouse top I see?  
 Is this the hill? is this the kirk?  
 Is this mine own countree? 465
- And the ancient Mariner  
 beholdeth his  
 native  
 country.
- We drifted o'er the harbour-bar,  
 And I with sobs did pray —  
 'O let me be awake, my God!  
 Or let me sleep away.' 470
- The harbour-bay was clear as glass,  
 So smoothly it was strewn!  
 And on the bay the moonlight lay,  
 And the shadow of the moon. 475
- The rock shone bright, the kirk no less,  
 That stands above the rock:  
 The moonlight steep'd in silentness  
 The steady weathercock.
- And the bay was white with silent light,  
 Till rising from the same,  
 Full many shapes, that shadows were,  
 In crimson colours came. 480
- The angelic  
 spirits leave  
 the dead  
 bodies,
- A little distance from the prow  
 Those crimson shadows were:  
 I turn'd my eyes upon the deck —  
 Oh, Christ! what saw I there! 485
- And appear  
 in their own  
 forms of light.

Each corse lay flat, lifeless and flat,  
 And, by the holy rood !  
 A man all light, a seraph-man, 490  
 On every corse there stood.

This seraph-band, each waved his hand :  
 It was a heavenly sight !  
 They stood as signals to the land,  
 Each one a lovely light : 495

This seraph-band, each waved his hand,  
 No voice did they impart —  
 No voice ; but oh ! the silence sank  
 Like music on my heart.

But soon I heard the dash of oars, 500  
 I heard the pilot's cheer ;  
 My head was turn'd perforce away,  
 And I saw a boat appear.

The pilot, and the pilot's boy,  
 I heard them coming fast . 505  
 Dear Lord in Heaven ! it was a joy  
 The dead men could not blast.

I saw a third — I heard his voice :  
 It is the Hermit good !  
 He singeth loud his godly hymns 510  
 That he makes in the wood  
 He'll shrieve my soul, he'll wash away  
 The Albatross's blood.

## PART VII

The Hermit  
 of the Wood      "This Hermit good lives in that wood  
 Which slopes down to the sea. 515  
 How loudly his sweet voice he rears !  
 He loves to talk with marineres  
 That come from a far countree.

He kneels at morn, and noon, and eve —  
 He hath a cushion plump : 520  
 It is the moss that wholly hides  
 The rotted old oak-stump.

The skiff-boat near'd : I heard them talk,  
 'Why, this is strange, I trow !  
 Where are those lights so many and fair, 525  
 That signal made but now?'

Approacheth  
 the ship with  
 wonder.      'Strange, by my faith !' the Hermit said —  
 'And they answer'd not our cheer !  
 The planks look warp'd ! and see those sails,  
 How thin they are and sere ! 530  
 I never saw aught like to them,  
 Unless perchance it were

- Brown skeletons of leaves that lag  
 My forest-brook along:  
 When the ivy-tod is heavy with snow, 535  
 And the owlet whoops to the wolf below  
 That eats the she-wolf's young.'
- 'Dear Lord! it hath a fiendish look —  
 (The pilot made reply)  
 I am a-fear'd' — 'Push on, push on!' 540  
 Said the Hermit cheerily.
- The boat came closer to the ship,  
 But I nor spake nor stirr'd;  
 The boat came close beneath the ship,  
 And straight a sound was heard. 545
- Under the water it rumbled on,  
 Still louder and more dread:  
 It reach'd the ship, it split the bay;  
 The ship went down like lead. The ship sud-  
 denly sinketh.
- Stunn'd by that loud and dreadful sound, 550  
 Which sky and ocean smote,  
 Like one that hath been seven days drown'd,  
 My body lay afloat;  
 But swift as dreams, myself I found  
 Within the pilot's boat 555
- Upon the whirl, where sank the ship,  
 The boat spun round and round;  
 And all was still, save that the hill  
 Was telling of the sound.
- I moved my lips — the pilot shriek'd, 560  
 And fell down in a fit;  
 The holy Hermit raised his eyes,  
 And pray'd where he did sit.
- I took the oars: the pilot's boy,  
 Who now doth crazy go, 565  
 Laugh'd loud and long, and all the while  
 His eyes went to and fro.  
 'Ha! ha!' quoth he, 'full plain I see,  
 The Devil knows how to row.'
- And now, all in my own countree, 570  
 I stood on the firm land!  
 The Hermit stepp'd forth from the boat,  
 And scarcely he could stand.
- 'O shrieve me, shrieve me, holy man!'  
 The Hermit cross'd his brow. 575  
 'Say quick,' quoth he, 'I bid thee say —  
 What manner of man art thou?'  
 The ancient  
 Mariner  
 earnestly  
 entreateth  
 the Hermit to  
 shrieve him;  
 and the pen-  
 ance of life  
 falls on him.
- Forthwith this frame of mine was wrench'd  
 With a woeful agony,

- Which forced me to begin my tale : 580  
And then it left me free.
- And ever and anon through-  
out his future  
life an agony  
constraineth  
him to travel  
from land to  
land ;
- Since then at an uncertain hour,  
That agony returns,  
And till my ghastly tale is told,  
This heart within me burns. 585
- I pass, like night, from land to land :  
I have strange power of speech ;  
That moment that his face I see,  
I know the man that must hear me :  
To him my tale I teach. 590
- What loud uproar bursts from that door :  
The wedding-guests are there ;  
But in the garden-bower the bride  
And bride-maids singing are :  
And hark the little vesper bell, 595  
Which biddeth me to prayer !
- O Wedding-Guest ! this soul hath been  
Alone on a wide wide sea :  
So lonely 'twas, that God himself  
Scarce seemèd there to be. 600
- O sweeter than the marriage-feast,  
'Tis sweeter far to me,  
To walk together to the kirk  
With a goodly company ! —
- To walk together to the kirk, 605  
And all together pray,  
While each to his great Father bends,  
Old men, and babes, and loving friends,  
And youths and maidens gay !
- And to teach,  
by his own  
example,  
love and  
reverence to  
all things that  
God made  
and loveth.
- Farewell, farewell ! but this I tell  
To thee, thou Wedding-Guest !  
He prayeth well, who loveth well  
Both man and bird and beast. 610
- He prayeth best, who loveth best  
All things both great and small ;  
For the dear God who loveth us,  
He made and loveth all." 615
- The Mariner, whose eye is bright,  
Whose beard with age is hoar,  
Is gone ; and now the Wedding-Guest  
Turn'd from the bridegroom's door. 620
- He went like one that hath been stunn'd,  
And is of sense forlorn :  
A sadder and a wiser man  
He rose the morrow morn. 625

## CHRISTABEL

## FROM PART I

'Tis the middle of night by the castle clock,  
And the owls have awaken'd the crowing  
cock;

Tu-whit — Tu-whoo!

And hark, again! the crowing cock,  
How drowsily it crew.

Sir Leoline, the Baron rich,  
Hath a toothless mastiff bitch;  
From her kennel beneath the rock  
She maketh answer to the clock,  
Four for the quarters, and twelve for the hour;  
Ever and aye, by shine and shower,  
Sixteen short howls, not over loud;  
Some say, she sees my lady's shroud.

Is the night chilly and dark?  
The night is chilly, but not dark.  
The thin grey cloud is spread on high,  
It covers but not hides the sky.  
The moon is behind, and at the full;  
And yet she looks both small and dull.  
The night is chill, the cloud is grey:  
'Tis a month before the month of May,  
And the Spring comes slowly up this way.

The lovely lady, Christabel,  
Whom her father loves so well,  
What makes her in the wood so late,  
A furlong from the castle gate?  
She had dreams all yesternight  
Of her own betrothéd knight;  
And she in the midnight wood will pray  
For the weal of her lover that's far away.

She stole along, she nothing spoke,  
The sighs she heaved were soft and low,  
And naught was green upon the oak,  
But moss and rarest mistletoe:  
She kneels beneath the huge oak tree,  
And in silence prayeth she.

The lady sprang up suddenly,  
The lovely lady, Christabel!  
It moan'd as near as near can be,  
But what it is she cannot tell. —  
On the other side it seems to be,  
Of the huge, broad-breasted, old oak tree.

The night is chill; the forest bare;  
Is it the wind that moaneth bleak?  
There is not wind enough in the air

To move away the ringlet curl  
From the lovely lady's cheek —  
There is not wind enough to twirl  
The one red leaf, the last of its clan.  
That dances as often as dance it can,  
Hanging so light, and hanging so high,  
On the topmost twig that looks up at the sky.

Hush, beating heart of Christabel!  
Jesu, Maria, shield her well!  
She folded her arms beneath her cloak,  
And stole to the other side of the oak.

What sees she there?  
There she sees a damsel bright,  
Drest in a silken robe of white,  
That shadowy in the moonlight shone:  
The neck that made that white robe wan,  
Her stately neck, and arms were bare;  
Her blue-vein'd feet unsandal'd were;  
And wildly glitter'd here and there  
The gems entangled in her hair.  
I guess, 'twas frightful there to see  
A lady so richly clad as she —  
Beautiful exceedingly!

"Mary mother, save me now!"  
Said Christabel, "and who art thou?"

The lady strange made answer meet,  
And her voice was faint and sweet: —  
"Have pity on my sore distress,  
I scarce can speak for weariness:  
Stretch forth thy hand, and have no fear!"  
Said Christabel, "How camest thou here?"  
And the lady, whose voice was faint and sweet  
Did thus pursue her answer meet: —  
"My sire is of a noble line,  
And my name is Geraldine:

Five warriors seized me yesternorn,  
Me, even me, a maid forlorn:  
They choked my cries with force and fright,  
And tied me on a palfrey white.  
The palfrey was as fleet as wind,  
And they rode furiously behind.  
They spurr'd amain, their steeds were white:  
And once we cross'd the shade of night.  
As sure as Heaven shall rescue me,  
I have no thought what men they be;  
Nor do I know how long it is  
(For I have lain entranced, I wis)  
Since one, the tallest of the five,  
Took me from the palfrey's back,  
A weary woman, scarce alive.  
Some mutter'd words his comrades spoke:  
He placed me underneath this oak;



He swore they would return with haste;  
 Whither they went I cannot tell —  
 I thought I heard, some minutes past, 100  
 Sounds as of a castle bell  
 Stretch forth thy hand," thus ended she,  
 "And help a wretched maid to flee."

\* \* \* \* \*

### ROBERT SOUTHEY (1774-1843)

#### THE WELL OF ST. KEYNE

A well there is in the West country,  
 And a clearer one never was seen;  
 There is not a wife in the West country  
 But has heard of the Well of St. Keyne. 4

An oak and an elm tree stand beside,  
 And behind does an ash-tree grow,  
 And a willow from the bank above  
 Droops to the water below 8

A traveller came to the Well of St. Keyne;  
 Joyfully he drew nigh,  
 For from cock-crow he had been travelling,  
 And there was not a cloud in the sky. 12

He drank of the water so cool and clear,  
 For thirsty and hot was he,  
 And he sat down upon the bank,  
 Under the willow-tree. 16

There came a man from the house hard by  
 At the well to fill his pail,  
 On the well-side he rested it,  
 And he bade the stranger hail. 20

"Now art thou a bachelor, stranger?" quoth he,  
 "For an if thou hast a wife,  
 The happiest draught thou hast drank this  
 day  
 That ever thou didst in thy life. 24

"Or has thy good woman, if one thou hast  
 Ever here in Cornwall been?  
 For an if she have, I'll venture my life  
 She has drunk of the Well of St. Keyne." 28

"I have left a good woman who never was  
 here,"  
 The stranger he made reply;  
 "But that my draught should be the better for  
 that, 32

"St Keyne," quoth the Cornish-man, "many  
 a time

Drank of this crystal well,  
 And before the Angel summoned her  
 She laid on the water a spell. 36

"If the Husband of this gifted well  
 Shall drink before his Wife,  
 A happy man thenceforth is he,  
 For he shall be Master for life. 40

"But if the Wife should drink of it first,  
 God help the Husband then!"  
 The stranger stooped to the Well of St. Keyne,  
 And drank of the waters again. 44

"You drank of the well, I warrant, betimes?"  
 He to the Cornish-man said.  
 But the Cornish-man smiled as the stranger  
 spake,  
 And sheepishly shook his head. 48

"I hastened, as soon as the wedding was done,  
 And left my wife in the porch.  
 But if faith, she had been wiser than me,  
 For she took a bottle to Church."

### FRANCIS JEFFREY (1773-1850)

#### "THE WHITE DOE OF RYLSTONE"

This, we think, has the merit of being the very worst poem we ever saw imprinted in a quarto volume; and though it was scarcely to be expected, we confess, that Mr. Wordsworth, with all his ambition, should so soon have attained to that distinction, the wonder may perhaps be diminished when we state, that it seems to us to consist of a happy union of all the faults, without any of the beauties, which belong to his school of poetry. It is just such a work, in short, as some wicked enemy of that school might be supposed to have devised, on purpose to make it ridiculous; and when we first took it up, we could not help suspecting that some ill-natured critic had actually taken this harsh method of instructing Mr. Wordsworth, by example, in the nature of those errors, against which our precepts had been so often directed in vain. We had not gone far, however, till we felt intimately that nothing in the nature of a joke could be so insupportably dull; — and that this must be the work of one who

earnestly believed it to be a pattern of pathetic simplicity, and gave it out as such to the admiration of all intelligent readers. In this point of view, the work may be regarded as curious at least, if not in some degree interesting; and, at all events, it must be instructive to be made aware of the excesses into which superior understandings may be betrayed, by long self-indulgence, and the strange extravagances into which they may run, when under the influence of that intoxication which is produced by unrestrained admiration of themselves. This poetical intoxication, indeed, to pursue the figure a little farther, seems capable of assuming as many forms as the vulgar one which arises from wine; and it appears to require as delicate a management to make a man a good poet by the help of the one, as to make him a good companion by means of the other. In both cases a little mistake as to the dose or the quality of the inspiring fluid may make him absolutely outrageous, or lull him over into the most profound stupidity, instead of brightening up the hidden stores of his genius: and truly we are concerned to say, that Mr. Wordsworth seems hitherto to have been unlucky in the choice of his liquor—or of his bottle-holder. In some of his odes and ethic exhortations, he was exposed to the public in a state of incoherent rapture and glorious delirium, to which we think we have seen a parallel among the humbler lovers of jollity. In the Lyrical Ballads, he was exhibited, on the whole, in a vein of very pretty delirium; but in the poem before us, he appears in a state of low and maudlin imbecility, which would not have misbecome Master Silence<sup>1</sup> himself, in the close of a social day. Whether this unhappy result is to be ascribed to any adulteration of his Castalian<sup>2</sup> cups, or to the unlucky choice of his company over them, we cannot presume to say. It may be that he has dashed his Hippocrene<sup>3</sup> with too large an infusion of lake<sup>4</sup> water, or assisted its operation too exclusively by the study of the ancient historical ballads of “the north countrie.” That there are palpable imitations of the style and manner

of those venerable compositions in the work before us, is indeed undeniable; but it unfortunately happens, that while the hobbling versification, the mean diction, and flat stupidity of these models are very exactly copied, and even improved upon, in this imitation, their rude energy, manly simplicity, and occasional felicity of expression, have totally disappeared; and, instead of them, a large allowance of the author's own metaphysical sensibility, and mystical wordiness, is forced into an unnatural combination with the borrowed beauties which have just been mentioned.

## SIR WALTER SCOTT (1771-1832)

## THE LAY OF THE LAST MINSTREL

## FROM CANTO VI

## THE LAY OF ROSABELLE

O listen, listen, ladies gay!  
No haughty feat of arms I tell;  
Soft is the note, and sad the lay,  
That mourns the lovely Rosabelle; 4

“Moor, moor the barge, ye gallant crew!  
And, gentle ladye, deign to stay,  
Rest thee in Castle Ravensheuch,  
Nor tempt the stormy firth<sup>1</sup> to-day. 8

“The blackening wave is edged with white:  
To inch<sup>2</sup> and rock the sea-mews fly;  
The fishers have heard the Water-Sprite,  
Whose screams forbode that wreck is nigh. 12

“Last night the gifted Seer did view  
A wet shroud swathed round ladye gay;  
Then stay thee, Fair, in Ravensheuch:  
Why cross the gloomy firth to-day?”— 16

“’Tis not because Lord Lindesay’s heir  
To-night at Roslin leads the ball,  
But that my ladye-mother there  
Sits lonely in her castle-hall. 20

“’Tis not because the ring they ride,  
And Lindesay at the ring rides well,  
But that my sire the wine will chide,  
If ’tis not fill’d by Rosabelle.”— 24

<sup>1</sup> Cf. Shakespeare's *Henry IV*, Part II. <sup>2</sup> from the Castalian fountain on Mt. Parnassus, sacred to the Muses <sup>3</sup> a fountain on Mt. Helicon, sacred to the Muses <sup>4</sup> a jesting allusion to Wordsworth's residence in the Lake district

<sup>1</sup> bay <sup>2</sup> island

O'er Roslin all that dreary night  
 A wondrous blaze was seen to gleam;  
 'Twas broader than the watch-fire's light,  
 And redder than the bright moonbeam. 28

It glared on Roslin's castled rock,  
 It ruddied all the copse-wood glen;  
 'Twas seen from Dryden's groves of oak,  
 And seen from cavern'd Hawthornden. 32

Seem'd all on fire that chapel proud,  
 Where Roslin's chiefs uncoffin'd lie,  
 Each Baron, for a sable shroud,  
 Sheathed in his iron panoply. 36

Seem'd all on fire, within, around,  
 Deep sacristy and altar's pale,<sup>1</sup>  
 Shone every pillar foliage-bound,  
 And glimmer'd all the dead men's mail 40

Blazed battlement and pinnet<sup>2</sup> high,  
 Blazed every rose-carved buttress fair —  
 So still they blaze, when fate is nigh  
 The lordly line of high St. Clair. 44

There are twenty of Roslin's barons bold  
 Lie buried within that proud chapelle;  
 Each one the holy vault doth hold —  
 But the sea holds lovely Rosabelle! 48

And each St. Clair was buried there,  
 With candle, with book, and with knell;  
 But the sea-caves rung, and the wild winds  
 sung,  
 The dirge of lovely Rosabelle. 52

# CHRISTMAS IN THE OLDEN TIME

## FROM MARMION, INTRODUCTION TO CANTO VI

Heap on more wood! — the wind is chill;  
 But let it whistle as it will,  
 We'll keep our Christmas merry still  
 Each age has deemed the new-born year  
 The fittest time for festal cheer:  
 Even, heathen yet, the savage Dane  
 At Iol<sup>3</sup> more deep the mead did drain;  
 High on the beach his galleys drew,  
 And feasted all his pirate crew;  
 Then in his low and pine-built hall, 10  
 Where shields and axes decked the wall,

<sup>1</sup> enclosure <sup>2</sup> pinnacle <sup>3</sup> Yule, the heathen Christmas

They gorged upon the half-dressed steer;  
 Caroused in seas of sable beer;  
 While round, in brutal jest, were thrown  
 The half-gnawed rib and marrow-bone;  
 Or listened all, in grim delight,  
 While Scalds<sup>1</sup> yelled out the joys of fight.  
 Then forth in frenzy would they hie,  
 While wildly-loose their red locks fly;  
 And, dancing round the blazing pile, 20  
 They make such barbarous mirth the while,  
 As best might to the mind recall  
 The boisterous joys of Odin's hall.<sup>2</sup>  
 And well our Christian sires of old  
 Loved when the year its course had rolled  
 And brought blithe Christmas back again  
 With all its hospitable train.  
 Domestic and religious rite  
 Gave honour to the holy night:  
 On Christmas eve the bells were rung; 30  
 On Christmas eve the mass was sung;  
 That only night, in all the year,  
 Saw the stole'd priest the chalice rear<sup>3</sup>  
 The damsel donned her kirtle sheen;  
 The hall was dressed with holly green;  
 Forth to the wood did merry-men go,  
 To gather in the mistletoe.  
 Then opened wide the baron's hall  
 To vassal, tenant, serf, and all;  
 Power laid his rod of rule aside; 40  
 And Ceremony doffed her pride.  
 The heir, with roses in his shoes,  
 That night might village partner choose;  
 The lord, underogating,<sup>4</sup> share  
 The vulgar game of "post and pair."  
 All hailed with uncontrolled delight,  
 And general voice, the happy night  
 That to the cottage, as the crown,  
 Brought tidings of salvation down.

The fire, with well-dried logs supplied, 50  
 Went roaring up the chimney wide;  
 The huge hall-table's oaken face,  
 Scrubbed till it shone, the day to grace,  
 Bore then upon its massive board  
 No mark to part the squire and lord.  
 Then was brought in the lusty brawn,  
 By old blue-coated serving-man;  
 Then the grim boar's-head frowned on high  
 Crested with bays and rosemary.  
 Well can the green-garbed ranger tell 60  
 How, when, and where the monster fell;

<sup>1</sup> poets <sup>2</sup> in the Other-world, where heroes fought and feasted forever <sup>3</sup> The Mass is not celebrated at night except at Christmas. <sup>4</sup> without loss of dignity

What dogs before his death he tore,  
 And all the baiting of the boar.  
 The wassail round, in good brown bowls,  
 Garnished with ribbons, blithely trowls.  
 There the huge sirloin reeked; hard by  
 Plum-porridge stood, and Christmas pie;  
 Nor failed old Scotland to produce,  
 At such high-tide, her savoury goose.  
 Then came the merry maskers in, 70  
 And carols roared with blithesome din;  
 If unmelodious was the song,  
 It was a hearty note, and strong.  
 Who lists may in their mumming see  
 Traces of ancient mystery;<sup>1</sup>  
 White skirts supplied the masquerade,  
 And smutted cheeks the visors made.  
 But, O! what maskers richly dight  
 Can boast of bosoms half so light!  
 England was merry England, when 80  
 Old Christmas brought his sports again.  
 'Twas Christmas broached the mightiest ale;  
 'Twas Christmas told the merriest tale;  
 A Christmas gambol oft could cheer  
 The poor man's heart through half the year.

## SOLDIER, REST! THY WARFARE O'ER

## FROM THE LADY OF THE LAKE

Soldier, rest! thy warfare o'er,  
 Sleep the sleep that knows not breaking;  
 Dream of battled fields no more,  
 Days of danger, nights of waking.  
 'In our isle's enchanted hall,  
 Hands unseen thy couch are strewing,  
 Fairy strains of music fall,  
 Every sense in slumber dewing.  
 Soldier, rest! thy warfare o'er,  
 Dream of fighting fields no more; 10  
 Sleep the sleep that knows not breaking,  
 Morn of toil, nor night of waking.

No rude sound shall reach thine ear,  
 Armour's clang, or war-steed champing,  
 Trump nor pibroch summon here  
 Mustering clan, or squadron tramping.  
 Yet the lark's shrill fife may come  
 At the daybreak from the fallow,  
 And the bittern sound his drum,  
 Booming from the sedgy shallow. 20  
 Ruder sounds shall none be near,  
 Guards nor warders challenge here;  
 Here's no war-steed's neigh and champing,  
 Shouting clans or squadrons stamping.

<sup>1</sup> religious drama

Huntsman, rest! thy chase is done,  
 While our slumbrous spells assail ye,  
 Dream not, with the rising sun,  
 Bugles here shall sound reveille.  
 Sleep! the deer is in his den;  
 Sleep! thy hounds are by thee lying; 30  
 Sleep! nor dream in yonder glen  
 How thy gallant steed lay dying.  
 Huntsman, rest! thy chase is done;  
 Think not of the rising sun,  
 For, at dawning to assail ye,  
 Here no bugles sound reveille.

## FITZ-JAMES AND RODERICK DHU

## FROM THE LADY OF THE LAKE

## CANTO V

## VIII

"Enough, I am by promise tied  
 To match me with this man of pride:  
 Twice have I sought Clan-Alpine's glen  
 In peace, but when I come again,  
 I come with banner, brand, and bow,  
 As leader seeks his mortal foe.  
 For lovelorn swain, in lady's bower,  
 Ne'er panted for the appointed hour,  
 As I, until before me stand 25  
 This rebel Chieftain and his band."

## IX

"Have, then, thy wish!"—He whistled  
 shrill,  
 And he was answered from the hill;  
 Wild as the scream of the curlew,  
 From crag to crag the signal flew.  
 Instant, through copse and heath, arose  
 Bonnets and spears and bended bows;  
 On right, on left, above, below,  
 Sprung up at once the lurking foe;  
 From shingles grey their lances start,  
 The bracken bush sends forth the dart, 10  
 The rushes and the willow wand  
 Are bristling into axe and brand,  
 And every tuft of broom gives life  
 To plaided warrior armed for strife.  
 That whistle garrisoned the glen  
 At once with full five hundred men,  
 As if the yawning hill to heaven  
 A subterranean host had given.  
 Watching their leader's beck and will,  
 All silent there they stood, and still. 20

Like the loose crags whose threatening mass  
Lay tottering o'er the hollow pass,  
As if an infant's touch could urge  
Their headlong passage down the verge,  
With step and weapon forward flung,  
Upon the mountain-side they hung.  
The Mountaineer cast glance of pride  
Along Benledi's<sup>1</sup> living side,  
Then fixed his eye and sable brow  
Full on Fitz-James:<sup>2</sup> "How say'st thou  
now?" 30  
These are Clan-Alpine's warriors true;  
And, Saxon, — I am Roderick Dhu!"<sup>3</sup>

## X

Fitz-James was brave; — though to his heart  
The life-blood thrilled with sudden start,  
He manned himself with dauntless air,  
Returned the Chief his haughty stare,  
His back against a rock he bore,  
And firmly placed his foot before —  
"Come one, come all! this rock shall fly  
From its firm base as soon as I"  
Sir Roderick marked, — and in his eyes  
Respect was mingled with surprise, 10  
And the stern joy which warriors feel  
In foeman worthy of their steel.  
Short space he stood, — then waved his hand:  
Down sunk the disappearing band;  
Each warrior vanished where he stood,  
In broom or bracken, heath or wood:  
Sunk brand and spear, and bended bow,  
In osiers pale and copes low:  
It seemed as if their mother Earth  
Had swallowed up her warlike birth. 20  
The wind's last breath had tossed in air  
Pennon and plaid and plumage fair, —  
The next but swept a lone hillside,  
Where heath and fern were waving wide;  
The sun's last glance was glinted back,  
From spear and glaive,<sup>4</sup> from targe<sup>5</sup> and  
jack,<sup>6</sup> —  
The next, all unreflected, shone  
On bracken green, and cold grey stone.

## XI

Fitz-James looked round, — yet scarce  
believed  
The witness that his sight received;

Such apparition well might seem  
Delusion of a dreadful dream.  
Sir Roderick in suspense he eyed,  
And to his look the Chief replied:  
"Fear naught — nay, that I need not say —  
But — doubt not aught from mine array.  
Thou art my guest; — I pledged my word  
As far as Coilantogle ford.<sup>1</sup> 10  
Nor would I call a clansman's brand  
For aid against one valiant hand,  
Though on our strife lay every vale  
Rent by the Saxon from the Gael  
So move we on; — I only meant  
To show the reed on which you leant,  
Deeming this path you might pursue  
Without a pass from Roderick Dhu."  
They moved; — I said Fitz-James was brave,  
As ever knight that belted glaive, 20  
Yet dare not say that now his blood  
Kept on its wont and tempered flood,  
As, following Roderick's stride, he drew  
That seeming lonesome pathway through,  
Which yet, by fearful proof, was rife  
With lances, that, to take his life,  
Waited but signal from a guide,  
So late dishonoured and defied.  
Ever, by stealth, his eye sought round  
The vanished guardians of the ground, 30  
And still, from copse and heather deep,  
Fancy saw spear and broadsword peep,  
And in the plover's shrilly strain  
The signal whistle heard again.  
Nor breathed he free till far behind  
The pass was left; for then they wind  
Along a wide and level green,  
Where neither tree nor tuft was seen,  
Nor rush nor bush of broom was near,  
To hide a bonnet or a spear. 40

## XII

The Chief in silence strode before,  
And reached that torrent's sounding shore,  
Which, daughter of three mighty lakes,<sup>2</sup>  
From Vennachar in silver breaks,  
Sweeps through the plain, and ceaseless mines  
On Bochastle<sup>3</sup> the mouldering lincs,  
Where Rome, the Empress of the world,  
Of yore her eagle wings unfurled  
And here his course the Chieftain stayed,  
Threw down his target and his plaid, 10

<sup>1</sup> a high mountain, north of Loch Vennachar  
<sup>2</sup> James V, in disguise <sup>3</sup> Black Roderick, chief of  
Clan-Alpine <sup>4</sup> sword <sup>5</sup> small shield <sup>6</sup> leather jacket

<sup>1</sup> at the east end of Loch Vennachar <sup>2</sup> Lochs  
Katrine, Achray, and Vennachar <sup>3</sup> a moor in  
which are the ruins of a Roman camp

And to the Lowland warrior said:  
 "Bold Saxon! to his promise just,  
 Vich-Alpine<sup>1</sup> has discharged his trust.  
 This murderous Chief, this ruthless man,  
 This head of a rebellious clan,  
 Hath led thee safe through watch and ward,  
 Far past Clan-Alpine's outmost guard.  
 Now, man to man, and steel to steel,  
 A Chieftain's vengeance thou shalt feel.  
 See, here, all vantageless I stand, 20  
 Armed, like thyself, with single brand;  
 For this is Coilantogle ford,  
 And thou must keep thee with thy sword."

## XIII

The Saxon paused: "I ne'er delayed,  
 When foeman bade me draw my blade;  
 Nay more, brave Chief, I vowed thy 10  
 death:  
 Yet sure thy fair and generous faith,  
 And my deep debt for life preserved,  
 A better meed have well deserved:  
 Can naught but blood our feud atone?  
 Are there no means?" "No, Stranger, none  
 And hear, — to fire thy flagging zeal, —  
 The Saxon cause rests on thy steel; 10  
 For thus spoke Fate, by prophet bred  
 Between the living and the dead:  
 'Who spills the foremost foeman's life  
 His party conquers in the strife.'  
 "Then, by my word," the Saxon said,  
 "The riddle is already read.  
 Seek yonder brake beneath the cliff, —  
 There lies Red Murdock,<sup>2</sup> stark and stiff.  
 Thus Fate hath solved her prophecy,  
 Then yield to Fate, and not to me. 20  
 To James, at Stirling, let us go,  
 When, if thou wilt be still his foe,  
 Or if the King shall not agree  
 To grant thee grace and favour free,  
 I plight my honour, oath, and word,  
 That, to thy native strengths restored,  
 With each advantage shalt thou stand,  
 That aids thee now to guard thy land."

## XIV

Dark lightning flashed from Roderick's eye:  
 "Soars thy presumption, then, so high,  
 Because a wretched kern<sup>3</sup> ye slew,  
 Homage to name to Roderick Dhu?

He yields not, he, to man nor fate!  
 Thou add'st but fuel to my hate: —  
 My clansman's blood demands revenge.  
 Not yet prepared? — By Heaven, I change  
 My thought, and hold thy valour light  
 As that of some vain carpet knight, 10  
 Who ill deserved my courteous care,  
 And whose best boast is but to wear  
 A braid of his fair lady's hair."  
 "I thank thee, Roderick, for the word!  
 It nerves my heart, it steels my sword;  
 For I have sworn this braid<sup>1</sup> to stain  
 In the best blood that warms thy vein.  
 Now, truce, farewell! and, ruth, begone! —  
 Yet think not that by thee alone,  
 Proud Chief! can courtesy be shown; 20  
 Though not from copse, nor heath, nor cairn,  
 Start at my whistle clansmen stern,  
 Of this small horn one feeble blast  
 Would fearful odds against thee cast.  
 But fear not — doubt not — which thou  
 wilt —  
 We try this quarrel hilt to hilt."  
 Then each at once his falchion drew,  
 Each on the ground his scabbard threw,  
 Each looked to sun and stream and plain,  
 And what they ne'er might see again; 30  
 Then, foot and point and eye opposed,  
 In dubious strife they darkly closed.

## XV

Ill fared it then with Roderick Dhu,  
 That on the field his targe he threw,  
 Whose brazen studs and tough bull-hide  
 Had death so often dashed aside;  
 For, trained abroad his arms to wield,  
 Fitz-James's blade was sword and shield.  
 He practised every pass and ward,  
 To thrust, to strike, to feint, to guard;  
 While less expert, though stronger far,  
 The Gael maintained unequal war. 10  
 Three times in closing strife they stood,  
 And thrice the Saxon blade drank blood:  
 No stinted draught, no scanty tide,  
 The gushing floods the tartans dyed.  
 Fierce Roderick felt the fatal drain,  
 And showered his blows like wintry rain;  
 And, as firm rock or castle-roof  
 Against the winter shower is proof,  
 The foe, invulnerable still,  
 Foiled his wild rage by steady skill; 20

<sup>1</sup> the descendant of Alpine <sup>2</sup> a guide who tried  
 to betray him <sup>3</sup> a foot-soldier

<sup>1</sup> For the story of the braid and his oath, see  
 Canto IV, xxi-xxviii.

Till, at advantage ta'en, his brand  
Forced Roderick's weapon from his hand,  
And, backwards borne upon the lea,  
Brought the proud Chieftain to his knee.

## XVI

"Now yield thee, or, by Him who made  
The world, thy heart's blood dyes my blade!"  
"Thy threats, thy mercy, I defy!  
Let recreant yield, who fears to die."  
Like adder darting from his coil,  
Like wolf that dashes through the toil,  
Like mountain-cat who guards her young,  
Full at Fitz-James's throat he sprang;  
Received, but recked not of a wound,  
And locked his arms his foeman round. 10  
Now, gallant Saxon, hold thine own!  
No maiden's hand is round thee thrown!  
That desperate grasp thy frame might feel  
Through bars of brass and triple steel!  
They tug! They strain! Down, down they go,  
The Gael above, Fitz-James below.  
The Chieftain's gripe his throat compressed,  
His knee was planted in his breast;  
His clotted locks he backward threw,  
Across his brow his hand he drew, 20  
From blood and mist to clear his sight,  
Then gleamed aloft his dagger bright!  
But hate and fury ill supplied  
The stream of life's exhausted tide,  
And all too late the advantage came,  
To turn the odds of deadly game;  
For, while the dagger gleamed on high,  
Reeled soul and sense, reeled brain and eye  
Down came the blow! but in the heath  
The erring blade found bloodless sheath. 30  
The struggling foe may now unclasp  
The fainting Chief's relaxing grasp;  
Unwounded from the dreadful close,  
But breathless all, Fitz-James arose.

CHARLES LAMB (1775-1834)

## THE TWO RACES OF MEN

The human species, according to the best theory I can form of it, is composed of two distinct races, *the men who borrow*, and *the men who lend*. To these two original diversities may be reduced all those impertinent classifications of Gothic and Celtic tribes, white men, black men, red men. All the dwellers upon earth, "Parthians, and Medes,

and Elamites,"<sup>1</sup> flock hither, and do naturally fall in with one or other of these primary distinctions. The infinite superiority of the former, which I choose to designate as the *great race*, is discernible in their figure, port, and a certain instinctive sovereignty. The latter are born degraded. "He shall serve his brethren."<sup>2</sup> There is something in the air of one of this caste, lean and suspicious; contrasting with the open, trusting, generous manners of the other.

Observe who have been the greatest borrowers of all ages — Alcibiades<sup>3</sup> — Falstaff — Sir Richard Steele — our late incomparable Brinsley<sup>4</sup> — what a family likeness in all four!

What a careless, even deportment hath your borrower! what rosy gills! what a beautiful reliance on Providence doth he manifest, — taking no more thought than lilies!<sup>5</sup> What contempt for money, — accounting it (yours and mine especially) no better than dross! What a liberal confounding of those pedantic distinctions of *meum* and *tuum*!<sup>6</sup> or rather, what a noble simplification of language (beyond Tooke<sup>7</sup>), resolving these supposed opposites into one clear, intelligible pronoun adjective! — What near approaches doth he make to the primitive *communism*, — to the extent of one-half of the principle at least!

He is the true taxpayer "who calleth all the world up to be taxed";<sup>8</sup> and the distance is as vast between him and *one of us*, as subsisted betwixt the Augustan Majesty<sup>9</sup> and the poorest obolary<sup>10</sup> Jew that paid it tribute-pittance at Jerusalem! — His exactions, too, have such a cheerful, voluntary air! So far removed from your sour parochial or state-gatherers, — those ink-horn varlets, who carry their want of welcome in their faces! He cometh to you with a smile, and troubleth you with no receipt; confining himself to no set season. Every day is his Candlemas, or his Feast of Holy Michael.<sup>11</sup> He applieth the *lene tormentum*<sup>12</sup> of a pleasant look to your purse, —

<sup>1</sup> Acts, ii: 9 <sup>2</sup> inaccurately quoted from Genesis, ix: 25 <sup>3</sup> a pupil of Socrates, celebrated for his beauty, talents, insolence, and extravagance <sup>4</sup> Richard Brinsley Sheridan, dramatist, orator, and spendthrift <sup>5</sup> Cf. Matthew, vi: 28 <sup>6</sup> mine and thine <sup>7</sup> Horne Tooke, an English philologist (1736-1812) <sup>8</sup> Cf. Luke, ii: 1 <sup>9</sup> Roman government <sup>10</sup> able to pay only a half-penny <sup>11</sup> customary dates for settling debts <sup>12</sup> mild torture, Horace, Odes, III, xxi, 13

which to that gentle warmth expands her silken leaves, as naturally as the cloak of the traveller, for which sun and wind contended! He is the true Propontic which never ebbeth!<sup>1</sup> The sea which taketh handsomely at each man's hand. In vain the victim, whom he delighteth to honour, struggles with destiny; he is in the net. Lend therefore cheerfully, O man ordained to lend — that thou lose not in the end, with thy worldly penny, the reversion promised.<sup>2</sup> Combine not preposterously in thine own person the penalties of Lazarus and of Dives!<sup>3</sup> — but, when thou seest the proper authority coming, meet it smilingly, as it were half-way. Come, a handsome sacrifice! See how light *he* makes of it! Strain not courtesies with a noble enemy.

Reflections like the foregoing were forced upon my mind by the death of my old friend, Ralph Bigod, Esq., who departed this life on Wednesday evening, dying, as he had lived, without much trouble. He boasted himself a descendant from mighty ancestors of that name, who heretofore held ducal dignities in this realm. In his actions and sentiments he belied not the stock to which he pretended. Early in life he found himself invested with ample revenues; which, with that noble disinterestedness which I have noticed as inherent in men of the *great race*, he took almost immediate measures entirely to dissipate and bring to nothing: for there is something revolting in the idea of a king holding a private purse; and the thoughts of Bigod were all regal. Thus furnished, by the very act of dis-furnishment; getting rid of the cumbersome luggage of riches, more apt (as one<sup>4</sup> sings)

To slacken virtue, and abate her edge,  
Than prompt her to do aught may merit praise,

he sets forth, like some Alexander, upon his great enterprise, "borrowing and to borrow!"

In his periegesis, or triumphant progress throughout this island, it has been calculated that he laid a tithe part of the inhabitants under contribution. I reject this estimate as greatly exaggerated: but having had the honour of accompanying my friend, divers times, in his perambulations about this vast city, I own I was greatly struck at first with

the prodigious number of faces we met, who claimed a sort of respectful acquaintance with us. He was one day so obliging as to explain the phenomenon. It seems, these were his tributaries; feeders of his exchequer; gentlemen, his good friends (as he was pleased to express himself), to whom he had occasionally been beholden for a loan. Their multitudes did no way disconcert him. He rather took a pride in numbering them; and, with Comus, seemed pleased to be "stocked with so fair a herd."<sup>1</sup>

With such sources, it was a wonder how he contrived to keep his treasury always empty. He did it by force of an aphorism, which he had often in his mouth, that "money kept longer than three days stinks." So he made use of it while it was fresh. A good part he drank away (for he was an excellent toss-pot), some he gave away, the rest he threw away, literally tossing and hurling it violently from him — as boys do burs, or as if it had been infectious, — into ponds, or ditches, or deep holes, — inscrutable cavities of the earth: — or he would bury it (where he would never seek it again) by a river's side under some bank, which (he would facetiously observe) paid no interest — but out away from him it must go peremptorily, as Hagar's offspring<sup>2</sup> into the wilderness, while it was sweet. He never missed it. The streams were perennial which fed his fisc.<sup>3</sup> When new supplies became necessary, the first person that had the felicity to fall in with him, friend or stranger, was sure to contribute to the deficiency. For Bigod had an *Undeniable* way with him. He had a cheerful, open exterior, a quick jovial eye, a bald forehead, just touched with grey (*cana fides*).<sup>4</sup> He anticipated no excuse, and found none. And, waiving for a while my theory as to the *great race*, I would put it to the most untheorising reader, who may at times have disposable coin in his pocket, whether it is not more repugnant to the kindness of his nature to refuse such a one as I am describing, than to say *no* to a poor petitionary rogue (your bastard borrower), who, by his mumping visnomy,<sup>5</sup> tells you that he expects nothing better; and, therefore, whose preconceived notions and expectations you do in reality so much less shock in the refusal.

<sup>1</sup> Cf. *Othello*, III, iii, 453-6    <sup>2</sup> Cf. *Luke*, vi: 35  
<sup>3</sup> i.e., suffer in both worlds    <sup>4</sup> *Milton, Par. Re-gained*, ii, 455-6.

<sup>1</sup> *Milton, Comus*, ii, 151-2    <sup>2</sup> *Genesis*, xxi: 14  
<sup>3</sup> treasury    <sup>4</sup> hoary faith, i.e., a sign of honesty, *Æneid*, i, 292    <sup>5</sup> begging countenance



When I think of this man; his fiery glow of heart; his swell of feeling, how magnificent, how *ideal* he was, how great at the midnight hour; and when I compare with him the companions with whom I have associated since, I grudge the saving of a few idle ducats, and think that I am fallen into the society of *lenders*, and *little men*.

To one like Elia,<sup>1</sup> whose treasures are rather cased in leather covers than closed in iron coffers, there is a class of alienators more formidable than that which I have touched upon, I mean your *borrowers of books* — those mutilators of collections, spoilers of the symmetry of shelves, and creators of odd volumes. There is Comberbatch,<sup>2</sup> matchless in his depre-dations!

That foul gap in the bottom shelf facing you, like a great eye-tooth knocked out — (you are now with me in my little back study in Bloomsbury, Reader!) — with the huge Switzer-like<sup>3</sup> tomes on each side (like the Guildhall giants, in their reformed posture, guardant of nothing<sup>4</sup>) once held the tallest of my folios, *Opera Bonaventuræ*,<sup>5</sup> choice and massy divinity, to which its two supporters (school divinity also, but of a lesser calibre, — Bellarmine,<sup>6</sup> and Holy Thomas<sup>7</sup>) showed but as dwarfs, — itself an Ascapart!<sup>8</sup> — that Comberbatch abstracted upon the faith of a theory he holds, which is more easy, I confess, for me to suffer by than to refute, namely, that “the title to property in a book” (my Bonaventure, for instance) “is in exact ratio to the claimant’s powers of understanding and appreciating the same.” Should he go on acting upon this theory, which of our shelves is safe?

The slight vacuum in the left-hand case — two shelves from the ceiling — scarcely distinguishable but by the quick eye of a loser — was whilom the commodious resting-place of Browne on Urn Burial. C. will hardly allege that he knows more about that treatise than I do, who introduced it to him, and was

indeed the first (of the moderns) to discover its beauties — but so have I known a foolish lover to praise his mistress in the presence of a rival more qualified to carry her off than himself. — Just below, Dodsley’s dramas<sup>1</sup> want their fourth volume, where Vittoria Corombona<sup>2</sup> is! The remainder nine are as distasteful as Priam’s refuse sons, when the fates *borrowed* Hector. Here stood the Anatomy of Melancholy,<sup>3</sup> in sober state. — There loitered the Complete Angler; quiet as in life, by some stream side. — In yonder nook, John Bun- cle, a widower-volume, with “eyes closed,” mourns his ravished mate.<sup>4</sup>

One justice I must do my friend, that if he sometimes, like the sea, sweeps away a treasure, at another time, sea-like, he throws up as rich an equivalent to match it. I have a small under-collection of this nature (my friend’s gatherings in his various calls), picked up, he has forgotten at what odd places, and deposited with as little memory at mine. I take in these orphans, the twice-deserted. These proselytes of the gate<sup>5</sup> are welcome as the true Hebrews. There they stand in conjunction; natives, and naturalised. The latter seem as little disposed to inquire out their true lineage as I am. — I charge no ware-house-room for these deodands,<sup>6</sup> nor shall ever put myself to the ungentlemanly trouble of advertising a sale of them to pay expenses.

To lose a volume to C. carries some sense and meaning in it. You are sure that he will make one hearty meal on your viands, if he can give no account of the platter after it. But what moved thee, wayward, spiteful K.,<sup>7</sup> to be so importunate to carry off with thee, in spite of tears and adjurations to thee to forbear, the Letters of that princely woman, the thrice noble Margaret Newcastle?<sup>8</sup> — knowing at the time, and knowing that I knew also, thou most assuredly wouldst never turn over one leaf of the illustrious folio: — what but the mere spirit of contradiction, and childish

<sup>1</sup> Lamb’s pen-name <sup>2</sup> the name assumed by Coleridge when he enlisted as a soldier <sup>3</sup> The papal guard of Switzers was composed of tall men <sup>4</sup> The figures of Gog and Magog, which once guarded the entrance, had been removed to the back of the hall. <sup>5</sup> St. Bonaventura (1221-74), a great religious writer <sup>6</sup> an Italian theologian (1542-1621) <sup>7</sup> Cf. p. 211, Note 2 <sup>8</sup> a giant in the romance of Bevis of Hampton

<sup>1</sup> a collection of Elizabethan plays <sup>2</sup> a play by John Webster <sup>3</sup> a curious and learned book by Robert Burton (1621) <sup>4</sup> *The Life of John Bun- cle, Esq.*, a novel in two volumes, by Thomas Amory <sup>5</sup> a late Rabbinical title for sojourners in Israel, cf. *Exod.*, xx: 10 <sup>6</sup> Used loosely for “forfeited objects” <sup>7</sup> James Kenney, dramatist (1780-1849) <sup>8</sup> Duchess of Newcastle (1624?-74), a talented and learned woman

love of getting the better of thy friend<sup>2</sup> —  
 'Then, worst cut of all' to transport it with  
 thee to the Gallican land —

Unworthy land to harbour such a sweetness,  
 A virtue in which all ennobling thoughts dwell,  
 Pure thoughts, kind thoughts, high thoughts, her  
 sex's wonder!<sup>1</sup>

— hadst thou not thy play-books, and books  
 of jests and fancies, about thee, to keep thee  
 merry, even as thou keepest all companies  
 with thy quips and mirthful tales? Child of  
 the Greenroom, it was unkindly, unkindly  
 done of thee. Thy wife, too, that part-  
 French, better-part-Englishwoman! — that  
*she* could fix upon no other treatise to bear  
 away, in kindly token of remembering us,  
 than the works of Fulke Greville, Lord Brook<sup>2</sup>  
 — of which no Frenchman, nor woman of  
 France, Italy, or England, was ever by nature  
 constituted to comprehend a tittle! *Was*  
*there not Zimmermann<sup>3</sup> on Solitude?*

Reader, if haply thou art blessed with a  
 moderate collection, be shy of showing it; or  
 if thy heart overfloweth to lend them, lend  
 thy books; but let it be to such a one as  
 S. T. C<sup>4</sup> — he will return them (generally  
 anticipating the time appointed) with usury;  
 enriched with annotations, tripling their value.  
 I have had experience. Many are these  
 precious Mss. of his — (in *matter* oftentimes,  
 and almost in *quantity* not unfrequently, vying  
 with the originals) in no very clerical hand —  
 legible in my Daniel;<sup>5</sup> in old Burton; in Sir  
 Thomas Browne; and those abstruser cog-  
 itations of the Greville, now, alas! wandering  
 in Pagan lands. — I counsel thee, shut not  
 thy heart, nor thy library, against S. T. C.

## MRS. BATTLE'S OPINIONS ON WHIST

"A clear fire, a clean hearth, and the rigour  
 of the game." This was the celebrated *wish*  
 of old Sarah Battle<sup>6</sup> (now with God), who,  
 next to her devotions, loved a good game of  
 whist. She was none of your lukewarm  
 gamblers, your half-and-half players, who  
 have no objection to take a hand, if you want  
 one to make up a rubber; who affirm that

they have no pleasure in winning; that they  
 like to win one game and lose another; that  
 they can while away an hour very agreeably  
 at a card-table, but are indifferent whether  
 they play or no; and will desire an adversary  
 who has slipped a wrong card, to take it up  
 and play another. These insufferable triflers  
 are the curse of a table. One of these flies  
 will spoil a whole pot.<sup>1</sup> Of such it may be  
 said that they do not play at cards, but only  
 play at playing at them.

Sarah Battle was none of that breed. She  
 detested them, as I do, from her heart and  
 soul; and would not, save upon a striking  
 emergency, willingly seat herself at the same  
 table with them. She loved a thorough-paced  
 partner, a determined enemy. She took, and  
 gave, no concessions. She hated favours.  
 She never made a revoke, nor ever passed it  
 over in her adversary without exacting the  
 utmost forfeiture. She fought a good fight:  
 cut and thrust. She held not her good sword  
 (her cards) "like a dancer."<sup>2</sup> She sat bolt  
 upright; and neither showed you her cards,  
 nor desired to see yours. All people have  
 their blind side — their superstitions; and I  
 have heard her declare, under the rose, that  
 Hearts was her favourite suit.

I never in my life — and I knew Sarah  
 Battle many of the best years of it — saw her  
 take out her snuff-box when it was her turn  
 to play; or snuff a candle in the middle of a  
 game; or ring for a servant, till it was fairly  
 over. She never introduced, or connived at,  
 miscellaneous conversation during its process.  
 As she emphatically observed, cards were  
 cards; and if I ever saw unmingled distaste  
 in her fine last-century countenance, it was at  
 the airs of a young gentleman of a literary  
 turn, who had been with difficulty persuaded  
 to take a hand; and who, in his excess of  
 candour, declared, that he thought there was  
 no harm in unbending the mind now and  
 then after serious studies, in recreations of  
 that kind. She could not bear to have her  
 noble occupation, to which she wound up her  
 faculties, considered in that light. It was her  
 business, her duty, the thing she came into  
 the world to do, — and she did it. She un-  
 bent her mind afterwards — over a book.

Pope was her favourite author: his *Rape*  
 of the Lock her favourite work. She once

<sup>1</sup> apparently composed by Lamb himself <sup>2</sup> Sir  
 Philip Sidney's friend <sup>3</sup> a Swiss philosopher  
 (1728-95) <sup>4</sup> Coleridge <sup>5</sup> Samuel Daniel <sup>6</sup> an  
 imaginary name and person

<sup>1</sup> Cf. *Eccles.*, x: 1 <sup>2</sup> Cf. *Ant. and Cleop.*, III, xi,  
 35-6

did me the favour to play over with me (with the cards) his celebrated game of Ombre in that poem; and to explain to me how far it agreed with, and in what points it would be found to differ from, *tradrille*. Her illustrations were apposite and poignant; and I had the pleasure of sending the substance of them to Mr. Bowles;<sup>1</sup> but I suppose they came too late to be inserted among his ingenious notes upon that author.

*Quadrille*,<sup>2</sup> she has often told me, was her first love; but whist had engaged her maturer esteem. The former, she said, was showy and specious, and likely to allure young persons. The uncertainty and quick shifting of partners — a thing which the constancy of whist abhors; the dazzling supremacy and regal investiture of *Spadille*<sup>3</sup> — absurd, as she justly observed, in the pure aristocracy of whist, where his crown and garter give him no proper power above his brother-nobility of the Aces; — the giddy vanity, so taking to the inexperienced, of playing alone;<sup>4</sup> above all, the overpowering attractions of a *Sans Prendre Vole*,<sup>5</sup> — to the triumph of which there is certainly nothing parallel or approaching, in the contingencies of whist; — all these, she would say, make *quadrille* a game of captivation to the young and enthusiastic. But whist was the *solider* game — that was her word. It was a long meal; not like *quadrille*, a feast of snatches. One of two rubbers might co-extend in duration with an evening. They gave time to form rooted friendships, to cultivate steady enmities. She despised the chance-started, capricious, and ever-fluctuating alliances of the other. The skirmishes of *quadrille*, she would say, reminded her of the petty ephemeral embroilments of the little Italian states, depicted by Machiavel:<sup>6</sup> perpetually changing postures and connections; bitter foes to-day, sugared darlings to-morrow, kissing and scratching in a breath; — but the wars of whist were comparable to the long, steady, deep-rooted, rational antipathies of the great French and English nations.

A grave simplicity was what she chiefly admired in her favourite game. There was nothing silly in it, like the nob<sup>7</sup> in *cribbage* —

nothing superfluous. No *flushes* — that most irrational of all pleas that a reasonable being can set up: — that any one should claim four by virtue of holding cards of the same mark and colour, without reference to the playing of the game, or the individual worth or pretensions of the cards themselves! She held this to be a solecism; as pitiful an ambition at cards as alliteration is in authorship. She despised superficiality, and looked deeper than the colours of things. — Suits were soldiers, she would say, and must have a uniformity of array to distinguish them: but what should we say to a foolish squire, who should claim a merit from dressing up his tenantry in red jackets, that never were to be marshalled — never to take the field? — She even wished that whist were more simple than it is; and, in my mind, would have stripped it of some appendages, which, in the state of human frailty, may be venially, and even commendably, allowed of. She saw no reason for the deciding of the trump by the turn of the card. Why not one suit always trumps? — Why two colours, when the mark of the suit would have sufficiently distinguished them without it?

“But the eye, my dear madam, is agreeably refreshed with the variety. Man is not a creature of pure reason — he must have his senses delightfully appealed to. We see it in Roman Catholic countries, where the music and the paintings draw in many to worship, whom your quaker spirit of unsensualising would have kept out. — You, yourself, have a pretty collection of paintings — but confess to me, whether, walking in your gallery at Sandham,<sup>1</sup> among those clear Vandykes,<sup>2</sup> or among the Paul Potters<sup>3</sup> in the ante-room, you ever felt your bosom glow with an elegant delight, at all comparable to *that* you have it in your power to experience most evenings over a well-arranged assortment of the court-cards? — the pretty antic habits, like heralds in a procession — the gay triumph-assuring scarlets — the contrasting deadly-killing saffres — the ‘hoary majesty of spades’ — Pam in all his glory! —<sup>4</sup>

“All these might be dispensed with; and

<sup>1</sup> an imaginary mansion <sup>2</sup> pictures by the famous Dutch portrait painter, Sir Anthony Vandyke (1599-1641) <sup>3</sup> Paul Potter, a Dutch painter of animals (1625-54) <sup>4</sup> Cf. *Rape of the Lock*, iii, 56, 61.

<sup>1</sup> He edited Pope in 1806. <sup>2</sup> a variety of ombre <sup>3</sup> Cf. p. 279, n. 4 <sup>4</sup> Cf. p. 279, ll. 25ff. <sup>5</sup> a term in *quadrille* for a hand able to take all the tricks <sup>6</sup> a famous historian of Italy (1469-1527) <sup>7</sup> the knave turned, in *cribbage*

with their naked names upon the drab pasteboard, the game might go on very well, pictureless; but the *beauty* of cards would be extinguished forever. Stripped of all that is imaginative in them, they must degenerate into mere gambling. Imagine a dull deal board, or drum head, to spread them on, instead of that nice verdant carpet<sup>1</sup> (next to nature's), fittest arena for those courtly combatants to play their gallant jousts and tourneys in! — Exchange those delicately-turned ivory markers — (work of Chinese artist, unconscious of their symbol, — or as profanely slighting their true application as the arrantest Ephesian journeyman<sup>2</sup> that turned out those little shrines for the goddess) — exchange them for little bits of leather (our ancestors' money), or chalk and a slate!" —

The old lady, with a smile, confessed the soundness of my logic; and to her approbation of my arguments on her favourite topic that evening I have always fancied myself indebted for the legacy of a curious cribbage-board, made of the finest Sienna marble, which her maternal uncle (old Walter Plumer, whom I have elsewhere celebrated) brought with him from Florence: — this, and a trifle of five hundred pounds, came to me at her death.

The former bequest (which I do not least value) I have kept with religious care; though she herself, to confess a truth, was never greatly taken with cribbage. It was an essentially vulgar game, I have heard her say, — disputing with her uncle, who was very partial to it. She could never heartily bring her mouth to pronounce "*Go*," or "*That's a go*." She called it an ungrammatical game. The pegging teased her. I once knew her to forfeit a rubber (a five-dollar stake) because she would not take advantage of the turn-up knave, which would have given it her, but which she must have claimed by the disgraceful tenure of declaring "*two for his heels*." There is something extremely genteel in this sort of self-denial. Sarah Battle was a gentlewoman born.

Piquet she held the best game at the cards for two persons, though she would ridicule the pedantry of the terms — such as pique — repique — the capot — they savoured (she thought) of affectation. But games for two, or even three, she never greatly cared for. She loved the quadrate, or square. She would

argue thus: — Cards are warfare: the ends are gain, with glory. But cards are war, in disguise of a sport: when single adversaries encounter, the ends proposed are too palpable. By themselves, it is too close a fight; with spectators, it is not much bettered. No looker-on can be interested, except for a bet, and then it is a mere affair of money; he cares not for your luck *sympathetically*, or for your play. — Three are still worse; a mere naked war of every man against every man, as in cribbage, without league or alliance; or a rotation of petty and contradictory interests, a succession of heartless leagues, and not much more hearty infractions of them, as in *tradrille*.<sup>1</sup> — But in square games (*she meant whist*), all that is possible to be attained in card-playing is accomplished. There are the incentives of profit with honour, common to every species — though the *latter* can be but very imperfectly enjoyed in those other games, where the spectator is only feebly a participant. But the parties in whist are spectators and principals too. They are a theatre to themselves, and a looker-on is not wanted. He is rather worse than nothing, and an impertinence. Whist abhors neutrality, or interests beyond its sphere. You glory in some surprising stroke of skill or fortune, not because a cold — or even an interested — bystander witnesses it, but because your *partner* sympathises in the contingency. You win for two. You triumph for two. Two are exalted. Two again are mortified; which divides their disgrace, as the conjunction doubles (by taking off the invidiousness) your glories. Two losing to two are better reconciled, than one to one in that close butchery. The hostile feeling is weakened by multiplying the channels. War becomes a civil game. By such reasonings as these the old lady was accustomed to defend her favourite pastime.

No inducement could ever prevail upon her to play at any game, where chance entered into the composition, *for nothing*. Chance, she would argue — and here again, admire the subtlety of her conclusion, — chance is nothing, but where something else depends upon it. It is obvious, that cannot be *glory*. What rational cause of exultation could it give to a man to turn up size<sup>2</sup> ace a hundred times together by himself? or before spectators, where no stake was depending? — Make

<sup>1</sup> Cf. *ibid.*, iii, 44, 80. <sup>2</sup> Cf. *Acts*, xix: 24, 25.

<sup>1</sup> a variety of ombre    <sup>2</sup> six

a lottery of a hundred thousand tickets with but one fortunate number — and what possible principle of our nature, except stupid wonderment, could it gratify to gain that number as many times successively without a prize? Therefore she disliked the mixture of chance in backgammon, where it was not played for money. She called it foolish, and those people idiots, who were taken with a lucky hit under such circumstances. Games of pure skill were as little to her fancy. Played for a stake, they were a mere system of overreaching. Played for glory, they were a mere setting of one man's wit, — his memory, or combination-faculty rather — against another's; like a mock-engagement at a review, bloodless and profitless. She could not conceive a *game* wanting the spritely infusion of chance, the handsome excuses of good fortune. Two people playing at chess in a corner of a room, whilst whist was stirring in the centre, would inspire her with insufferable horror and ennui. Those well-cut similitudes of Castles and Knights, the *imagery* of the board, she would argue (and I think in this case justly), were entirely misplaced and senseless. Those hardhead contests can in no instance ally with the fancy. They reject form and colour. A pencil and dry slate (she used to say) were the proper arena for such combatants.

To those puny objectors against cards, as nurturing the bad passions, she would retort, that man is a gaming animal. He must be always trying to get the better in something or other: — that this passion can scarcely be more safely expended than upon a game at cards: that cards are a temporary illusion; in truth, a mere drama; for we do but *play* at being mightily concerned, where a few idle shillings are at stake, yet, during the illusion, we *are* as mightily concerned as those whose stake is crowns and kingdoms. They are a sort of dream-fighting; much ado; great battling, and little bloodshed; mighty means for disproportioned ends: quite as diverting, and a great deal more innoxious, than many of those more serious *games* of life, which men play without esteeming them to be such.

With great deference to the old lady's judgment in these matters, I think I have experienced some moments in my life when playing at cards *for nothing* has even been agreeable. When I am in sickness, or not in the best spirits, I sometimes call for the cards, and

play a game at piquet *for love* with my cousin Bridget<sup>1</sup> — Bridget Elia.

I grant there is something sneaking in it; but with a tooth-ache, or a sprained ankle, — when you are subdued and humble, — you are glad to put up with an inferior spring of action.

There is such a thing in nature, I am convinced, as *sick whist*.

I grant it is not the highest style of man — I deprecate the manes<sup>2</sup> of Sarah Battle — she lives not, alas! to whom I should apologise.

At such times, those *terms* which my old friend objected to, come in as something admissible — I love to get a tierce or a quatorze, though they mean nothing. I am subdued to an inferior interest. Those shadows of winning amuse me.

That last game I had with my sweet cousin (I capotted her) — (dare I tell thee, how foolish I am?) — I wished it might have lasted forever, though we gained nothing, and lost nothing, though it was a mere shade of play: I would be content to go on in that idle folly for ever. The pipkin should be ever boiling, that was to prepare the gentle lenitive to my foot, which Bridget was doomed to apply after the game was over: and, as I do not much relish appliances, there it should ever bubble. Bridget and I should be ever playing.

## A CHAPTER ON EARS

I have no ear —

Mistake me not, Reader — nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking) handsome volutes<sup>3</sup> to the human capital. Better my mother had never borne me. — I am, I think, rather delicately than copiously provided with those conduits; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inlets — those indispensable side-intelligencers.

Neither have I incurred, or done anything to incur, with Defoe, that hideous disfigurement, which constrained him to draw upon assurance — to feel "quite unabashed,"<sup>4</sup> and

<sup>1</sup> that is, his sister Mary <sup>2</sup> spirit <sup>3</sup> spiral ornaments on the capital of an Ionic pillar <sup>4</sup> "Earless, on high, stood unabashed Defoe," *Dunciad*, ii, 147; but Defoe did *not* lose his ears.

at ease upon that article. I was never, I thank my stars, in the pillory; nor, if I read them aright, is it within the compass of my destiny, that I ever should be

When therefore I say that I have no ear, you will understand me to mean — *for music*. To say that this heart never melted at the concord of sweet sounds, would be a foul self-libel "*Water parted from the sea*"<sup>1</sup> never fails to move it strangely. So does "*In infamy*."<sup>2</sup> But they were used to be sung at her harpsichord (the old-fashioned instrument in vogue in those days) by a gentlewoman — the gentlest, sure, that ever merited the appellation — the sweetest — why should I hesitate to name Mrs S——, once the blooming Fanny Weatheral of the Temple<sup>3</sup> — who had power to thrill the soul of Elia, small imp as he was, even in his long coats; and to make him glow, tremble, and blush with a passion, that not faintly indicated the dayspring of that absorbing sentiment which was afterwards destined to overwhelm and subdue his nature quite for Alice W——n.<sup>3</sup>

I even think that *sentimentally* I am disposed to harmony. But *organically* I am incapable of a tune. I have been practising "*God save the King*" all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached.

I am not without suspicion, that I have an undeveloped faculty of music within me. For, thrumming, in my wild way, on my friend A.'s piano, the other morning, while he was engaged in an adjoining parlour, — on his return he was pleased to say, "*he thought it could not be the maid!*" On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicions had lighted on *Jenny*. But a grace, snatched from a superior refinement, soon convinced him that some being — technically perhaps deficient, but higher informed from a principle common to all the fine arts — had swayed the keys to a mood which *Jenny*, with all her (less cultivated) enthusiasm, could never have elicited from them. I mention this as a proof of my friend's pene-

tration, and not with any view of disparaging *Jenny*.

Scientifically I could never be made to understand (yet have I taken some pains) what a note in music is; or how one note should differ from another. Much less in voices can I distinguish a soprano from a tenor. Only sometimes the thorough-bass I contrive to guess at, from its being supereminently harsh and disagreeable. I tremble, however, for my misapplication of the simplest terms of *that* which I disclaim. While I profess my ignorance, I scarce know what to say I am ignorant of. I hate, perhaps, by misnomers. *Sostenuto* and *adagio* stand in the like relation of obscurity to me; and *Sol, Fa, Mi, Re*, is as conjuring as *Barablipton*.<sup>1</sup>

It is hard to stand alone in an age like this, — (constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal<sup>2</sup> stumbled upon the gamut,) to remain, as it were, singly unimpressible to the magic influences of an art, which is said to have such an especial stroke at soothing, elevating, and refining the passions. — Yet, rather than break the candid current of my confessions, I must avow to you that I have received a great deal more pain than pleasure from this so cried-up faculty.

I am constitutionally susceptible of noises. A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes; willingly enduring stripes, while it hath no task to con. To music it cannot be passive. It will strive — mine at least will — spite of its inaptitude, to thrird the maze; like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian Opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets, to solace myself with sounds, which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren attention! I take refuge in the unpretending assemblage of honest common-life sounds; — and the purgatory of the Enraged Musician<sup>3</sup> becomes my paradise.

<sup>1</sup> Songs in *Artaxerxes*, an opera he heard when six years old — his first play <sup>2</sup> Cf. Spenser's *Prothalamion*, ll. 132-5. <sup>3</sup> a feigned name for the love of his youth

<sup>1</sup> technical term in logic <sup>2</sup> the traditional inventor of musical instruments, cf. *Genesis*, iv: 21. <sup>3</sup> a picture by William Hogarth (1697-1764)

I have sat at an Oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience!) immovable, or affecting some faint emotion — till (as some have said, that our occupations in the next world will be but a shadow of what delighted us in this) I have imagined myself in some cold Theatre in Hades, where some of the *forms* of the earthly one should be kept up, with none of the *enjoyment*; or like that

— Party in a parlour  
All silent, and all damned.<sup>1</sup>

Above all, those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension. — Words are something; but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make the pictures for yourself, to read a book, *all stops*,<sup>2</sup> and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime<sup>3</sup> — these are faint shadows of what I have undergone from a series of the ablest-executed pieces of this empty *instrumental music*.

I deny not, that in the opening of a concert, I have experienced something vastly lulling and agreeable: — afterwards followeth the languor and the oppression. Like that disappointing book in Patmos;<sup>4</sup> or, like the comings on of melancholy, described by Burton, doth music make her first insinuating approaches: — “Most pleasant it is to such as are melancholy given, to walk alone in some solitary grove, betwixt wood and water, by some brook side, and to meditate upon some delightsome and pleasant subject, which shall affect him most, *amabilis insania*,<sup>5</sup> and *mentis gratissimus error*.<sup>6</sup> A most incomparable delight to build castles in the air, to go

smiling to themselves, acting an infinite variety of parts, which they suppose, and strongly imagine, they act, or that they see done. — So delightful these toys<sup>1</sup> at first, they could spend whole days and nights without sleep, even whole years in such contemplations, and fantastical meditations, which are like so many dreams, and will hardly be drawn from them — winding and unwinding themselves as so many clocks, and still pleasing their humours, until at the last the scene turns upon a sudden, and they being now habitated to such meditations and solitary places, can endure no company, can think of nothing but harsh and distasteful subjects. Fear, sorrow, suspicion, *subrasticus pudor*,<sup>2</sup> discontent, cares, and weariness of life, surprise them on a sudden, and they can think of nothing else: continually suspecting, no sooner are their eyes open, but this infernal plague of melancholy seizeth on them, and terrifies their souls, representing some dismal object to their minds; which now, by no means, no labour, no persuasions, they can avoid, they cannot be rid of, they cannot resist.”

Something like this “scene turning” I have experienced at the evening parties, at the house of my good Catholic friend *Nov* —; <sup>3</sup> who, by the aid of a capital organ, himself the most finished of players, converts his drawing-room into a chapel, his week days into Sundays, and these latter into minor heavens.

When my friend commences upon one of those solemn anthems, which peradventure struck upon my heedless ear, rambling in the side aisles of the dim Abbey, some five-and-thirty years since, waking a new sense, and putting a soul of old religion into my young apprehension — (whether it be *that*, in which the Psalmist, weary of the persecutions of bad men, wisheth to himself dove's wings — or *that other* which, with a like measure of sobriety and pathos, inquireth by what means the young man shall best cleanse his mind) — a holy calm pervadeth me. — I am for the time

— rapt above earth,  
And possess joys not promised at my birth.<sup>4</sup>

<sup>1</sup> From a suppressed stanza of Wordsworth's *Peter Bell*. <sup>2</sup> punctuation marks <sup>3</sup> a pantomimist <sup>4</sup> Cf. *Revelation*, x: 10 <sup>5</sup> pleasant lunacy <sup>6</sup> most delightful mental delusion

<sup>1</sup> trifles <sup>2</sup> almost clownish shame <sup>3</sup> Vincent Novello, organist of the Portuguese embassy chapel <sup>4</sup> By an unknown author; quoted in Walton's *Complete Angler*.

But when this master of the spell, not content to have laid a soul prostrate, goes on, in his power, to inflict more bliss than lies in her capacity to receive — impatient to overcome her “earthly” with his “heavenly,” — still pouring in, for protracted hours, fresh waves and fresh from the sea of sound, or from that inexhausted *German* ocean,<sup>1</sup> above which, in triumphant progress, dolphin-seated, ride those Arions<sup>2</sup> *Haydn* and *Mozart*, with their attendant Tritons,<sup>3</sup> *Bach*, *Beethoven*, and a countless tribe, whom to attempt to reckon up would but plunge me again in the deeps, — I stagger under the weight of harmony, reeling to and fro at my wits’ end; — clouds, as of frankincense, oppress me — priests, altars, censers dazzle before me — the genius of *his* religion hath me in her toils — a shadowy triple tiara invests the brow of my friend, late so naked, so ingenuous — he is Pope, — and by him sits, like as in the anomaly of dreams, a she-Pope too, — tri-coroneted like himself! — I am converted, and yet a Protestant, — at once *malleus hereticorum*,<sup>4</sup> and myself grand heresiarch: or three heresies centre in my person: — I am Marcion, Ebion, and Cerinthus<sup>5</sup> — Gog and Magog<sup>6</sup> — what not? — till the coming in of the friendly supper-tray dissipates the figment, and a draught of true Lutheran beer (in which chiefly my friend shows himself no bigot) at once reconciles me to the rationalities of a purer faith; and restores to me the genuine unterrifying aspects of my pleasant-countenanced host and hostess.

### THE OLD FAMILIAR FACES

I have had playmates, I have had companions,  
In my days of childhood, in my joyful school-days;

All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,  
Drinking late, sitting late, with my bosom cronies;

All, all are gone, the old familiar faces. 6

<sup>1</sup> of music <sup>2</sup> Arion, a Greek lyric poet, is fabled to have been thrown into the sea by sailors and carried safely ashore by dolphins who had gathered to listen to his music. <sup>3</sup> Cf. note on Wordsworth’s sonnet, *The world is too much with us*. l. 14.

<sup>4</sup> *Hammer of Heretics*, title of a book by Johann Faber (1478–1541) <sup>5</sup> typical heresiarchs <sup>6</sup> Cf. *Revelation*, xx : 8

I loved a love once, fairest among women;  
Closed are her doors on me, I must not see her —

All, all are gone, the old familiar faces.

I have a friend,<sup>1</sup> a kinder friend has no man;  
Like an ingrate, I left my friend abruptly;  
Left him, to muse on the old familiar faces. 12

Ghost-like I paced round the haunts of my childhood,  
Earth seemed a desert I was bound to traverse,  
Seeking to find the old familiar faces.

Friend of my bosom,<sup>2</sup> thou more than a brother,  
Why wert not thou born in my father’s dwelling?  
So might we talk of the old familiar faces — 18

How some they have died, and some they have left me,  
And some are taken from me; all are departed;  
All, all are gone, the old familiar faces.

### THOMAS CAMPBELL (1777–1844)

#### YE MARINERS OF ENGLAND

##### A NAVAL ODE

Ye mariners of England  
That guard our native seas,  
Whose flag has braved a thousand years  
The battle and the breeze!  
Your glorious standard launch again  
To match another foe,  
And sweep through the deep,  
While the stormy winds do blow;  
While the battle rages loud and long,  
And the stormy winds do blow. 10

The spirits of your fathers  
Shall start from every wave! —  
For the deck it was their field of fame,  
And Ocean was their grave:  
Where Blake and mighty Nelson fell  
Your manly hearts shall glow,  
As ye sweep through the deep,  
While the stormy winds do blow;  
While the battle rages loud and long,  
And the stormy winds do blow. 20

<sup>1</sup> Charles Lloyd <sup>2</sup> Coleridge



Britannia needs no bulwark,  
 No towers along the steep,  
 Her march is o'er the mountain waves,  
 Her home is on the deep  
 With thunders from her native oak  
 She quells the floods below —  
 As they roar on the shore,  
 When the stormy winds do blow,  
 When the battle rages loud and long,  
 And the stormy winds do blow.

30

The meteor flag of England  
 Shall yet terrific burn,  
 Till danger's troubled night depart  
 And the star of peace return  
 Then, then, ye ocean-warriors!  
 Our song and feast shall flow  
 To the fame of your name,  
 When the storm has ceased to blow;  
 When the fiery fight is heard no more,  
 And the storm has ceased to blow.

40

### BATTLE OF THE BALTIC

Of Nelson and the North  
 Sing the glorious day's renown,  
 When to battle fierce came forth  
 All the might of Denmark's crown,  
 And her arms along the deep proudly shone;  
 By each gun the lighted brand  
 In a bold determin'd hand,  
 And the Prince of all the land  
 Led them on.

Like leviathans afloat  
 Lay their bulwarks on the brine,  
 While the sign of battle flew  
 On the lofty British line:  
 It was ten of April morn by the chime:  
 As they drifted on their path,  
 There was silence deep as death,  
 And the boldest held his breath  
 For a time.

But the might of England flushed  
 To anticipate the scene,  
 And her van the fleeter rushed  
 O'er the deadly space between —  
 "Hearts of oak," our captains cried, when  
 each gun  
 From its adamant lips  
 Spread a death-shade round the ships,  
 Like the hurricane eclipse  
 Of the sun.

27

Again! again! again!  
 And the havoc did not slack,  
 Till a feeble cheer the Dane  
 To our cheering sent us back, —  
 Their shots along the deep slowly boom: —  
 Then ceased — and all is wail,  
 As they strike the shattered sail,  
 Or in conflagration pale  
 Light the gloom.

36

Out spoke the victor then,  
 As he hailed them o'er the wave;  
 "Ye are brothers! ye are men!  
 And we conquer but to save;  
 So peace instead of death let us bring:  
 But yield, proud foe, thy fleet  
 With the crews at England's feet,  
 And make submission meet  
 To our King."

45

Then Denmark blest our chief,  
 That he gave her wounds repose;  
 And the sounds of joy and grief,  
 From her people wildly rose,  
 As death withdrew his shades from the day;  
 While the sun looked smiling bright  
 O'er a wide and woeful sight,  
 Where the fires of funeral light  
 Died away.

54

Now joy, old England, raise!  
 For the tidings of thy might,  
 By the festal cities' blaze,  
 While the wine cup shines in light;  
 And yet amidst that joy and uproar,  
 Let us think of them that sleep,  
 Full many a fathom deep,  
 By thy wild and stormy steep,  
 Elsinore!

63

Brave hearts! to Britain's pride  
 Once so faithful and so true,  
 On the deck of fame that died, —  
 With the gallant good Riou,<sup>1</sup>  
 Soft sigh the winds of heaven o'er their  
 grave!  
 While the billow mournful rolls,  
 And the mermaid's song condole,  
 Singing glory to the souls  
 Of the brave!

72

<sup>1</sup> Capt. Edward Riou, distinguished for his skill and courage in this battle, was cut in two by a cannon shot.

THOMAS MOORE (1779-1852)

THE TIME I'VE LOST IN WOOING

The time I've lost in wooing,  
In watching and pursuing  
The light, that lies  
In woman's eyes,  
Has been my heart's undoing.  
Tho' Wisdom oft has sought me,  
I scorn'd the lore she brought me,  
My only books  
Were woman's looks,  
And folly's all they've taught me. 10

Her smile when Beauty granted,  
I hung with gaze enchanted,  
Like him the Sprite,  
Whom maids by night  
Oft meet in glen that's haunted.  
Like him, too, Beauty won me;  
But while her eyes were on me;  
If once their ray  
Was turned away,  
Oh, winds could not outrun me. 20

And are those follies going?  
And is my proud heart growing  
Too cold or wise  
For brilliant eyes  
Again to set it glowing?  
No, vain, alas! th' endeavour  
From bonds so sweet to sever;  
Poor Wisdom's chance  
Against a glance  
Is now as weak as ever. 30

OFT, IN THE STILLY NIGHT

Oft, in the stilly night,  
Ere Slumber's chain has bound me,  
Fond Memory brings the light  
Of other days around me;  
The smiles the tears,  
Of boyhood's years.  
The words of love then spoken;  
The eyes that shone,  
Now dimm'd and gone,  
The cheerful hearts now broken! 10  
Thus, in the stilly night,  
Ere Slumber's chain has bound me,  
Sad Memory brings the light  
Of other days around me.

When I remember all  
The friends, so link'd together,  
I've seen around me fall,  
Like leaves in wintry weather;  
I feel like one  
Who treads alone 20  
Some banquet-hall deserted,  
Whose lights are fled,  
Whose garlands dead,  
And all but he departed!  
Thus, in the stilly night,  
Ere Slumber's chain has bound me,  
Sad Memory brings the light  
Of other days around me.

'TIS THE LAST ROSE OF SUMMER

'Tis the last rose of summer,  
Left blooming alone;  
All her lovely companions  
Are faded and gone;  
No flower of her kindred,  
No rosebud, is nigh  
To reflect back her blushes,  
Or give sigh for sigh! 8

I'll not leave thee, thou lone one,  
To pine on the stem;  
Since the lovely are sleeping,  
Go, sleep thou with them;  
Thus kindly I scatter  
Thy leaves o'er the bed  
Where thy mates of the garden  
Lie scentless and dead. 16

So soon may I follow,  
When friendships decay,  
And from love's shining circle  
The gems drop away!  
When true hearts lie withered,  
And fond ones are flown,  
O, who would inhabit  
This bleak world alone! 24

THE HARP THAT ONCE THROUGH  
TARA'S HALLS

The harp that once through Tara's halls<sup>1</sup>  
The soul of music shed,  
Now hangs as mute on Tara's walls  
As if that soul were fled.

<sup>1</sup> the palace of the high kings of Ireland

So sleeps the pride of former days,  
 So glory's thrill is o'er,  
 And hearts that once beat high for praise  
 Now feel that pulse no more!

8

No more to chiefs and ladies bright  
 The harp of Tara swells,  
 The chord alone that breaks at night  
 Its tale of ruin tells.  
 Thus Freedom now so seldom wakes,  
 The only throb she gives  
 Is when some heart indignant breaks,  
 To show that still she lives.

16

## LEIGH HUNT (1784-1859)

### RONDEAU

Jenny kissed me when we met,  
 Jumping from the chair she sat in,  
 Time, you thief, who love to get  
 Sweets into your list, put that in.  
 Say I'm weary, say I'm sad,  
 Say that health and wealth have missed me,  
 Say I'm growing old, but add,  
 Jenny kissed me

5

### FAIRIES' SONG

We the fairies blithe and antic,  
 Of dimensions not gigantic,  
 Though the moonshine mostly keep us  
 Oft in orchards frisk and peep us.

4

Stolen sweets are always sweeter;  
 Stolen kisses much completer;  
 Stolen looks are nice in chapels;  
 Stolen, stolen be your apples.

8

When to bed the world are bobbing,  
 Then's the time for orchard-robbing;  
 Yet the fruit were scarce worth peeling  
 Were it not for stealing, stealing

12

## THOMAS DE QUINCEY (1785-1859)

### FROM CONFESSIONS OF AN ENGLISH OPIUM-EATER

#### INTRODUCTION TO THE PAINS OF OPIUM

If any man, poor or rich, were to say that he would tell us what had been the happiest day in his life, and the why and the wherefore, I suppose that we should all cry out, Hear him! hear him! As to the happiest day, that must be very difficult for any wise man to name; because any event, that could occupy so distinguished a place in a man's retrospect of his life, or be entitled to have shed a special felicity on any one day, ought to be of such an enduring character, as that (accidents apart) it should have continued to shed the same felicity, or one not distinguishably less, on many years together. To the happiest *lustrum*, however, or even to the happiest *year*, it may be allowed to any man to point without discountenance from wisdom. This year, in my case, reader, was the one which we have now reached; though it stood, I confess, as a parenthesis between years of a gloomier character. It was a year of brilliant water (to speak after the manner of jewellers), set, as it were, and insulated, in the gloom and cloudy melancholy of opium. Strange as it may sound, I had a little before this time descended suddenly, and without any considerable effort, from three hundred and twenty grains of opium (that is, eight thousand drops of laudanum) per day, to forty grains, or one-eighth part. Instantaneously, and as if by magic, the cloud of profoundest melancholy which rested upon my brain, like some black vapours that I have seen roll away from the summits of mountains, drew off in one day; passed off with its murky banners as simultaneously as a ship that has been stranded, and is floated off by a spring tide, —

That moveth altogether, if it move at all.<sup>1</sup>

Now, then, I was again happy; I now took only one thousand drops of laudanum per day, — and what was that? A latter spring had come to close up the season of youth:

<sup>1</sup> Wordsworth, *Resolution and Independence*, l. 77; *altogether* should be *all together*

my brain performed its functions as healthily as ever before. I read Kant<sup>1</sup> again, and again I understood him, or fancied that I did. Again my feelings of pleasure expanded themselves to all around me, and, if any man from Oxford or Cambridge, or from neither, had been announced to me in my unpretending cottage, I should have welcomed him with as sumptuous a reception as so poor a man could offer. Whatever else was wanting to a wise man's happiness, of laudanum I would have given him as much as he wished, and in a golden cup. And, by the way, now that I speak of giving laudanum away, I remember, about this time, a little incident, which I mention, because, trifling as it was, the reader will soon meet it again in my dreams, which it influenced more fearfully than could be imagined. One day a Malay knocked at my door. What business a Malay could have to transact amongst English mountains, I cannot conjecture, but possibly he was on his road to a seaport about forty miles distant.

The servant who opened the door to him was a young girl, born and bred amongst the mountains, who had never seen an Asiatic dress of any sort: his turban, therefore, confounded her not a little; and as it turned out that his attainments in English were exactly of the same extent as hers in the Malay, there seemed to be an impassable gulf fixed between all communication of ideas, if either party had happened to possess any. In this dilemma, the girl, recollecting the reputed learning of her master (and, doubtless, giving me credit for a knowledge of all the languages of the earth, besides, perhaps, a few of the lunar ones), came and gave me to understand that there was a sort of demon below, whom she clearly imagined that my art would exorcise from the house. I did not immediately go down; but when I did, the group which presented itself, arranged as it was by accident, though not very elaborate, took hold of my fancy and my eye in a way that none of the statuesque attitudes exhibited in the ballets at the opera-house, though so ostentatiously complex, had ever done. In a cottage kitchen but panelled on the wall with dark wood, that from age and rubbing resembled oak, and looking more like a rustic hall of entrance than a kitchen, stood the Malay, his turban and loose trousers of dingy white relieved upon

the dark panelling, he had placed himself nearer to the girl than she seemed to relish, though her native spirit of mountain intrepidity contended with the feeling of simple awe which her countenance expressed, as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined, than the beautiful English face of the girl, and its exquisite fairness, together with her erect and independent attitude, contrasted with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany by marine air, his small, fierce, restless eyes, thin lips, slavish gestures, and adorations. Half hidden by the ferocious-looking Malay, was a little child from a neighbouring cottage, who had crept in after him, and was now in the act of reverting its head and gazing upwards at the turban and the fiery eyes beneath it, whilst with one hand he caught at the dress of the young woman for protection.

My knowledge of the Oriental tongues is not remarkably extensive, being, indeed, confined to two words, — the Arabic word for barley, and the Turkish for opium (madjoon), which I have learnt from Anastasius.<sup>1</sup> And, as I had neither a Malay dictionary, nor even Adelung's *Mithridates*,<sup>2</sup> which might have helped me to a few words, I addressed him in some lines from the *Iliad*; considering that, of such language as I possessed, the Greek, in point of longitude, came geographically nearest to an Oriental one. He worshipped me in a devout manner, and replied in what I suppose was Malay. In this way I saved my reputation with my neighbours: for the Malay had no means of betraying the secret. He lay down upon the floor for about an hour, and then pursued his journey. On his departure, I presented him with a piece of opium. To him, as an Orientalist, I concluded that opium must be familiar, and the expression of his face convinced me that it was. Nevertheless, I was struck with some little consternation when I saw him suddenly raise his hand to his mouth, and (in the school-boy phrase) bolt the whole, divided into three pieces, at one mouthful. The quantity was enough to kill three dragoons and their horses, and I felt some alarm for the poor creature; but what could be done? I had given him

<sup>1</sup> *Anastasius: or, Memoirs of a Greek* (1819) by Thomas Hope <sup>2</sup> *Mithridates, oder allgemeine Sprachenkunde* (1806), by J. C. Adelung, contains specimens of many languages.

<sup>1</sup> a profound German philosopher (1724-1804)

the opium in compassion for his solitary life, on recollecting that, if he had travelled on foot from London, it must be nearly three weeks since he could have exchanged a thought with any human being. I could not think of violating the laws of hospitality by having him seized and drenched with an emetic, and thus frightening him into a notion that we were going to sacrifice him to some English idol. No; there was clearly no help for it. He took his leave, and for some days I felt anxious; but, as I never heard of any Malay being found dead, I became convinced that he was used to opium, and that I must have done him the service I designed, by giving him one night of respite from the pains of wandering.

This incident I have digressed to mention, because this Malay (partly from the picturesque exhibition he assisted to frame, partly from the anxiety I connected with his image for some days) fastened afterwards upon my dreams, and brought other Malays with him worse than himself, that ran "a-muck" at me, and led me into a world of troubles. But, to quit this episode, and to return to my intercalary year of happiness. I have said already, that on a subject so important to us all as happiness, we should listen with pleasure to any man's experience or experiments, even though he were but a ploughboy, who cannot be supposed to have ploughed very deep in such an intractable soil as that of human pains and pleasures, or to have conducted his researches upon any very enlightened principles. But I, who have taken happiness, both in a solid and a liquid shape, both boiled and un-boiled, both East India and Turkey, — who have conducted my experiments upon this interesting subject with a sort of galvanic battery, — and have, for the general benefit of the world, inoculated myself, as it were with the poison of eight hundred drops of laudanum per day (just for the same reason as a French surgeon inoculated himself lately with a cancer, — an English one, twenty years ago, with plague, — and a third, I know not of what nation, with hydrophobia), — I, it will be admitted, must surely know what happiness is, if anybody does. And therefore I will here lay down an analysis of happiness; and, as the most interesting mode of communicating it, I will give it, not didactically; but wrapt up and involved in a picture of one evening, as I spent every evening during the intercalary year when laudanum, though taken daily, was

to me no more than the elixir of pleasure. This done, I shall quit the subject of happiness altogether, and pass to a very different one, — the *pains of opium*.

Let there be a cottage, standing in a valley, eighteen miles from any town, no spacious valley, but about two miles long by three quarters of a mile in average width, — the benefit of which provision is, that all the families resident within its circuit will compose, as it were, one larger household, personally familiar to your eye, and more or less interesting to your affections. Let the mountains be real mountains, between three and four thousand feet high, and the cottage a real cottage, not (as a witty author has it) "a cottage with a double coach-house", let it be, in fact (for I must abide by the actual scene), a white cottage, embowered with flowering shrubs, so chosen as to unfold a succession of flowers upon the walls, and clustering around the windows, through all the months of spring, summer, and autumn; beginning, in fact, with May roses, and ending with jasmine. Let it, however, *not* be spring, nor summer, nor autumn; but winter, in its sternest shape. This is a most important point in the science of happiness. And I am surprised to see people overlook it, and think it matter of congratulation that winter is going, or, if coming, is not likely to be a severe one. On the contrary, I put up a petition, annually, for as much snow, hail, frost, or storm of one kind or other, as the skies can possibly afford us. Surely everybody is aware of the divine pleasures which attend a winter fireside, — candles at four o'clock, warm hearth-rugs, tea, a fair tea-maker, shutters closed, curtains flowing in ample draperies on the floor, whilst the wind and rain are raging audibly without.

And at the doors and windows seem to call  
As heaven and earth they would together mell,  
Yet the least entrance find they none at all;  
Whence sweeter grows our rest secure in massy hall.  
— *Castle of Indolence*.

All these are items in the description of a winter evening which must surely be familiar to everybody born in a high latitude. And it is evident that most of these delicacies, like ice-cream, require a very low temperature of the atmosphere to produce them: they are fruits which cannot be ripened without weather stormy or inclement, in some way or other. I am not "*particular*," as people say, whether

it be snow, or black frost, or wind so strong that (as Mr. — says) "you may lean your back against it like a post." I can put up even with rain, provided that it rains cats and dogs; but something of the sort I must have; and if I have not, I think myself in a manner ill used: for why am I called on to pay so heavily for winter, in coals, and candles, and various privations that will occur even to gentlemen, if I am not to have the article good of its kind? No: a Canadian winter, for my money; or a Russian one, where every man is but a co-proprietor with the north wind in the fee-simple of his own ears. Indeed, so great an epicure am I in this matter, that I cannot relish a winter night fully, if it be much past St. Thomas' day,<sup>1</sup> and have degenerated into disgusting tendencies to vernal appearances; — no, it must be divided by a thick wall of dark nights from all return of light and sunshine. From the latter weeks of October to Christmas-eve, therefore, is the period during which happiness is in season, which, in my judgment, enters the room with the tea-tray; for tea, though ridiculed by those who are naturally of coarse nerves, or are become so from wine-drinking, and are not susceptible of influence from so refined a stimulant, will always be the favourite beverage of the intellectual; and, for my part, I would have joined Dr. Johnson in a *bellum inter-necinum*<sup>2</sup> against Jonas Hanway,<sup>3</sup> or any other impious person who should presume to disparage it. But here, to save myself the trouble of too much verbal description, I will introduce a painter, and give him directions for the rest of the picture. Painters do not like white cottages, unless a good deal weather-stained; but, as the reader now understands that it is a winter night, his services will not be required except for the inside of the house.

Paint me, then, a room seventeen feet by twelve, and not more than seven and a half feet high. This, reader, is somewhat ambitiously styled, in my family, the drawing-room; but being contrived "a double debt to pay,"<sup>4</sup> it is also, and more justly, termed the library; for it happens that books are the only article of property in which I am richer than my neighbours. Of these I have about five

thousand, collected gradually since my eighteenth year. Therefore, painter, put as many as you can into this room. Make it populous with books, and, furthermore, paint me a good fire; and furniture plain and modest, befitting the unpretending cottage of a scholar. And near the fire paint me a tea-table; and (as it is clear that no creature can come to see one, such a stormy night) place only two cups and saucers on the tea-tray; and, if you know how to paint such a thing symbolically, or otherwise, paint me an eternal tea-pot, — eternal *a parte ante*, and *a parte post*.<sup>1</sup> for I usually drink tea from eight o'clock at night to four in the morning. And, as it is very unpleasant to make tea, or to pour it out for one's self, paint me a lovely young woman, sitting at the table. Paint her arms like Aurora's,<sup>2</sup> and her smiles like Hebe's;<sup>3</sup> — but no, dear M., not even in jest let me insinuate that thy power to illuminate my cottage rests upon a tenure so perishable as mere personal beauty; or that the witchcraft of angelic smiles lies within the empire of any earthly pencil. Pass, then, my good painter, to something more within its power; and the next article brought forward should naturally be myself, — a picture of the Opium-eater, with his "little golden receptacle of the pernicious drug"<sup>4</sup> lying beside him on the table. As to the opium, I have no objection to see a picture of *that*, though I would rather see the original; you may paint it, if you choose; but I apprise you that no "little" receptacle would, even in 1816, answer my purpose, who was at a distance from the "stately Pantheon,"<sup>5</sup> and all druggists (mortal or otherwise). No: you may as well paint the real receptacle, which was not of gold, but of glass, and as much like a wine-decanter as possible. Into this you may put a quart of ruby-coloured laudanum, that, and a book of German metaphysics placed by its side, will sufficiently attest my being in the neighbourhood; but as to myself, there I demur. I admit that, naturally, I ought to occupy the foreground of the picture; that being the hero of the piece, or (if you choose) the criminal at the bar, my body

<sup>1</sup> eternal from both directions <sup>2</sup> the goddess of morning <sup>3</sup> the goddess of eternal youth <sup>4</sup> Such as Anastasius had <sup>5</sup> Cf. Wordsworth, *The Power of Music*, ll. 3, 4; De Quincey bought his first opium from a druggist near the Pantheon, who seemed to him hardly mortal.

<sup>1</sup> Dec. 21 or Dec. 29 <sup>2</sup> war to the death <sup>3</sup> a violent opponent of tea, who got into conflict on the subject with Dr. Johnson, who was a great tea-drinker <sup>4</sup> Cf. *The Deserted Village*, l. 229

should be had into court. This seems reasonable; but why should I confess, on this point, to a painter? or, why confess at all? If the public (into whose private ear I am confidentially whispering my confessions, and not into any painter's) should chance to have framed some agreeable picture for itself of the Opium-eater's exterior, — should have ascribed to him, romantically, an elegant person, or a handsome face, why should I barbarously tear from it so pleasing a delusion, — pleasing both to the public and to me? No: paint me, if at all, according to your own fancy; and, as a painter's fancy should teem with beautiful creations, I cannot fail, in that way, to be a gainer. And now, reader, we have run through all the ten categories<sup>1</sup> of my condition, as it stood about 1816–1817, up to the middle of which latter year I judge myself to have been a happy man; and the elements of that happiness I have endeavoured to place before you, in the above sketch of the interior of a scholar's library, — in a cottage among the mountains, on a stormy winter evening.

But now farewell, a long farewell, to happiness, winter or summer! farewell to smiles and laughter! farewell to peace of mind! farewell to hope and to tranquil dreams, and to the blessed consolations of sleep! For more than three years and a half I am summoned away from these; I am now arrived at an Iliad of woes: for I have now to record

### THE PAINS OF OPIUM

... as when some great painter dips  
His pencil in the gloom of earthquake and eclipse.  
Shelley's *Revolt of Islam* (V. 23).

\* \* \* \* \*

I now pass to what is the main subject of these latter confessions, to the history and journal of what took place in my dreams; for these were the immediate and proximate cause of my acutest suffering.

The first notice I had of any important change going on in this part of my physical economy, was from the re-awaking of a state of eye generally incident to childhood, or exalted states of irritability. I know not whether my reader is aware that many children, perhaps most, have a power of painting,

as it were, upon the darkness, all sorts of phantoms: in some that power is simply a mechanic affection of the eye; others have a voluntary or semi-voluntary power to dismiss or summon them; or, as a child once said to me, when I questioned him on this matter, "I can tell them to go, and they go, but sometimes they come when I don't tell them to come." Whereupon I told him that he had almost as unlimited a command over apparitions as a Roman centurion over his soldiers. In the middle of 1817, I think it was, that this faculty became positively distressing to me: at night, when I lay awake in bed, vast processions passed along in mournful pomp; friezes of never-ending stories, that to my feelings were as sad and solemn as if they were stories drawn from times before *Œdipus*<sup>1</sup> or *Priam*,<sup>2</sup> before *Tyre*,<sup>3</sup> before *Memphis*.<sup>4</sup> And, at the same time, a corresponding change took place in my dreams; a theatre seemed suddenly opened and lighted up within my brain, which presented, nightly, spectacles of more than earthly splendour. And the four following facts may be mentioned, as noticeable at this time:

I. That, as the creative state of the eye increased, a sympathy seemed to arise between the waking and the dreaming states of the brain in one point, — that whatsoever I happened to call up and to trace by a voluntary act upon the darkness was very apt to transfer itself to my dreams; so that I feared to exercise this faculty; for, as *Midas* turned all things to gold, that yet baffled his hopes and defrauded his human desires, so whatsoever things capable of being visually represented I did but think of in the darkness, immediately shaped themselves into phantoms of the eye; and, by a process apparently no less inevitable, when thus once traced in faint and visionary colours, like writings in sympathetic ink, they were drawn out, by the fierce chemistry of my dreams, into insufferable splendour that fretted my heart.

II. For this, and all other changes in my dreams, were accompanied by deep-seated anxiety and gloomy melancholy, such as are wholly incommunicable by words. I seemed every night to descend — not metaphorically, but literally to descend — into chasms and

<sup>1</sup> Aristotle's ten classes into which all things may be distributed

<sup>1</sup> King of Thebes <sup>2</sup> King of Troy <sup>3</sup> already famous in the time of Solomon <sup>4</sup> the ancient capital of Egypt

sunless abysses, depths below depths, from which it seemed hopeless that I could ever re-ascend. Nor did I, by waking, feel that I *had* re-ascended. This I do not dwell upon; because the state of gloom which attended these gorgeous spectacles, amounting at last to utter darkness, as of some suicidal despondency, cannot be approached by words.

III. The sense of space, and in the end the sense of time, were both powerfully affected. Buildings, landscapes, etc., were exhibited in proportions so vast as the bodily eye is not fitted to receive. Space swelled, and was amplified to an extent of unutterable infinity. This, however, did not disturb me so much as the vast expansion of time. I sometimes seemed to have lived for seventy or one hundred years in one night; nay, sometimes had feelings representative of a millennium, passed in that time, or, however, of a duration far beyond the limits of any human experience.

IV. The minutest incidents of childhood, or forgotten scenes of later years, were often revived. I could not be said to recollect them; for if I had been told of them when waking, I should not have been able to acknowledge them as parts of my past experience. But placed as they were before me, in dreams like intuitions, and clothed in all their evanescent circumstances and accompanying feelings, I *recognised* them instantaneously. I was once told by a near relative of mine, that having in her childhood fallen into a river, and being on the very verge of death but for the critical assistance which reached her, she saw in a moment her whole life, in its minutest incidents, arrayed before her simultaneously as in a mirror; and she had a faculty developed as suddenly for comprehending the whole and every part. This, from some opium experiences of mine, I can believe; I have, indeed, seen the same thing asserted twice in modern books, and accompanied by a remark which I am convinced is true, namely, that the dread book of account, which the Scriptures speak of, is, in fact, the mind of each individual. Of this, at least, I feel assured, that there is no such thing as *forgetting* possible to the mind; a thousand accidents may and will interpose a veil between our present consciousness and the secret inscriptions on the mind. Accidents of the same sort will also rend away *this* veil; but alike, whether veiled or unveiled, the inscription remains forever; just as the stars seem to withdraw before the com-

mon light of day, whereas, in fact, we all know that it is the light which is drawn over them as a veil; and that they are waiting to be revealed, when the obscuring daylight shall have withdrawn.

Having noticed these four facts as memorably distinguishing my dreams from those of health, I shall now cite a case illustrative of the first fact; and shall then cite any others that I remember, either in their chronological order, or any other that may give them more effect as pictures to the reader.

I had been in youth, and even since, for occasional amusement, a great reader of Livy, whom I confess that I prefer, both for style and matter, to any other of the Roman historians; and I had often felt as most solemn and appalling sounds, and most emphatically representative of the majesty of the Roman people, the two words so often occurring in Livy — *Consul Romanus*; especially when the consul is introduced in his military character. I mean to say, that the words king, sultan, regent, etc., or any other titles of those who embody in their own persons the collective majesty of a great people, had less power over my reverential feelings. I had, also, though no great reader of history, made myself minutely and critically familiar with one period of English history, namely, the period of the Parliamentary War, having been attracted by the moral grandeur of some who figured in that day, and by the many interesting memoirs which survive those unquiet times. Both these parts of my lighter reading, having furnished me often with matter of reflection, now furnished me with matter for my dreams. Often I used to see, after painting upon the blank darkness, a sort of rehearsal whilst waking, a crowd of ladies, and perhaps a festival and dances. And I heard it said, or I said to myself, "These are English ladies from the unhappy times of Charles I. These are the wives and daughters of those who met in peace, and sat at the same tables, and were allied by marriage or by blood; and yet, after a certain day in August, 1642,<sup>1</sup> never smiled upon each other again, nor met but in the field of battle; and at Marston Moor, at Newbury, or at Naseby,<sup>2</sup> cut asunder all ties of love by the cruel sabre, and washed away in blood the memory of ancient friendship."

<sup>1</sup> August 22, 1642, when the war began    <sup>2</sup> battles of the Parliamentary War



The ladies danced, and looked as lovely as the court of George IV. Yet I knew, even in my dream, that they had been in the grave for nearly two centuries. This pageant would suddenly dissolve; and, at a clapping of hands, would be heard the heart-quaking sound of *Consul Romanus*; and immediately came "sweeping by,"<sup>1</sup> in gorgeous paludaments,<sup>2</sup> Paulus or Marius,<sup>3</sup> girt around by a company of centurions, with the crimson tunic hoisted on a spear, and followed by the *alagmos*<sup>4</sup> of the Roman legions.

Many years ago, when I was looking over Piranesi's Antiquities of Rome, Mr. Coleridge, who was standing by, described to me a set of plates by that artist, called his *Dreams*,<sup>5</sup> and which record the scenery of his own visions during the delirium of a fever. Some of them (I describe only from memory of Mr. Coleridge's account) represented vast Gothic halls; on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, catapults, etc., expressive of enormous power put forth, and resistance overcome. Creeping along the sides of the walls, you perceived a staircase, and upon it, groping his way upwards, was Piranesi himself. Follow the stairs a little further, and you perceive it to come to a sudden, abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever is to become of poor Piranesi, you suppose, at least, that his labours must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher; on which again Piranesi is perceived, by this time standing on the very brink of the abyss. Again elevate your eye, and a still more aerial flight of stairs is beheld, and again is poor Piranesi busy on his aspiring labours; and so on, until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall. With the same power of endless growth and self-reproduction did my architecture proceed in dreams. In the early stage of my malady, the splendours of my dreams were indeed chiefly architectural; and I beheld such pomp of cities and palaces as was never yet beheld by the waking eye, unless in the clouds. From a great modern poet I cite the part of a passage which

describes, as an appearance actually beheld in the clouds, what in many of its circumstances I saw frequently in sleep:

The appearance, instantaneously disclosed,  
Was of a mighty city — boldly say  
A wilderness of building, sinking far  
And self-withdrawn into a wondrous depth,  
Far sinking into splendour — without end!  
Fabric it seemed of diamond, and of gold,  
With alabaster domes and silver spires,  
And blazing terrace upon terrace, high  
Uplifted, here, serene pavilions bright,  
In avenues disposed; there towers begirt  
With battlements that on their restless fronts  
Bore stars — illumination of all gems!  
By earthly nature had the effect been wrought  
Upon the dark materials of the storm  
Now pacified, on them, and on the coves.  
And mountain-steeps and summits, whereunto  
The vapours had receded — taking there  
Their station under a cerulean sky, etc., etc.<sup>1</sup>

The sublime circumstance — "battlements that on their *restless* fronts bore stars" — might have been copied from my architectural dreams, for it often occurred. We hear it reported of Dryden, and of Fuseli<sup>2</sup> in modern times, that they thought proper to eat raw meat for the sake of obtaining splendid dreams: how much better, for such a purpose, to have eaten opium, which yet I do not remember that any poet is recorded to have done, except the dramatist Shadwell;<sup>3</sup> and in ancient days, Homer is, I think, rightly reputed to have known the virtues of opium.

To my architecture succeeded dreams of lakes, and silvery expanses of water: these haunted me so much, that I feared (though possibly it will appear ludicrous to a medical man) that some dropsical state or tendency of the brain might thus be making itself (to use a metaphysical word) *objective*, and the sentient organ *project* itself as its own object. For two months I suffered greatly in my head — a part of my bodily structure which had hitherto been so clear from all touch or taint of weakness (physically, I mean), that I used to say of it, as the last Lord Orford<sup>4</sup> said of his stomach, that it seemed likely to survive the rest of my person. Till now I had never felt

<sup>1</sup> Cf. *Il Penseroso*, l. 98. <sup>2</sup> military cloaks  
<sup>3</sup> two famous consuls and generals <sup>4</sup> noise of the  
war-cries <sup>5</sup> There was no such publication.

<sup>1</sup> From Wordsworth's *Excursion* <sup>2</sup> a Swiss  
painter (1741-1825), who painted many subjects  
from Milton's *Paradise Lost* <sup>3</sup> a second-rate  
dramatist of the Restoration period <sup>4</sup> Horace  
Walpole, a distinguished dilettante (1717-97)

a headache even, or any the slightest pain, except rheumatic pains caused by my own folly. However, I got over this attack, though it must have been verging on something very dangerous.

The waters now changed their character, — from translucent lakes, shining like mirrors, they now became seas and oceans. And now came a tremendous change, which, unfolding itself slowly like a scroll, through many months, promised an abiding torment; and, in fact, it never left me until the winding up of my case. Hitherto the human face had often mixed in my dreams, but not despotically, nor with any special power of tormenting. But now that which I have called the tyranny of the human face, began to unfold itself. Perhaps some part of my London life might be answerable for this. Be that as it may, now it was that upon the rocking waters of the ocean the human face began to appear; the sea appeared paved with innumerable faces, upturned to the heavens; faces, imploring, wrathful, despairing, surged upwards by thousands, by myriads, by generations, by centuries: my agitation was infinite, my mind tossed and surged with the ocean.

May, 1818. — The Malay has been a fearful enemy for months. I have been every night, through his means, transported into Asiatic scenes. I know not whether others share in my feelings on this point; but I have often thought that if I were compelled to forego England, and to live in China, and among Chinese manners and modes of life and scenery, I should go mad. The causes of my horror lie deep, and some of them must be common to others. Southern Asia, in general, is the seat of awful images and associations. As the cradle of the human race, it would alone have a dim and reverential feeling connected with it. But there are other reasons. No man can pretend that the wild, barbarous, and capricious superstitions of Africa, or of savage tribes elsewhere, affect him in the way that he is affected by the ancient, monumental, cruel, and elaborate religions of Indostan, etc. The mere antiquity of Asiatic things, of their institutions, histories, modes of faith, etc., is so impressive, that to me the vast age of the race and name overpowers the sense of youth in the individual. A young Chinese seems to me an antediluvian man renewed. Even Englishmen, though not bred in any knowledge of

such institutions, cannot but shudder at the mystic sublimity of *castes* that have flowed apart, and refused to mix, through such immemorial tracts of time; nor can any man fail to be awed by the names of the Ganges, or the Euphrates. It contributes much to these feelings, that Southern Asia is, and has been for thousands of years, the part of the earth most swarming with human life, the great *officina gentium*.<sup>1</sup> Man is a weed in those regions. The vast empires, also, into which the enormous population of Asia has always been cast, give a further sublimity to the feelings associated with all oriental names or images. In China, over and above what it has in common with the rest of Southern Asia, I am terrified by the modes of life, by the manners, and the barrier of utter abhorrence, and want of sympathy, placed between us by feelings deeper than I can analyse. I could sooner live with lunatics, or brute animals. All this, and much more than I can say, or have time to say, the reader must enter into, before he can comprehend the unimaginable horror which these dreams of oriental imagery, and mythological tortures, impressed upon me. Under the connecting feeling of tropical heat and vertical sunlights, I brought together all creatures, birds, beasts, reptiles, all trees and plants, usages and appearances, that are found in all tropical regions, and assembled them together in China or Indostan. From kindred feelings, I soon brought Egypt and all her gods under the same law. I was stared at, hooted at, grinned at, chattered at, by monkeys, by paroquets, by cockatoos. I ran into pagodas, and was fixed, for centuries, at the summit, or in secret rooms: I was the idol; I was the priest; I was worshipped; I was sacrificed. I fled from the wrath of Brama<sup>2</sup> through all the forests of Asia: Vishnu hated me; Seeva laid wait for me. I came suddenly upon Isis and Osiris:<sup>3</sup> I had done a deed, they said, which the ibis and the crocodile trembled at. I was buried, for a thousand years, in stone coffins, with mummies and sphinxes, in narrow chambers at the heart of eternal pyramids. I was kissed, with cancerous kisses, by crocodiles; and laid, confounded with all unutterable

<sup>1</sup> laboratory of the nations <sup>2</sup> Brahma, Vishnu, and Siva, Hindu deities embodying the creative, preservative, and destructive principles <sup>3</sup> Cf. Milton's *Hymn on the Nativity*, ll. 212, 213.

slimy things, amongst reeds and Nilotic mud.

I thus give the reader some slight abstraction of my oriental dreams, which always filled me with such amazement at the monstrous scenery, that horror seemed absorbed, for a while, in sheer astonishment. Sooner or later came a reflux of feeling that swallowed up the astonishment, and left me, not so much in terror, as in hatred and abomination of what I saw. Over every form, and threat, and punishment, and dim sightless incarceration, brooded a sense of eternity and infinity that drove me into an oppression as of madness. Into these dreams only, it was, with one or two slight exceptions, that any circumstances of physical horror entered. All before had been moral and spiritual terrors. But here the main agents were ugly birds, or snakes, or crocodiles, especially the last. The cursed crocodile became to me the object of more horror than almost all the rest. I was compelled to live with him, and (as was always the case, almost, in my dreams) for centuries. I escaped sometimes, and found myself in Chinese houses with cane tables, etc. All the feet of the tables, sofas, etc., soon became instinct with life: the abominable head of the crocodile, and his leering eyes, looked out at me, multiplied into a thousand repetitions; and I stood loathing and fascinated. And so often did this hideous reptile haunt my dreams, that many times the very same dream was broken up in the very same way. I heard gentle voices speaking to me (I hear everything when I am sleeping), and instantly I awoke: it was broad noon, and my children were standing, hand in hand, at my bedside, come to show me their coloured shoes, or new frocks, or to let me see them dressed for going out. I protest that so awful was the transition from the damned crocodile, and the other unutterable monsters and abortions of my dreams, to the sight of innocent human natures and of infancy, that, in the mighty and sudden revulsion of mind, I wept, and could not forbear it, as I kissed their faces.

June, 1819. \* \* \* \* \*

I thought that it was a Sunday morning in May; that it was Easter Sunday, and as yet very early in the morning. I was standing, as it seemed to me, at the door of my own cottage. Right before me lay the very scene which could really be commanded from that situation, but exalted, as was usual, and

solemnised by the power of dreams. There were the same mountains, and the same lovely valley at their feet; but the mountains were raised to more than Alpine height, and there was interspace far larger between them of meadows and forest lawns; the hedges were rich with white roses; and no living creature was to be seen, excepting that in the green church-yard there were cattle tranquilly reposing upon the verdant graves, and particularly round about the grave of a child whom I had tenderly loved, just as I had really beheld them, a little before sunrise, in the same summer, when that child died. I gazed upon the well-known scene, and I said aloud (as I thought) to myself, "It yet wants much of sunrise; and it is Easter Sunday; and that is the day on which they celebrate the first fruits of resurrection. I will walk abroad; old griefs shall be forgotten to-day; for the air is cool and still, and the hills are high, and stretch away to heaven; and the forest glades are as quiet as the church-yard; and with the dew I can wash the fever from my forehead, and then I shall be unhappy no longer." And I turned, as if to open my garden gate; and immediately I saw upon the left a scene far different; but which yet the power of dreams had reconciled into harmony with the other. The scene was an oriental one; and there also it was Easter Sunday, and very early in the morning. And at a vast distance were visible, as a stain upon the horizon, the domes and cupolas of a great city — an image or faint abstraction, caught, perhaps, in childhood, from some picture of Jerusalem. And not a bow-shot from me, upon a stone, and shaded by Judean palms, there sat a woman; and I looked, and it was — Ann!<sup>1</sup> She fixed her eyes upon me earnestly; and I said to her, at length, "So, then, I have found you, at last." I waited; but she answered me not a word. Her face was the same as when I saw it last, and yet, again, how different! Seventeen years ago, when the lamp-light fell upon her face, as for the last time I kissed her lips (lips, Ann, that to me were not polluted), her eyes were streaming with tears; — her tears were now wiped away;<sup>2</sup> she seemed more beautiful than she was at that time, but in all other points the same, and not older. Her

<sup>1</sup> a poor girl who had befriended him when he ran away from school and came to London

<sup>2</sup> Cf. *Revelation*, vii: 17 and xxi: 4.

looks were tranquil, but with unusual solemnity of expression, and I now gazed upon her with some awe; but suddenly her countenance grew dim, and, turning to the mountains, I perceived vapours rolling between us; in a moment, all had vanished; thick darkness came on; and in the twinkling of an eye I was far away from mountains, and by lamp-light in Oxford-street, walking again with Ann — just as we walked seventeen years before, when we were both children.

As a final specimen, I cite one of a different character, from 1820.

The dream commenced with a music which now I often heard in dreams — a music of preparation and of awakening suspense; a music like the opening of the Coronation Anthem,<sup>1</sup> and which, like *that*, gave the feeling of a vast march, of infinite cavalcades filing off, and the tread of innumerable armies. The morning was come of a mighty day — a day of crisis and of final hope for human nature, then suffering some mysterious eclipse, and labouring in some dread extremity. Somewhere, I knew not where — somehow, I knew not how — by some beings, I knew not whom — a battle, a strife, an agony, was conducting, — was evolving like a great drama, or piece of music; with which my sympathy was the more insupportable from my confusion as to its place, its cause, its nature, and its possible issue. I, as is usual in dreams (where, of necessity, we make ourselves central to every movement), had the power, and yet had not the power, to decide it. I had the power, if I could raise myself, to will it; and yet again had not the power, for the weight of twenty Atlantics was upon me, or the oppression of inexpiable guilt. “Deeper than ever plummet sounded,”<sup>2</sup> I lay inactive. Then, like a chorus, the passion deepened. Some greater interest was at stake; some mightier cause than ever yet the sword had pleaded, or trumpet had proclaimed. Then came sudden alarms; hurrys to and fro; trepidations of innumerable fugitives. I knew not whether from the good cause or the bad; darkness and lights; tempest and human faces; and at last, with the sense that all was lost, female forms, and the features that were worth all the world to me, and but a moment allowed, — and

clasped hands, and heart-breaking partings, and then — everlasting farewells! and, with a sigh, such as the caves of hell sighed when the incestuous mother uttered the abhorred name of death,<sup>3</sup> the sound was reverberated — everlasting farewells! and again, and yet again reverberated — everlasting farewells!

And I awoke in struggles, and cried aloud — “I will sleep no more!”

## GEORGE NOEL GORDON, LORD BYRON (1788-1824)

### FROM ENGLISH BARDS AND SCOTCH REVIEWERS

\* \* \* \* \*

A man must serve his time to every trade,  
Save censure — critics all are ready made.  
Take hackney'd jokes from Miller,<sup>2</sup> got by rote,  
With just enough of learning to misquote; 66  
A mind well skill'd to find or forge a fault;  
A turn for punning, call it Attic salt;  
To Jeffrey<sup>3</sup> go, be silent and discreet,  
His pay is just ten sterling pounds per sheet:  
Fear not to lie, 'twill seem a lucky hit; 71  
Shrink not from blasphemy, 'twill pass for wit:  
Care not for feeling — pass your proper jest,  
And stand a critic, hated yet caress'd.

And shall we own such judgment? no — as soon

Seek roses in December, ice in June;  
Hope constancy in wind, or corn in chaff,  
Believe a woman, or an epitaph,  
Or any other thing that's false, before  
You trust in critics who themselves are sore;  
Or yield one single thought to be misled 81  
By Jeffrey's heart, or Lambe's<sup>4</sup> Bœotian head.<sup>5</sup>

\* \* \* \* \*

Behold! in various throngs the scribbling  
crew,  
For notice eager, pass in long review;  
Each spurs his jaded Pegasus apace,  
And rhyme and blank maintain an equal race,

<sup>1</sup> The music was written in 1727 by Handel for the coronation of George II. <sup>2</sup> Cf. *The Tempest*, III, iii, 101.

<sup>1</sup> *Par. Lost*, II, 648-814. <sup>2</sup> *Joe Miller's Jest-book*, pub. 1730 and many times reprinted — proverbial for stale jokes. <sup>3</sup> Francis Lord Jeffrey, editor of the *Edinburgh Review*. <sup>4</sup> Byron said: “Messrs. Jeffrey and Lambe are the Alpha and Omega of the *Edinburgh Review*.” <sup>5</sup> The Bœotians were proverbial for stupidity.

Sonnets on sonnets crowd, and ode on ode; 141  
 And tales of terror jostle on the road;  
 Immeasurable measures<sup>1</sup> move along;  
 For simpering Folly loves a varied song,  
 To strange mysterious Dullness still the friend,  
 Admires the strain she cannot comprehend.  
 Thus Lays of Minstrels — may they be the  
 last!

On half-strung harps whine mournful to the  
 blast.

While mountain spirits prate to river sprites,  
 That dames may listen to their sound at  
 night,

And goblin brats of Gilpin Horner's brood,<sup>2</sup> 151  
 Decoy young border-nobles through the wood.  
 And skip at every step, Lord knows how high,  
 And frighten foolish babes, the Lord knows  
 why;

While high-born ladies in their magic cell,  
 Forbidding knights to read who cannot spell,  
 Despatch a courier to a wizard's grave,  
 And fight with honest men to shield a knave.

Next view in state, proud prancing on his  
 roan,

The golden-crested haughty Marmion, 160  
 Now forging scrolls, now foremost in the fight,  
 Not quite a felon, yet but half a knight,  
 The gibbet or the field prepared to grace —  
 A mighty mixture of the great and base.  
 And think'st thou, Scott! by vain conceit per-  
 chance,

On public taste to foist thy stale romance,  
 Though Murray with his Miller<sup>3</sup> may combine  
 To yield thy muse just half-a-crown per line?  
 No! when the sons of song descend to trade,  
 Their bays are sear, their former laurels fade.  
 Let such forego the poet's sacred name, 171  
 Who rack their brains for lucre, not for fame:  
 Low may they sink to merited contempt,  
 And scorn remunerate the mean attempt!  
 Such be their meed, such still the just reward  
 Of prostituted muse and hireling bard!  
 For this we spurn Apollo's venal son,  
 And bid a long "good night to Marmion."<sup>4</sup>

These are the themes that claim our plau-  
 dits now;

These are the bards to whom the muse must  
 bow: 180

While Milton, Dryden, Pope, alike forgot,  
 Resign their hallow'd bays to Walter Scott.

\* \* \* \* \*

With eagle pinions soaring to the skies, 195  
 Behold her ballad monger, Southey, rise!  
 To him let Camoëns,<sup>1</sup> Milton, Tasso,<sup>2</sup> yield,  
 Whose annual strains, like armies, take the  
 field.

First in the ranks see Joan of Arc<sup>3</sup> advance,  
 The scourge of England, and the boast of  
 France! 200

Though burnt by wicked Bedford for a witch,  
 Behold her statue placed in glory's niche,  
 Her fetters burst, and just released from  
 prison,

A virgin Phoenix from her ashes risen.  
 Next see tremendous Thalaba<sup>4</sup> come on,  
 Arabia's monstrous, wild, and wondrous son;  
 Domdaniel's<sup>5</sup> dread destroyer, who o'erthrew  
 More mad magicians than the world e'er knew.  
 Immortal hero! all thy foes o'ercome,  
 Forever reign — the rival of Tom Thumb!

Since startled metre fled before thy face, 211  
 Well wert thou doom'd the last of all thy race!  
 Well might triumphant Genii bear thee hence,  
 Illustrious conqueror of common sense!  
 Now, last and greatest, Madoc<sup>6</sup> spreads his  
 sails,

Cacique<sup>7</sup> in Mexico, and Prince in Wales;  
 Tells us strange tales, as other travellers do,  
 More old than Mandeville's, and not so true.  
 Oh! Southey, Southey! cease thy varied  
 song!

A Bard may chaunt too often and too long: 220  
 As thou art strong in verse, in mercy spare!  
 A fourth, alas! were more than we could bear.  
 But if, in spite of all the world can say,  
 Thou still wilt verseward plod thy weary way;  
 If still in Berkley ballads,<sup>8</sup> most uncivil,  
 Thou wilt devote old women to the devil,  
 The babe unborn thy dread intent may rue;  
 "God help thee," Southey, and thy readers  
 too.

Next comes the dull disciple of thy school,  
 That mild apostate from poetic rule, 230

<sup>1</sup> a famous Portuguese epic poet (1524-80)

<sup>2</sup> a famous Italian epic poet (1544-95) <sup>3</sup> epics by Southey <sup>4</sup> a seminary for evil magicians held in a cave in Arabia; its destruction is the theme of Thalaba <sup>5</sup> chief <sup>6</sup> "The Old Woman of Berkley, a ballad by Southey, wherein an aged gentlewoman is carried away by Beelzebub, on a 'high-trotting horse.'" — Byron's note.

<sup>1</sup> A jibe at the metres of Scott, Coleridge, etc.

<sup>2</sup> Scott's *Lay of the Last Minstrel* was suggested by a folk-tale of a goblin called Gilpin Horner.

<sup>3</sup> Constable, Murray, and Miller were Scott's publishers. <sup>4</sup> Originally spoken with sorrow by Henry Blount on reading the death of Marmion

The simple Wordsworth, framer of a lay  
As soft as evening in his favourite May;  
Who warns his friend "to shake off toil and  
trouble;  
And quit his books, for fear of growing  
double;"

Who, both by precept and example, shows  
That prose is verse, and verse is merely prose,  
Convincing all, by demonstration plain,  
Poetic souls delight in prose insane;  
And Christmas stories, tortured into rhyme,  
Contain the essence of the true sublime: 240  
Thus when he tells the tale of Betty Foy,  
The idiot mother of "an idiot Boy;"  
A moon-struck silly lad who lost his way,  
And, like his bard, confounded night with day;  
So close on each pathetic part he dwells,  
And each adventure so sublimely tells,  
That all who view the "idiot in his glory,"  
Conceive the Bard the hero of the story.

Shall gentle Coleridge pass unnoticed here,  
To turgid ode and tumid stanza dear? 250  
Though themes of innocence amuse him best,  
Yet still obscurity's a welcome guest.  
If Inspiration should her aid refuse  
To him who takes a Pixy for a Muse,<sup>1</sup>  
Yet none in lofty numbers can surpass  
The bard who soars to elegize an ass.  
How well the subject suits his noble mind!  
"A fellow-feeling makes us wondrous kind!"

\* \* \* \* \*

# CHILDE HAROLD'S PILGRIMAGE

## THE FAREWELL: FROM CANTO I

Oh, thou! in Hellas deem'd of heavenly  
birth,  
Muse! form'd or fabled at the minstrel's  
will!  
Since shamed full oft by later lyres on earth,  
Mine dares not call thee from thy sacred  
hill;  
Yet there I've wander'd by thy vaunted  
rill;  
Yes! sigh'd o'er Delphi's long-deserted  
shrine,  
Where, save that feeble fountain, all is still;  
Nor mote my shell awake the weary Nine 8  
To grace so plain a tale — this lowly lay of  
mine.

<sup>1</sup> In *Songs of the Pixies*; one of the poems is  
entitled *To a Young Ass*.

Whilome in Albion's isle there dwelt a youth  
Who ne in virtue's ways did take delight;  
But spent his days in riot most uncouth,  
And vex'd with mirth the drowsy ear of  
Night.

Ah, me! in sooth he was a shameless wight,  
Sore given to revel and ungodly glee;  
Few earthly things found favour in his sight  
Save concubines and carnal companie 17  
And flaunting wassailers of high and low de-  
gree.

Childe Harold was he hight: — but whence  
his name  
And lineage long, it suits me not to say;  
Suffice it, that perchance they were of fame,  
And had been glorious in another day:  
But one sad losel soils a name for aye,  
However mighty in the olden time;  
Nor all that heralds rake from coffin'd clay,  
Nor florid prose, nor honey'd lies of rhyme,  
Can blazon evil deeds, or consecrate a crime.

Childe Harold bask'd him in the noontide  
sun, 28  
Disporting there like any other fly,  
Nor deem'd before his little day was done  
One blast might chill him into misery.  
But long ere scarce a third of his pass'd by,  
Worse than adversity the Childe befell;  
He felt the fullness of satiety:  
Then loathed he in his native land to dwell,  
Which seem'd to him more lone than Eremit's  
sad cell. 36

For he through Sin's long labyrinth had run,  
Nor made atonement when he did amiss,  
Had sigh'd to many, though he loved but  
one,  
And that lov'd one, alas, could ne'er be his.  
Ah, happy she! to 'scape from him whose  
kiss  
Had been pollution unto aught so chaste;  
Who soon had left her charms for vulgar  
bliss,  
And spoil'd her goodly lands to gild his  
waste,  
Nor calm domestic peace had ever deign'd to  
taste. 45

And now Childe Harold was sore sick at  
heart,  
And from his fellow bacchanals would flee;  
'Tis said, at times the sullen tear would  
start,

But Pride congeal'd the drop within his e'e;  
 Apart he stalk'd in joyless reverie,  
 And from his native land resolv'd to go,  
 And visit scorching climes beyond the sea:  
 With pleasure drugg'd, he almost long'd for  
 woe,  
 And e'en for change of scene would seek the  
 shades below. 54

The Childe departed from his father's hall;  
 It was a vast and venerable pile;  
 So old, it seem'd only not to fall,  
 Yet strength was pillar'd in each massy aisle.  
 Monastic dome! condemn'd to uses vile!  
 Where Superstition once had made her den,  
 Now Paphian girls were known to sing and  
 smile; 61  
 And monks might deem their time was come  
 agen,  
 If ancient tales say true, nor wrong these holy  
 men

Yet oft-times, in his maddest mirthful mood,  
 Strange pangs would flash along Childe  
 Harold's brow,  
 As if the memory of some deadly feud  
 Or disappointed passion lurk'd below:  
 But this none knew, nor haply cared to  
 know;  
 For his was not that open, artless soul  
 That feels relief by bidding sorrow flow;  
 Nor sought he friend to counsel or condole,  
 Whate'er this grief mote be, which he could  
 not control. 72

And none did love him — though to hall and  
 bower  
 He gather'd revellers from far and near,  
 He knew them flatterers of the festal hour;  
 The heartless parasites of present cheer.  
 Yea! none did love him — not his lemans  
 dear —  
 But pomp and power alone are woman's care,  
 And where these are light Eros finds a feere;  
 Maidens, like moths, are ever caught by  
 glare, 80  
 And Mammon wins his way where Seraphs  
 might despair.

Childe Harold had a mother — not forgot,  
 Though parting from that mother he did  
 shun:

A sister whom he loved, but saw her not  
 Before his weary pilgrimage begun:  
 If friends he had, he bade adieu to none,

Yet deem not thence his breast a breast of  
 steel;  
 Ye, who have known what 'tis to dote upon  
 A few dear objects, will in sadness feel  
 Such partings break the heart they fondly  
 hope to heal. 90

His house, his home, his heritage, his lands,  
 The laughing dames in whom he did delight,  
 Whose large blue eyes, fair locks, and snowy  
 hands,  
 Might shake the saintship of an anchorite,  
 And long had fed his youthful appetite;  
 His goblets brimm'd with every costly wine,  
 And all that mote to luxury invite,  
 Without a sigh he left to cross the brine,  
 And traverse Paynim shores, and pass Earth's  
 central line.

The sails were fill'd, and fair the light winds  
 blew, 100  
 As glad to waft him from his native home;  
 And fast the white rocks faded from his  
 view,  
 And soon were lost in circumambient foam;  
 And then, it may be, of his wish to roam  
 Repented he, but in his bosom slept 105  
 The silent thought, nor from his lips did  
 come  
 One word of wail, whilst others sate and  
 wept,  
 And to the reckless gales unmanly moaning  
 kept.

But when the sun was sinking in the sea,  
 He seized his harp, which he at times could  
 string, 110  
 And strike, albeit with untaught melody,  
 When deem'd he no strange ear was listen-  
 ing;  
 And now his fingers o'er it he did fling,  
 And tuned his farewell in the dim twilight,  
 While flew the vessel on her snowy wing,  
 And fleeting shores receded from his sight,  
 Thus to the elements he pour'd his last "Good  
 Night." 117

Adieu, adieu! my native shore  
 Fades o'er the waters blue;  
 The night-winds sigh, the breakers roar,  
 And shrieks the wild sea-mew.  
 Yon sun that sets upon the sea  
 We follow in his flight;  
 Farewell awhile to him and thee,  
 My native land — Good night! 125

A few short hours, and he will rise,  
 To give the morrow birth;  
 And I shall hail the main and skies,  
 But not my mother earth.  
 Deserted is my own good hall,  
 Its hearth is desolate;  
 Wild weeds are gathering on the wall,  
 My dog howls at the gate. 133

\* \* \* \* \*

And now I'm in the world alone,  
 Upon the wide, wide sea;  
 But why should I for others groan,  
 When none will sigh for me?  
 Perchance my dog will whine in vain,  
 Till fed by stranger hands;  
 But long ere I come back again  
 He'd tear me where he stands. 189

With thee, my bark, I'll swiftly go  
 Athwart the foaming brine;  
 Nor care what land thou bear'st me to,  
 So not again to mine.  
 Welcome, welcome, ye dark blue waves!  
 And when you fail my sight,  
 Welcome, ye deserts, and ye caves!  
 My native land — Good night! 197

## WATERLOO: FROM CANTO III

There was a sound of revelry by night,  
 And Belgium's capital had gather'd then  
 Her Beauty and her Chivalry, and bright  
 The lamps shone o'er fair women and brave  
 men;  
 A thousand hearts beat happily; and when  
 Music arose with its voluptuous swell,  
 Soft eyes look'd love to eyes which spake  
 again,  
 And all went merry as a marriage bell;  
 But hush! hark! a deep sound strikes like a  
 rising knell! 189

Did ye not hear it? — No; 'twas but the  
 wind,  
 Or the car rattling o'er the stony street;  
 On with the dance! let joy be unconfined;  
 No sleep till morn, when Youth and Pleas-  
 ure meet  
 To chase the glowing Hours with flying  
 feet. —  
 But hark! that heavy sound breaks in once  
 more,  
 As if the clouds its echo would repeat;

And nearer, clearer, deadlier than before!  
 Arm! arm! it is — it is — the cannon's open-  
 ing roar! 198

Within a window'd niche of that high hall  
 Sate Brunswick's fated chieftain; he did  
 hear  
 That sound the first amidst the festival,  
 And caught its tone with Death's prophetic  
 ear,  
 And when they smiled because he deem'd it  
 near,  
 His heart more truly knew that peal too well  
 Which stretch'd his father on a bloody bier,  
 And roused the vengeance blood alone could  
 quell. 206  
 He rush'd into the field, and, foremost fight-  
 ing, fell.

Ah! then and there was hurrying to and  
 fro,  
 And gathering tears, and tremblings of dis-  
 tress,  
 And cheeks all pale, which but an hour ago  
 Blush'd at the praise of their own loveli-  
 ness,  
 And there were sudden partings, such as  
 press  
 The life from out young hearts, and chok-  
 ing sighs  
 Which ne'er might be repeated: who could  
 guess  
 If ever more should meet those mutual eyes,  
 Since upon night so sweet such awful morn  
 could rise! 216

And there was mounting in hot haste: the  
 steed,  
 The mustering squadron, and the clattering  
 car,  
 Went pouring forward with impetuous speed,  
 And swiftly forming in the ranks of war;  
 And the deep thunder peal on peal afar;  
 And near, the beat of the alarming drum  
 Roused up the soldier ere the morning star;  
 While throng'd the citizens with terror  
 dumb,  
 Or whispering with white lips — "The foe!  
 They come! they come!" 225

And wild and high the "Cameron's Gather-  
 ing" rose,  
 The war-note of Lochiel, which Albyn's hills  
 Have heard, and heard, too, have her Saxon  
 foes;



How in the noon of night that pibroch thrills  
Savage and shrill! But with the breath  
which fills  
Their mountain pipe, so fill the mountaineers  
With the fierce native daring which instils  
The stirring memory of a thousand years,  
And Evan's, Donald's fame rings in each clans-  
man's ears! 234

And Ardennes waves above them her green  
leaves,  
Dewy with Nature's tear-drops, as they pass,  
Grieving, if aught inanimate e'er grieves,  
Over the unreturning brave, — alas!  
Ere evening to be trodden like the grass  
Which now beneath them, but above shall  
grow  
In its next verdure, when this fiery mass  
Of living valour, rolling on the foe,  
And burning with high hope, shall moulder  
cold and low. 243

Last noon beheld them full of lusty life,  
Last eve in Beauty's circle proudly gay,  
The midnight brought the signal-sound of  
strife,  
The morn the marshalling in arms — the  
day  
Battle's magnificently stern array!  
The thunder-clouds close o'er it, which when  
rent  
The earth is cover'd thick with other clay,  
Which her own clay shall cover, heap'd and  
pent,  
Rider and horse — friend, foe, — in one red  
burial blent! 252

#### MAN AND NATURE: FROM CANTO III

Lake Leman<sup>1</sup> woos me with its crystal face,  
The mirror where the stars and mountains  
view  
The stillness of their aspect in each trace  
Its clear depth yields of their far height and  
hue;  
There is too much of man here, to look  
through  
With a fit mind the might which I behold;  
But soon in me shall Loneliness renew  
Thoughts hid, but not less cherish'd than  
of old,  
Ere mingling with the herd had penn'd me in  
their fold. 612

<sup>1</sup> Lake Geneva

To fly from, need not be to hate, mankind;  
All are not fit with them to stir and toil,  
Nor is it discontent to keep the mind  
Deep in its fountain, lest it overboil  
In the hot throng, where we become the  
spoil  
Of our infection, till too late and long  
We may deplore and struggle with the coil,  
In wretched interchange of wrong for wrong  
'Midst a contentious world, striving where  
none are strong. 621

There, in a moment, we may plunge our  
years  
In fatal penitence, and in the blight  
Of our own soul turn all our blood to tears,  
And colour things to come with hues of  
Night:  
The race of life becomes a hopeless flight  
To those that walk in darkness; on the sea  
The boldest steer but where their ports in-  
vite,  
But there are wanderers o'er Eternity  
Whose bark drives on and on, and anchor'd  
ne'er shall be. 630

Is it not better, then, to be alone,  
And love Earth only for its earthly sake?  
By the blue rushing of the arrowy Rhone,  
Or the pure bosom of its nursing lake,  
Which feeds it as a mother who doth make  
A fair but froward infant her own care,  
Kissing its cries away as these awake; —  
Is it not better thus our lives to wear,  
Than join the crushing crowd, doom'd to in-  
flict or bear? 639

I live not in myself, but I become  
Portion of that around me: and to me,  
High mountains are a feeling, but the hum  
Of human cities torture; I can see  
Nothing to loathe in Nature, save to be  
A link reluctant in a fleshly chain, 645  
Class'd among creatures, when the soul can  
flee,  
And with the sky, the peak, the heaving  
plain  
Of ocean, or the stars, mingle, and not in vain.

And thus I am absorb'd, and this is life:  
I look upon the peopled desert past,  
As on a place of agony and strife,  
Where, for some sin, to Sorrow I was cast,  
To act and suffer, but remount at last  
With a fresh pinion; which I feel to spring,

Though young, yet waxing vigorous as the  
blast  
Which it would cope with, on delighted  
wing,  
Spurning the clay-cold bonds which round our  
being cling. 657

And when, at length, the mind shall be all  
free  
From what it hates in this degraded form,  
Reft of its carnal life, save what shall be  
Existent happier in the fly and worm, —  
When elements to elements conform,  
And dust is as it should be, shall I not  
Feel all I see, less dazzling, but more warm?  
The bodiless thought? the Spirit of each  
spot?  
Of which, even now, I share at times the im-  
mortal lot? 666

Are not the mountains, waves, and skies, a  
part  
Of me and of my soul, as I of them?  
Is not the love of these deep in my heart  
With a pure passion? should I not condemn  
All objects, if compared with these? and  
stem  
A tide of suffering rather than forego  
Such feelings for the hard and worldly  
phlegm  
Of those whose eyes are only turn'd below,  
Gazing upon the ground, with thoughts which  
dare not glow? 675

ROME: FROM CANTO IV

O Rome! my country! city of the soul!  
The orphans of the heart must turn to thee,  
Lone mother of dead empires! and control  
In their shut breasts their petty misery.  
What are our woes and sufferance? Come  
and see  
The cypress, hear the owl, and plod your  
way  
O'er steps of broken thrones and temples, —  
Ye!  
Whose agonies are evils of a day —  
A world is at our feet as fragile as our clay. 702

The Niobe<sup>1</sup> of nations! there she stands,  
Childless and crownless in her voiceless woe;  
An empty urn within her wither'd hands,  
Whose holy dust was scatter'd long ago;

<sup>1</sup> The children of Niobe were slain by Apollo.

The Scipios' tomb contains no ashes now;  
The very sepulchres lie tenantless  
Of their heroic dwellers: dost thou flow,  
Old Tiber! through a marble wilderness?  
Rise, with thy yellow waves, and mantle her  
distress 711

The Goth, the Christian, Time, War, Flood,  
and Fire,  
Have dealt upon the seven-hill'd city's  
pride:  
She saw her glories star by star expire,  
And up the steep barbarian monarchs ride,  
Where the car<sup>1</sup> climb'd the Capitol; far and  
wide  
Temple and tower went down, nor left a  
site: —  
Chaos of ruins! who shall trace the void,  
O'er the dim fragments cast a lunar light,  
And say, "Here was, or is," where all is  
doubly night? 720

LOVE: FROM CANTO IV

O Love! no habitant of earth thou art —  
An unseen seraph, we believe in thee, —  
A faith whose martyrs are the broken heart,  
But never yet hath seen, nor e'er shall see,  
The naked eye, thy form, as it should be:  
The mind hath made thee, as it peopled  
heaven,  
Even with its own desiring phantasy,  
And to a thought such shape and image  
given,  
As haunts the unquench'd soul — parch'd —  
wearied — wrung — and riven. 1089

Of its own beauty is the mind diseased,  
And fevers into false creation; — where,  
Where are the forms the sculptor's soul hath  
seized?  
In him alone. Can Nature show so fair?  
Where are the charms and virtues which we  
dare  
Conceive in boyhood and pursue as men,  
The unreach'd Paradise of our despair,  
Which o'er-informs the pencil and the pen,  
And overpowers the page where it would  
bloom again? 1098

Who loves, raves — 'tis youth's frenzy —  
but the cure  
Is bitterer still; as charm by charm unwinds

<sup>1</sup> chariot

Which robbed our idols, and we see too sure  
Nor worth nor beauty dwells from out the  
mind's

Ideal shape of such; yet still it binds  
The fatal spell, and still it draws us on,  
Reaping the whirlwind from the oft-sown  
winds;

The stubborn heart, its alchemy begun,  
Seems ever near the prize — wealthiest when  
most undone 1107

We wither from our youth, we gasp away —  
Sick — sick; unfound the boon — unslaked  
the thirst,

Though to the last, in verge of our decay,  
Some phantom lures, such as we sought at  
first —

But all too late, — so are we doubly curst,  
Love, fame, ambition, avarice — 'tis the  
same —

Each idle, and all ill, and none the worst —  
For all are meteors with a different name,  
And Death the sable smoke where vanishes the  
flame. 1116

Few — none — find what they love or could  
have loved:

Though accident, blind contact, and the  
strong

Necessity of loving, have removed

Antipathies — but to recur, ere long,

Envenom'd with irrevocable wrong;

And Circumstance, that unspiritual god

And miscreator, makes and helps along

Our coming evils with a crutch-like rod,

Whose touch turns Hope to dust — the dust  
we all have trod. 1125

#### MAN AND NATURE: FROM CANTO IV

Oh! that the Desert were my dwelling-place  
With one fair Spirit for my minister,  
That I might all forget the human race,  
And, hating no one, love but only her!

Ye Elements! — in whose ennobling stir

I feel myself exalted — can ye not

Accord me such a being? Do I err

In deeming such inhabit many a spot?

Though with them to converse can rarely be  
our lot. 1593

There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society where none intrudes,  
By the deep Sea, and music in its roar:

I love not man the less, but Nature more,  
From these our interviews, in which I steal  
From all I may be, or have been before,  
To mingle with the Universe, and feel 1601  
What I can ne'er express, yet cannot all con-  
ceal.

Roll on, thou deep and dark blue Ocean —  
roll!

Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin — his con-  
trol

Stops with the shore; — upon the watery  
plain

The wrecks are all thy deed, nor doth re-  
main

A shadow of man's ravage, save his own,

When for a moment, like a drop of rain,

He sinks into thy depths with bubbling  
groan,

Without a grave, unknell'd, uncoffin'd and  
unknown, 1611

His steps are not upon thy paths — thy  
fields

Are not a spoil for him — thou dost arise

And shake him from thee; the vile strength  
he wields

For earth's destruction thou dost all de-  
spise,

Spurning him from thy bosom to the skies,  
And send'st him, shivering in thy playful

spray,

And howling, to his Gods, where haply lies

His petty hope in some near port or bay,

And dashest him again to earth — there let  
him lay. 1620

The armaments which thunderstrike the  
walls

Of rock-built cities, bidding nations quake,

And monarchs tremble in their capitals,

The oak leviathans, whose huge ribs make

Their clay creator the vain title take

Of lord of thee, and arbiter of war;

These are thy toys, and, as the snowy  
flake,

They melt into thy yeast of waves, which  
mar

Alike the Armada's pride, or spoils of Trafal-  
gar.<sup>1</sup>

<sup>1</sup> The uninjured ships of the Armada are con-  
trasted with those broken in the battle of Tra-  
falgar.

Thy shores are empires, changed in all save thee — 1630

Assyria, Greece, Rome, Carthage, what are they?

Thy waters washed them power while they were free,

And many a tyrant since: their shores obey  
The stranger, slave or savage; their decay  
Has dried up realms to deserts: — not so thou,

Unchangeable save to thy wild waves' play —

Time writes no wrinkle on thine azure brow —

Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form

Glasses itself in tempests: in all time, 1640  
Calm or convulsed — in breeze, or gale, or

storm,  
Icing the pole, or in the torrid clime  
Dark-heaving; — boundless, endless, and  
sublime —

The image of Eternity — the throne  
Of the Invisible; even from out thy slime  
The monsters of the deep are made; each  
zone

Obeys thee; thou goest forth, dread, fathom-  
less, alone. 1647

And I have loved thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward: from a  
boy

I wanton'd with thy breakers — they to me  
Were a delight; and if the freshening sea  
Made them a terror — 'twas a pleasing fear,  
For I was as it were a child of thee,

And trusted to thy billows far and near,  
And laid my hand upon thy mane — as I do  
here. 1656

### SONNET ON CHILLON

Eternal Spirit of the chainless Mind!

Brightest in dungeons, Liberty! thou art,

For there thy habitation is the heart —

The heart which love of thee alone can bind;  
And when thy sons to fetters are consign'd —

To fetters, and the damp vault's dayless  
gloom,

Their country conquers with their martyr-  
dom,

And Freedom's fame finds wings on every  
wind.

Chillon!<sup>1</sup> thy prison is a holy place,

And thy sad floor an altar — for 'twas trod,  
Until his very steps have left a trace 11

Worn, as if thy cold pavement were a sod,  
By Bonnivard! May none those marks  
efface!

For they appeal from tyranny to God.

### THE PRISONER OF CHILLON

My hair is gray, but not from years;

Nor grew it white

In a single night,

As men's have grown from sudden fears:

My limbs are bow'd, though not with toil,

But rusted with a vile repose,

For they have been a dungeon's spoil,

And mine has been the fate of those

To whom the goodly earth and air  
Are bann'd, and barr'd — forbidden fare, 10

But this was for my father's faith

I suffer'd chains and courted death:

That father perish'd at the stake

For tenets he would not forsake;

And for the same his lineal race

In darkness found a dwelling-place.

We were seven — who now are one;

Six in youth, and one in age,

Finish'd as they had begun,

Proud of Persecution's rage; 20

One in fire, and two in field,

Their belief with blood have seal'd

Dying as their father died,

For the God their foes denied; —

Three were in a dungeon cast,

Of whom this wreck is left the last.

There are seven pillars of Gothic mould,

In Chillon's dungeon deep and old;

There are seven columns, massy and gray,

Dim with a dull imprison'd ray, 30

A sunbeam which hath lost its way,

And through the crevice and the cleft

Of the thick wall is fallen and left:

Creeping o'er the floor so damp,

Like a marsh's meteor lamp:

And in each pillar there is a ring,

And in each ring there is a chain;

That iron is a cankering thing,

For in these limbs its teeth remain,

<sup>1</sup> The castle of Chillon covers a huge rock at the eastern end of Lake Geneva (Lake Lemán).

With marks that will not wear away,  
Till I have done with this new day,  
Which now is painful to these eyes,  
Which have not seen the sun so rise  
For years — I cannot count them o'er;  
I lost their long and heavy score  
When my last brother droop'd and died,  
And I lay living by his side.

They chain'd us each to a column stone,  
And we were three — yet each alone;  
We could not move a single pace,  
We could not see each other's face,  
But with that pale and livid light  
That made us strangers in our sight:  
And thus together — yet apart,  
Fetter'd in hand, but join'd in heart,  
'Twas still some solace in the dearth  
Of the pure elements of earth,  
To hearken to each other's speech,  
And each turn comforter to each,  
With some new hope, or legend old,  
Or song heroically bold,  
But even these at length grew cold.  
Our voices took a dreary tone,  
An echo of the dungeon-stone,  
A grating sound — not full and free,  
As they of yore were wont to be:  
It might be fancy — but to me  
They never sounded like our own.

I was the eldest of the three;  
And to uphold and cheer the rest  
I ought to do — and did — my best,  
And each did well in his degree.  
The youngest, whom my father loved,  
Because our mother's brow was given  
To him — with eyes as blue as heaven, —  
For him my soul was sorely moved.  
And truly might it be distress'd  
To see such bird in such a nest;  
For he was beautiful as day —  
(When day was beautiful to me  
As to young eagles, being free) —  
A polar day, which will not see  
A sunset till its summer's gone,  
Its sleepless summer of long light,  
The snow-clad offspring of the sun:  
And thus he was as pure and bright,  
And in his natural spirit gay,  
With tears for naught but others' ills,  
And then they flow'd like mountain rills,  
Unless he could assuage the woe  
Which he abhorr'd to view below.

40 The other was as pure of mind,  
But form'd to combat with his kind;  
Strong in his frame, and of a mood  
Which 'gainst the world in war had stood,  
And perish'd in the foremost rank  
With joy — but not in chains to pine:  
His spirit wither'd with their clank,  
I saw it silently decline —  
And so perchance in sooth did mine; 100  
But yet I forced it on to cheer  
Those relics of a home so dear.  
He was a hunter of the hills,  
50 Had follow'd there the deer and wolf;  
To him this dungeon was a gulf,  
And fetter'd feet the worst of ills.  
Lake Lemán lies by Chillon's walls:  
A thousand feet in depth below  
Its massy waters meet and flow;  
Thus much the fathom line was sent 110  
From Chillon's snow-white battlement,  
Which round about the wave enthralls:  
A double dungeon wall and wave  
60 Have made — and like a living grave.  
Below the surface of the lake  
The dark vault lies wherein we lay,  
We heard it ripple night and day;  
Sounding o'er our heads it knock'd;  
And I have felt the winter's spray  
Wash through the bars when winds were high  
And wanton in the happy sky; 121  
And then the very rock hath rock'd,  
And I have felt it shake, unshock'd,  
Because I could have smiled to see  
70 The death that would have set me free.

I said my nearer brother pined,  
I said his mighty heart declined,  
He loathed and put away his food:  
It was not that 'twas coarse and rude,  
For we were used to hunters' fare, 130  
And for the like had little care:  
The milk drawn from the mountain goat  
Was changed for water from the moat;  
80 Our bread was such as captives' tears  
Have moisten'd many a thousand years,  
Since man first pent his fellow-men  
Like brutes within an iron den;  
But what were these to us or him?  
These wasted not his heart or limb;  
My brother's soul was of that mould 140  
Which in a palace had grown cold,  
Had his free-breathing been denied  
The range of the steep mountain's side.  
90 But why delay the truth? — he died.  
I saw, and could not hold his head,

Nor reach his dying hand — nor dead —  
 Though hard I strove, but strove in vain,  
 To rend and gnash my bonds in twain.  
 He died — and they unlock'd his chain  
 And scoop'd for him a shallow grave 150  
 Even from the cold earth of our cave.  
 I begg'd them, as a boon, to lay  
 His corse in dust whereon the day  
 Might shine — it was a foolish thought,  
 But then within my brain it wrought,  
 That even in death his free-born breast  
 In such a dungeon could not rest.  
 I might have spared my idle prayer —  
 They coldly laugh'd — and laid him there:  
 The flat and turfless earth above 160  
 The being we so much did love;  
 His empty chain above it leant,  
 Such murder's fitting monument!  
 But he, the favourite and the flower,  
 Most cherish'd since his natal hour,  
 His mother's image in fair face,  
 The infant love of all his race,  
 His martyr'd father's dearest thought,  
 My latest care, for whom I sought  
 To hoard my life, that his might be 170  
 Less wretched now, and one day free;  
 He, too, who yet had held untired  
 A spirit natural or inspired —  
 He, too, was struck, and day by day  
 Was wither'd on the stalk away.  
 O God! it is a fearful thing  
 To see the human soul take wing  
 In any shape, in any mood: —  
 I've seen it rushing forth in blood,  
 I've seen it on the breaking ocean 180  
 Strive with a swoll'n convulsive motion,  
 I've seen the sick and ghastly bed  
 Of Sin delirious with its dread:  
 But these were horrors — this was woe  
 Unmix'd with such, — but sure and slow:  
 He faded, and so calm and meek,  
 So softly worn, so sweetly weak,  
 So tearless, yet so tender, — kind,  
 And grieved for those he left behind;  
 With all the while a cheek whose bloom 190  
 Was as a mockery of the tomb,  
 Whose tints as gently sunk away  
 As a departing rainbow's ray —  
 An eye of most transparent light,  
 That almost made the dungeon bright,  
 And not a word of murmur — not  
 A groan o'er his untimely lot!  
 A little talk of better days,  
 A little hope my own to raise,  
 For I was sunk in silence — lost 200

AE

In this last loss, of all the most:  
 And then the sighs he would suppress  
 Of fainting nature's feebleness,  
 More slowly drawn, grew less and less.  
 I listen'd, but I could not hear —  
 I call'd, for I was wild with fear;  
 I knew 'twas hopeless, but my dread  
 Would not be thus admonish'd;  
 I call'd, and thought I heard a sound —  
 I burst my chain with one strong bound, 210  
 And rush'd to him; — I found him not;  
 I only stirr'd in this black spot,  
 I only lived — I only drew  
 The accursed breath of dungeon-dew;  
 The last, — the sole, — the dearest link  
 Between me and the eternal brink  
 Which bound me to my failing race,  
 Was broken in this fatal place.  
 One on the earth, and one beneath —  
 My brothers — both had ceased to breath:  
 I took that hand which lay so still; 221  
 Alas, my own was full as chill;  
 I had not strength to stir or strive,  
 But felt that I was still alive —  
 A frantic feeling, when we know  
 That what we love shall ne'er be so.  
 I know not why  
 I could not die;  
 I had no earthly hope — but faith,  
 And that forbade a selfish death. 230  
 What next befell me then and there  
 I know not well — I never knew: —  
 First came the loss of light, and air,  
 And then of darkness too:  
 I had no thought, no feeling — none —  
 Among the stones I stood a stone,  
 And was scarce conscious what I wist,  
 As shrubless crags within the mist;  
 For all was blank, and bleak, and gray,  
 It was not night — it was not day; 240  
 It was not even the dungeon-light,  
 So hateful to my heavy sight,  
 But vacancy absorbing space,  
 And fixedness, without a place:  
 There were no stars, — no earth, — no time, —  
 No check, — no change, — no good, — no  
 crime, —  
 But silence, and a stirless breath  
 Which neither was of life nor death;  
 A sea of stagnant idleness,  
 Blind, boundless, mute, and motionless! 250  
 A light broke in upon my brain —  
 It was the carol of a bird;

It ceased, and then it came again,

The sweetest song ear ever heard ;  
And mine was thankful, till my eyes  
Ran over with the glad surprise,  
And they that moment could not see  
I was the mate of misery ;  
But then by dull degrees came back  
My senses to their wonted track, 260  
I saw the dungeon walls and floor  
Close slowly round me as before,  
I saw the glimmer of the sun  
Creeping as it before had done,  
But through the crevice where it came  
That bird was perch'd, as fond and tame,

And tamer than upon the tree ;  
A lovely bird, with azure wings,  
And song that said a thousand things,  
And seem'd to say them all for me ! 270  
I never saw its like before,  
I ne'er shall see its likeness more :  
It seem'd, like me, to want a mate,  
But was not half so desolate,  
And it was come to love me when  
None lived to love me so again,  
And cheering from my dungeon's brink,  
Had brought me back to feel and think.  
I know not if it late were free,

Or broke its cage to perch on mine, 280  
But knowing well captivity,

Sweet bird, I could not wish for thine !  
Or if it were, in wingèd guise,  
A visitant from Paradise,  
For — Heaven forgive that thought, the while  
Which made me both to weep and smile —  
I sometimes deem'd that it might be  
My brother's soul come down to me ;  
But then at last away it flew,  
And then 'twas mortal — well I knew, 290  
For he would never thus have flown,  
And left me twice so doubly lone —  
Lone, — as the corse within its shroud ;  
Lone, — as a solitary cloud,

A single cloud on a sunny day,  
While all the rest of heaven is clear,  
A frown upon the atmosphere,  
That hath no business to appear

When skies are blue and earth is gay.

A kind of change came in my fate, 300  
My keepers grew compassionate :  
I know not what had made them so,  
They were inured to sights of woe ;  
But so it was — my broken chain  
With links unfasten'd did remain,  
And it was liberty to stride

Along my cell from side to side,  
And up and down, and then athwart,  
And tread it over every part ;  
And round the pillars one by one, 310  
Returning where my walk begun,  
Avoiding only, as I trod,  
My brothers' graves without a sod ;  
For if I thought with heedless tread  
My step profaned their lowly bed,  
My breath came gaspingly and thick,  
And my crush'd heart fell blind and sick.

I made a footing in the wall,  
It was not therefrom to escape,  
For I had buried one and all 320  
Who loved me in a human shape ;  
And the whole earth would henceforth be  
A wider prison unto me :  
No child — no sire — no kin had I,  
No partner in my misery ;  
I thought of this, and I was glad,  
For thought of them had<sup>1</sup> made me mad ;  
But I was curious to ascend  
To my barr'd windows, and to bend  
Once more, upon the mountains high, 330  
The quiet of a loving eye.

I saw them — and they were the same,  
They were not changed like me in frame ;  
I saw their thousand years of snow  
On high — their wide long lake below,  
And the blue Rhone in fullest flow ;  
I heard the torrents leap and gush  
O'er channell'd rock and broken bush ;  
I saw the white-wall'd distant town,  
And whiter sails go skimming down ; 340  
And then there was a little isle,  
Which in my very face did smile,

The only one in view :  
A small green isle, it seem'd no more,  
Scarce broader than my dungeon floor ;  
But in it there were three tall trees,  
And o'er it blew the mountain breeze,  
And by it there were waters flowing,  
And on it there were young flowers growing,  
Of gentle breath and hue. 350

The fish swam by the castle wall,  
And they seem'd joyous, each and all ;  
The eagle rode the rising blast,  
Methought he never flew so fast  
As then to me he seem'd to fly,  
And then new tears came in my eye,  
And I felt troubled — and would fain

<sup>1</sup> would have

I had not left my recent chain ;  
 And when I did descend again,  
 The darkness of my dim abode  
 Fell on me as a heavy load,  
 It was as is a new-dug grave,  
 Closing o'er one we sought to save.  
 And yet my glance, too much oppress,  
 Had almost need of such a rest.

It might be months, or years, or days,  
 I kept no count — I took no note,  
 I had no hope my eyes to raise,  
 And clear them of their dreary mote ;  
 At last men came to set me free,  
 I ask'd not why, and reck'd not where,  
 It was at length the same to me,  
 Fetter'd or fetterless to be,  
 I learn'd to love despair.  
 And thus, when they appear'd at last,  
 And all my bonds aside were cast,  
 These heavy walls to me had grown  
 A hermitage — and all my own !  
 And half I felt as they were come  
 To tear me from a second home :  
 With spiders I had friendship made,  
 And watch'd them in their sullen trade,  
 Had seen the mice by moonlight play,  
 And why should I feel less than they ?  
 We were all inmates of one place,  
 And I, the monarch of each race,  
 Had power to kill — yet, strange to tell !  
 In quiet we had learn'd to dwell —  
 My very chains and I grew friends,  
 So much a long communion tends  
 To make us what we are — even I  
 Regain'd my freedom with a sigh.

## ODE

## I

Oh Venice ! Venice ! when thy marble walls  
 Are level with the waters, there shall be  
 A cry of nations o'er thy sunken halls,  
 A loud lament along the sweeping sea !  
 If I, a northern wanderer, weep for thee,  
 What should thy sons do ? — any thing but  
 weep :  
 And yet they only murmur in their sleep.  
 In contrast with their fathers — as the  
 slime,  
 The dull green ooze of the receding deep,  
 Is with the dashing of the spring-tide foam,  
 That drives the sailor shipless to his home,  
 Are they to those that were ; and thus they  
 creep,

Crouching and crab-like, through their sap-  
 ping streets.  
 360 Oh ! agony — that centuries should reap  
 No mellow harvest ! Thirteen hundred years  
 Of wealth and glory turn'd to dust and tears ;  
 And every monument the stranger meets,  
 Church, palace, pillar, as a mourner greets ;  
 And even the Lion all subdued appears,  
 And the harsh sound of the barbarian drum,  
 With dull and daily dissonance, repeats 21  
 The echo of thy tyrant's voice along  
 The soft waves, once all musical to song,  
 That heaved beneath the moonlight with the  
 throng  
 Of gondolas — and to the busy hum  
 Of cheerful creatures, whose most sinful deeds  
 Were but the overbeating of the heart,  
 And flow of too much happiness, which needs  
 The aid of age to turn its course apart  
 From the luxuriant and voluptuous flood 30  
 Of sweet sensations battling with the blood.  
 But these are better than the gloomy errors.  
 The weeds of nations in their last decay,  
 380 When vice walks forth with her unsoften'd  
 terrors,  
 And mirth is madness, and but smiles to slay ;  
 And hope is nothing but a false delay,  
 The sick man's lightning half an hour ere  
 death,  
 When faintness, the last mortal birth of pain,  
 And apathy of limb, the dull beginning  
 Of the cold staggering race which death is  
 winning, 40  
 390 Steals vein by vein and pulse by pulse away ;  
 Yet so relieving the o'ertortured clay,  
 To him appears renewal of his breath,  
 And freedom the mere numbness of his  
 chain ; —  
 And then he talks of life, and how again  
 He feels his spirit soaring, albeit weak,  
 And of the fresher air, which he would seek ;  
 And as he whispers knows not that he gasps,  
 That his thin finger feels not what it clasps,  
 And so the film comes o'er him — and the  
 dizzy 50  
 Chamber swims round and round — and  
 shadows busy,  
 At which he vainly catches, flit and gleam,  
 Till the last rattle chokes the strangled scream.  
 And all is ice and blackness, — and the earth  
 That which it was the moment ere our birth.

## II

There is no hope for nations ! Search the page  
 Of many thousand years — the daily scene,



The flow and ebb of each recurring age,  
 The everlasting to be which hath been,  
 Hath taught us nought or little: still we  
 lean 60  
 On things that rot beneath our weight, and  
 wear  
 Our strength away in wrestling with the air;  
 For 'tis our nature strikes us down: the  
 beasts  
 Slaughter'd in hourly hecatombs for feasts  
 Are of as high an order — they must go  
 Even where their driver goads them, though  
 to slaughter.  
 Ye men, who pour your blood for kings as  
 water,  
 What have they given your children in return?  
 A heritage of servitude and woes,  
 A blindfold bondage where your hire is blows.  
 What? do not yet the red-hot ploughshares  
 burn, 71  
 O'er which you stumble in a false ordeal,  
 And deem this proof of loyalty the real;  
 Kissing the hand that guides you to your scars,  
 And glorying as you tread the glowing bars?  
 All that your sires have left you, all that time  
 Bequeaths of free, and history of sublime,  
 Spring from a different theme! — Ye see and  
 read,  
 Admire and sigh, and then succumb and  
 bleed!  
 Save the few spirits, who, despite of all, 80  
 And worse than all, the sudden crimes en-  
 gender'd  
 By the down-thundering of the prison-wall,  
 And thirst to swallow the sweet waters  
 tender'd,  
 Gushing from freedom's fountains — when  
 the crowd,  
 Madden'd with centuries of drought, are loud,  
 And trample on each other to obtain  
 The cup which brings oblivion of a chain  
 Heavy and sore, — in which long yoked they  
 plough'd  
 The sand, — or if there sprung the yellow  
 grain,  
 'Twas not for them, their necks were too  
 much bow'd, 90  
 And their dead palates chew'd the cud of  
 pain: —  
 Yes! the few spirits — who, despite of deeds  
 Which they abhor, confound not with the  
 cause  
 Those momentary starts from Nature's laws,  
 Which, like the pestilence and earthquake,  
 smite

But for a term, then pass, and leave the earth  
 With all her seasons to repair the blight  
 With a few summers, and again put forth  
 Cities and generations — fair, when free —  
 For, tyranny, there blooms no bud for  
 thee!

## III

Glory and empire! once upon these towers  
 With freedom — godlike triad! how ye sate!  
 The league of mightiest nations, in those hours  
 When Venice was an envy, might abate,  
 But did not quench, her spirit — in her fate  
 All were enwrapp'd: the feasted monarchs  
 knew  
 And loved their hostess, nor could learn  
 to hate,  
 Although they humbled — with the kingly  
 few  
 The many felt, for from all days and climes  
 She was the voyager's worship; — even her  
 crimes 110  
 Were of the softer order — born of love,  
 She drank no blood, nor fatten'd on the dead,  
 But gladden'd where her harmless conquests  
 spread;  
 For these restored the cross, that from above  
 Hallow'd her sheltering banners, which in-  
 cessant  
 Flew between earth and the unholy crescent,  
 Which, if it waned and dwindled, earth may  
 thank  
 The city it has clothed in chains, which clank  
 Now, creaking in the ears of those who owe  
 The name of freedom to her glorious struggles;  
 Yet she but shares with them a common woe,  
 And call'd the "kingdom" of a conquering  
 foe, — 122  
 But knows what all — and, most of all, we  
 know —  
 With what set gilded terms a tyrant juggles!

## IV

The name of commonwealth is past and gone  
 O'er the three fractions of the groaning  
 globe;  
 Venice is crush'd, and Holland deigns to own  
 A sceptre, and endures the purple robe;  
 If the free Switzer yet bestrides alone  
 His chainless mountains, 'tis but for a time,  
 For tyranny of late is cunning grown, 131  
 And in its own good season tramples down  
 The sparkles of our ashes. One great clime,  
 Whose vigorous offspring by dividing ocean,

Are kept apart and nursed in the devotion  
Of freedom, which their fathers fought for,  
and

Bequeath'd — a heritage of heart and hand,  
And proud distinction from each other land,  
Whose sons must bow them at a monarch's  
motion,

As if his senseless sceptre were a wand 140  
Full of the magic of exploded science —

Still one great clime, in full and free defiance,  
Yet rears her crest, unconquer'd and sublime,  
Above the far Atlantic! — She has taught  
Her Esau-brethren<sup>1</sup> that the haughty flag,  
The floating fence of Albion's feeble crag,  
May strike to those whose red right hands  
have bought

Rights cheaply earn'd with blood. Still, still,  
forever

Better, though each man's life-blood were a  
river, 149

That it should flow, and overflow, than creep  
Through thousand lazy channels in our veins,  
Damn'd like the dull canal with locks and  
chains,

And moving, as a sick man in his sleep,  
Three paces, and then faltering: — better be  
Where the extinguish'd Spartans still are free,  
In their proud charnel of Thermopylæ,  
Than stagnate in our marsh, — or o'er the  
deep

Fly, and one current to the ocean add,  
One spirit to the souls our fathers had,  
One freeman more, America, to thee! 160

### KNOW YE THE LAND?

Know ye the land where the cypress and  
myrtle

Are emblems of deeds that are done in their  
clime?

Where the rage of the vulture, the love of the  
turtle,<sup>2</sup>

Now melt into sorrow, now madden to  
crime?

Know ye the land of the cedar and vine,  
Where the flowers ever blossom, the beams  
ever shine;

Where the light wings of Zephyr, oppress'd  
with perfume,

Wax faint o'er the gardens of Gûl<sup>3</sup> in her  
bloom;

<sup>1</sup> Those who have sold their birth-right, Liberty.

<sup>2</sup> dove <sup>3</sup> the rose

Where the citron and olive are fairest of  
fruit,

And the voice of the nightingale never is  
mute: 10

Where the tints of the earth, and the hues of  
the sky,

In colour though varied; in beauty may vie,  
And the purple of ocean is deepest in dye;  
Where the virgins are soft as the roses they  
twine,

And all, save the spirit of man, is divine?  
'Tis the clime of the East; 'tis the land of the  
Sun —

Can he smile on such deeds as his children  
have done?

Oh! wild as the accents of lovers' farewell  
Are the hearts which they bear, and the tales  
which they tell. 19

### SHE WALKS IN BEAUTY

She walks in beauty, like the night  
Of cloudless climes and starry skies;  
And all that's best of dark and bright  
Meet in her aspect and her eyes:  
Thus mellow'd to that tender light 5  
Which heaven to gaudy day denies.

One shade the more, one ray the less,  
Had half impair'd the nameless grace  
Which waves in every raven tress,  
Or softly lightens o'er her face; 10  
Where thoughts serenely sweet express  
How pure, how dear, their dwelling-place.

And on that cheek, and o'er that brow,  
So soft, so calm, yet eloquent,  
The smiles that win, the tints that glow,  
But tell of days in goodness spent,  
A mind at peace with all below,  
A heart whose love is innocent! 18

### SO, WE'LL GO NO MORE A ROVING

So, we'll go no more a roving  
So late into the night,  
Though the heart be still as loving,  
And the moon be still as bright.

For the sword outwears its sheath, 5  
And the soul wears out the breast,  
And the heart must pause to breathe,  
And love itself have rest.

Though the night was made for loving,  
 And the day returns too soon, 10  
 Yet we'll go no more a roving  
 By the light of the moon.

CHARLES WOLFE (1791-1823)

THE BURIAL OF SIR JOHN MOORE  
 AT CORUNNA

Not a drum was heard, not a funeral note,  
 As his corse to the rampart we hurried;  
 Not a soldier discharged his farewell shot  
 O'er the grave where our hero we buried. 4

We buried him darkly at dead of night,  
 The sods with our bayonets turning,  
 By the struggling moonbeam's misty light,  
 And the lantern dimly burning. 8

No useless coffin enclosed his breast,  
 Not in sheet nor in shroud we wound him,  
 But he lay like a warrior taking his rest  
 With his martial cloak around him. 12

Few and short were the prayers we said,  
 And we spoke not a word of sorrow,  
 But we steadfastly gazed on the face that was  
 dead,  
 And we bitterly thought of the morrow. 16

We thought as we hollowed his narrow bed,  
 And smoothed down his lonely pillow,  
 That the foe and the stranger would tread o'er  
 his head,  
 And we far away on the billow! 20

Lightly they'll talk of the spirit that's gone,  
 And o'er his cold ashes upbraid him, —  
 But little he'll reck, if they let him sleep on  
 In the grave where a Briton has laid him. 24

But half of our weary task was done  
 When the clock struck the hour for retiring;  
 And we heard the distant and random gun  
 That the foe was sullenly firing. 28

Slowly and sadly we laid him down,  
 From the field of his fame fresh and gory;  
 We carved not a line, and we raised not a  
 stone —  
 But we left him alone with his glory. 32

PERCY BYSSHE SHELLEY

(1792-1822)

FROM ALASTOR; OR, THE SPIRIT OF  
 SOLITUDE

Nondum amabam, et amare amabam, querebam  
 quid amarem, amans amare,<sup>1</sup>  
 — *Confess. St. August.*

There was a Poet whose untimely tomb 50  
 No human hands with pious reverence reared,  
 But the charmed eddies of autumnal winds  
 Built o'er his mouldering bones a pyramid  
 Of mouldering leaves in the waste wilder-  
 ness —

A lovely youth, — no mourning maiden  
 decked 55  
 With weeping flowers, or votive cypress  
 wreath,

The lone couch of his everlasting sleep: —  
 Gentle, and brave, and generous, — no lorn  
 bard

Breathed o'er his dark fate one melodious  
 sigh:

He lived, he died, he sung, in solitude. 60  
 Strangers have wept to hear his passionate  
 notes,

And virgins, as unknown he passed, have pined  
 And wasted for fond love of his wild eyes.  
 The fire of those soft orbs has ceased to burn,  
 And Silence, too enamoured of that voice, 65  
 Locks its mute music in her rugged cell.

By solemn vision, and bright silver dream,  
 His infancy was nurtured. Every sight  
 And sound from the vast earth and ambient  
 air,

Sent to his heart its choicest impulses. 70

The fountains of divine philosophy  
 Fled not his thirsting lips, and all of great,  
 Or good, or lovely, which the sacred past  
 In truth or fable consecrates, he felt  
 And knew. When early youth had passed,  
 he left 75

His cold fireside and alienated home  
 To seek strange truths in undiscovered lands.  
 Many a wide waste and tangled wilderness  
 Has lured his fearless steps; and he has  
 bought

With his sweet voice and eyes, from savage  
 men, 80

<sup>1</sup> I was not yet in love, and I was in love with  
 love, I was seeking what I might love, loving love.

His rest and food. Nature's most secret steps  
 He like her shadow has pursued, where'er  
 The red volcano overcanopies  
 Its fields of snow and pinnacles of ice  
 With burning smoke, or where bitumen  
 lakes 85

On black bare pointed islets ever beat  
 With sluggish surge, or where the secret caves  
 Rugged and dark, winding among the springs  
 Of fire and poison, inaccessible  
 To avarice or pride, their starry domes 90  
 Of diamond and of gold expand above  
 Numberless and immeasurable halls,  
 Frequent with crystal column, and clear  
 shrines

Of pearl, and thrones radiant with chrysolite.  
 Nor had that scene of ampler majesty 95  
 Than gems or gold, the varying roof of heaven  
 And the green earth, lost in his heart its  
 claims

To love and wonder; he would linger long  
 In lonesome vales, making the wild his home,  
 Until the doves and squirrels would partake  
 From his innocuous hand his bloodless food,  
 Lured by the gentle meaning of his looks, 102  
 And the wild antelope, that starts when'er  
 The dry leaf rustles in the brake, suspend  
 Her timid steps to gaze upon a form 105  
 More graceful than her own.

His wandering step,  
 Obedient to high thoughts, has visited  
 The awful ruins of the days of old:  
 Athens, and Tyre, and Balbec,<sup>1</sup> and the waste  
 Where stood Jerusalem, the fallen towers 110  
 Of Babylon, the eternal pyramids,  
 Memphis and Thebes, and whatsoe'er of  
 strange

Sculptured on alabaster obelisk,  
 Or jasper tomb, or mutilated sphinx,  
 Dark Æthiopia in her desert hills 115  
 Conceals. Among the ruined temples there,  
 Stupendous columns, and wild images  
 Of more than man, where marble dæmons  
 watch

The Zodiac's brazen mystery, and dead men  
 Hang their mute thoughts on the mute walls  
 around, 120  
 He lingered, poring on memorials  
 Of the world's youth, through the long burn-  
 ing day  
 Gazed on those speechless shapes, nor, when  
 the moon

Filled the mysterious halls with floating shades,  
 Suspended he that task, but ever gazed 115  
 And gazed, till meaning on his vacant mind  
 Flashed like strong inspiration, and he saw  
 The thrilling secrets of the birth of time.

\* \* \* \* \*

## HYMN TO INTELLECTUAL BEAUTY

The awful shadow of some unseen Power  
 Floats though unseen amongst us, —  
 visiting

This various world with as inconstant wing  
 As summer winds that creep from flower to  
 flower; —

Like moonbeams that behind some piny  
 mountain shower,<sup>1</sup> 5

It visits with inconstant glance  
 Each human heart and countenance;  
 Like hues and harmonies of evening, —  
 Like clouds in starlight widely spread, —  
 Like memory of music fled, — 10  
 Like aught that for its grace may be  
 Dear, and yet dearer for its mystery.

Spirit of BEAUTY, that dost consecrate  
 With thine own hues all thou dost shine  
 upon

Of human thought or form, — where art  
 thou gone? 15

Why dost thou pass away and leave our state,  
 This dim vast vale of tears, vacant and  
 desolate?

Ask why the sunlight not forever  
 Weaves rainbows o'er yon mountain  
 river,

Why aught should fail and fade that once is  
 shown, 20

Why fear and dream and death and birth  
 Cast on the daylight of this earth  
 Such gloom, — why man has such a scope  
 For love and hate, despondency and hope?

No voice from some sublimer world hath ever  
 To sage or poet these responses given — 26  
 Therefore the names of Dæmon, Ghost, and  
 Heaven,

Remain the records of their vain endeavour,  
 Frail spells — whose uttered charm might not  
 avail to sever,

From all we hear and all we see, 30  
 Doubt, chance, and mutability.

<sup>1</sup> Balbec, an ancient Syrian city, sacred to the  
 worship of Baal, the sun god.

<sup>1</sup> Observe that "shower" is a verb.

Thy light alone — like mist o'er mountains  
 driven,  
 Or music by the night wind sent,  
 Through strings of some still instrument,  
 Or moonlight on a midnight stream, 35  
 Gives grace and truth to life's unquiet dream.

Love, Hope, and Self-esteem, like clouds  
 depart  
 And come, for some uncertain moments  
 lent.

Man were immortal, and omnipotent, 39  
 Didst thou, unknown and awful as thou art,  
 Keep with thy glorious train firm state within  
 his heart.

Thou messenger of sympathies,  
 That wax and wane in lovers' eyes —  
 Thou — that to human thought art nourish-  
 ment,  
 Like darkness to a dying flame! 45  
 Depart not as thy shadow came,  
 Depart not — lest the grave should be,  
 Like life and fear, a dark reality.

While yet a boy I sought for ghosts, and sped  
 Through many a listening chamber, cave  
 and ruin, 50  
 And starlight wood, with fearful steps  
 pursuing

Hopes of high talk with the departed dead.  
 I called on poisonous names with which our  
 youth is fed,

I was not heard — I saw them not —  
 When musing deeply on the lot 55  
 Of life, at the sweet time when winds are  
 wooing

All vital things that wake to bring  
 News of birds and blossoming, —  
 Sudden, thy shadow fell on me;  
 I shrieked, and clasped my hands in ecstasy!

I vowed that I would dedicate my powers 61  
 To thee and thine — have I not kept the  
 vow?

With beating heart and streaming eyes,  
 even now

I call the phantoms of a thousand hours  
 Each from his voiceless grave: they have in  
 visioned bower 65

Of studious zeal or love's delight  
 Outstretched with me the envious  
 night —

They know that never joy illumed my brow  
 Unlinked with hope that thou wouldst  
 free

This world from its dark slavery, 70  
 That thou — O awful LOVELINESS,  
 Wouldst give whate'er these words cannot  
 express.

The day becomes more solemn and serene  
 When noon is past — there is a harmony  
 In autumn, and a lustre in its sky, 75  
 Which through the summer is not heard or  
 seen,

As if it could not be, as if it had not been!  
 Thus let thy power, which like the truth  
 Of nature on my passive youth  
 Descended, to my onward life supply 80  
 Its calm — to one who worships thee,  
 And every form containing thee,  
 Whom, SPIRIT fair, thy spells did bind  
 To fear himself, and love all human kind.

## SONNET

## OZYMANDIAS

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of  
 stone

Stand in the desert. Near them, on the sand,  
 Half sunk, a shattered visage lies, whose  
 frown,

And wrinkled lip, and sneer of cold command,  
 Tell that its sculptor well those passions read  
 Which yet survive, (stamped on these life-  
 less things,) 7

The hand that mocked them and the heart  
 that fed:

And on the pedestal these words appear:  
 "My name is Ozymandias, king of kings: 10  
 Look on my works, ye Mighty, and despair!"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare  
 The lone and level sands stretch far away.

FROM LINES WRITTEN AMONG THE  
EUGANEAN HILLS

Many a green isle needs must be  
 In the deep wide sea of misery,  
 Or the mariner, worn and wan,  
 Never thus could voyage on  
 Day and night, and night and day, 5  
 Drifting on his dreary way,  
 With the solid darkness black  
 Closing round his vessel's track;  
 Whilst, above, the sunless sky,  
 Big with clouds, hangs heavily, 10

And behind, the tempest fleet  
 Hurries on with lightning feet,  
 Riving sail, and cord, and plank,  
 Till the ship has almost drank  
 Death from the o'er-brimming deep ;  
 And sinks down, down, like that sleep  
 When the dreamer seems to be  
 Weltering through eternity ;  
 And the dim low line before  
 Of a dark and distant shore  
 Still recedes, as ever still  
 Longing with divided will,  
 But no power to seek or shun,  
 He is ever drifted on  
 O'er the unreposing wave  
 To the haven of the grave.  
 What if there no friends will greet ;  
 What if there no heart will meet  
 His with love's impatient beat ;  
 Wander wheresoe'er he may,  
 Can he dream before that day  
 To find refuge from distress  
 In friendship's smile, in love's caress ?

\* \* \* \* \*

Lo, the sun floats up the sky  
 Like thought-winged Liberty,  
 Till the universal light  
 Seems to level plain and height ;  
 From the sea a mist has spread,  
 And the beams of morn lie dead  
 On the towers of Venice now,  
 Like its glory long ago.  
 By the skirts of that gray cloud  
 Many-domed Padua proud  
 Stands, a peopled solitude,  
 'Mid the harvest-shining plain,  
 Where the peasant heaps his grain  
 In the garner of his foe  
 And the milk-white oxen slow  
 With the purple vintage strain,  
 Heaped upon the creaking wain,  
 That the brutal Celt may swill  
 Drunken sleep with savage will ;  
 And the sickle to the sword  
 Lies unchanged, though many a lord,  
 Like a weed whose shade is poison,  
 Overgrows this region's foison,  
 Sheaves of whom are ripe to come  
 To destruction's harvest home :  
 Men must reap the things they sow,  
 Force from force must ever flow,  
 Or worse ; but 'tis a bitter woe  
 That love or reason cannot change  
 The despot's rage, the slave's revenge.

Padua, thou within whose walls  
 Those mute guests at festivals,  
 Son and Mother, Death and Sin,  
 Played at dice for Ezzelin,  
 15 Till Death cried, "I win, I win!" 240  
 And Sin cursed to lose the wager,  
 But Death promised, to assuage her,  
 That he would petition for  
 Her to be made Vice-Emperor,  
 20 When the destined years were o'er, 245  
 Over all between the Po  
 And the eastern Alpine snow,  
 Under the mighty Austrian.  
 Sin smiled so as Sin only can,  
 25 And since that time, aye, long before, 250  
 Both have ruled from shore to shore.  
 That incestuous pair, who follow  
 Tyrants as the sun the swallow,  
 As Repentance follows Crime,  
 30 And as changes follow Time. 255

In thine halls the lamp of learning,  
 Padua, now no more is burning ;  
 Like a meteor, whose wild way  
 Is lost over the grave of day,  
 It gleams betrayed and to betray : 260  
 Once remotest nations came  
 To adore that sacred flame,  
 When it lit not many a hearth  
 210 On this cold and gloomy earth : 265  
 Now new fires from antique light  
 Spring beneath the wide world's might ;  
 But their spark lies dead in thee,  
 Trampled out by tyranny.  
 215 As the Norway woodman quells, 270  
 In the depth of piny dells,  
 One light flame among the brakes,  
 While the boundless forest shakes,  
 And its mighty trunks are torn  
 220 By the fire thus lowly born : 275  
 The spark beneath his feet is dead,  
 He starts to see the flames it fed  
 Howling through the darkened sky  
 With a myriad tongues victoriously,  
 225 And sinks down in fear : so thou, 280  
 O Tyranny, beholdest now  
 Light around thee, and thou hearest  
 The loud flames ascend, and fearest :  
 Grovel on the earth : aye, hide  
 230 In the dust thy purple pride !  
 Noon descends around me now : 285  
 'Tis the noon of autumn's glow,  
 When a soft and purple mist  
 235 Like a vaporous amethyst,

Or an air-dissolvèd star  
 Mingling light and fragrance, far  
 From the curved horizon's bound  
 To the point of heaven's profound,  
 Fills the overflowing sky,  
 And the plains that silent lie  
 Underneath, the leaves unsodden  
 Where the infant frost has trodden  
 With his morning-wingèd feet,  
 Whose bright print is gleaming yet;  
 And the red and golden vines,  
 Piercing with their trellised lines  
 The rough, dark-skirted wilderness;  
 The dun and bladed grass no less,  
 Pointing from this hoary tower  
 In the windless air; the flower  
 Glimmering at my feet; the line  
 Of the olive-sandalled Apennine  
 In the south dimly islanded;  
 And the Alps, whose snows are spread  
 High between the clouds and sun;  
 And of living things each one;  
 And my spirit which so long  
 Darkened this swift stream of song,  
 Interpenetrated lie  
 By the glory of the sky:  
 Be it love, light, harmony,  
 Odour, or the soul of all  
 Which from heaven like dew doth fall,  
 Or the mind which feeds this verse  
 Peopling the lone universe.  
 Noon descends, and after noon  
 Autumn's evening meets me soon,  
 Leading the infantine moon,  
 And that one star, which to her  
 Almost seems to minister  
 Half the crimson light she brings  
 From the sunset's radiant springs:  
 And the soft dreams of the morn,  
 (Which like wingèd winds had borne  
 To that silent isle, which lies  
 'Mid remembered agonies,  
 The frail bark of this lone being,)  
 Pass, to other sufferers fleeing,  
 And its ancient pilot, Pain,  
 Sits beside the helm again.

Other flowering isles must be  
 In the sea of life and agony:  
 Other spirits float and flee  
 O'er that gulph: even now, perhaps,  
 On some rock the wild wave wraps,  
 With folded wings they waiting sit  
 For my bark, to pilot it  
 To some calm and blooming cove,

Where for me, and those I love,  
 May a windless bower be built,  
 Far from passion, pain, and guilt,  
 In a dell 'mid lawny hills,  
 Which the wild sea-murmur fills,  
 And soft sunshine, and the sound  
 Of old forests echoing round,  
 And the light and smell divine  
 Of all flowers that breathe and shine:  
 We may live so happy there,  
 That the spirits of the air,  
 Envyng us, may even entice  
 To our healing paradise  
 The polluting multitude;  
 But their rage would be subdued  
 By that clime divine and calm,  
 And the winds whose wings rain balm  
 On the uplifted soul, and leaves  
 Under which the bright sea heaves;  
 While each breathless interval  
 In their whisperings musical  
 The inspired soul supplies  
 With its own deep melodies,  
 And the love which heals all strife  
 Circling, like the breath of life,  
 All things in that sweet abode  
 With its own mild brotherhood:  
 They, not it, would change; and soon  
 Every sprite beneath the moon  
 Would repent its envy vain,  
 And the earth grow young again.

## ODE TO THE WEST WIND

## I

O, wild West Wind, thou breath of Autumn's  
 being,  
 Thou, from whose unseen presence the leaves  
 dead  
 Are driven, like ghosts from an enchanter  
 fleeing,  
 Yellow, and black, and pale, and hectic red,  
 Pestilence-stricken multitudes: O, thou, 5  
 Who chariotest to their dark wintry bed  
 The wingèd seeds, where they lie cold and  
 low,  
 Each like a corpse within its grave, until  
 Thine azure sister of the spring shall blow  
 Her clarion o'er the dreaming earth, and fill 10  
 (Driving sweet buds like flocks to feed in air)  
 With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;  
Destroyer and preserver; hear, O, hear!

## II

Thou on whose stream, 'mid the steep sky's  
commotion,<sup>15</sup>  
Loose clouds like earth's decaying leaves are  
shed,  
Shook from the tangled boughs of Heaven and  
Ocean,

Angels of rain and lightning: there are  
spread

On the blue surface of thine airy surge,  
Like the bright hair uplifted from the head<sup>20</sup>

Of some fierce Mænad, even from the dim  
verge

Of the horizon to the zenith's height,  
The locks of the approaching storm. Thou  
dirge

Of the dying year, to which this closing night  
Will be the dome of a vast sepulchre,<sup>25</sup>  
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere  
Black rain, and fire, and hail will burst: O,  
hear!

## III

Thou who didst waken from his summer  
dreams

The blue Mediterranean, where he lay,<sup>30</sup>  
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baïæ's bay,  
And saw in sleep old palaces and towers  
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers<sup>35</sup>  
So sweet, the sense faints picturing them!  
Thou

For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below  
The sea-blooms and the oozy woods which  
wear

The sapless foliage of the ocean, know<sup>40</sup>

Thy voice, and suddenly grow gray with fear,  
And tremble and despoil themselves: O,  
hear!

## IV

If I were a dead leaf thou mightest bear;  
If I were a swift cloud to fly with thee;  
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free<sup>46</sup>  
Than thou, O, uncontrollable! If even  
I were as in my boyhood, and could be

The comrade of thy wanderings over heaven,  
As then, when to outstrip thy skiey speed<sup>50</sup>  
Scarce seemed a vision; I would ne'er have  
striven

As thus with thee in prayer in my sore need.  
Oh! lift me as a wave, a leaf, a cloud!  
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and  
bowed<sup>55</sup>  
One too like thee: tameless, and swift, and  
proud.

## V

Make me thy lyre, even as the forest is:  
What if my leaves are falling like its own!  
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,  
Sweet though in sadness. Be thou, spirit  
fierce,<sup>61</sup>  
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe  
Like withered leaves to quicken a new birth!  
And, by the incantation of this verse,<sup>65</sup>

Scatter, as from an unextinguished hearth  
Ashes and sparks, my words among mankind!  
Be through my lips to unawakened earth

The trumpet of a prophecy! O, wind,  
If Winter comes, can Spring be far behind?<sup>70</sup>

## THE INDIAN SERENADE

I arise from dreams of thee  
In the first sweet sleep of night,  
When the winds are breathing low,  
And the stars are shining bright:  
I arise from dreams of thee,  
And a spirit in my feet  
Hath led me — who knows how?  
To thy chamber window, Sweet!



The wandering airs they faint  
On the dark, the silent stream —  
The Champak<sup>1</sup> odours fail  
Like sweet thoughts in a dream;  
The nightingale's complaint,  
It dies upon her heart, —  
As I must on thine,  
O! belovèd as thou art!

O lift me from the grass!  
I die! I faint! I fail!  
Let thy love in kisses rain  
On my lips and eyelids pale.  
My cheek is cold and white, alas!  
My heart beats loud and fast; —  
Oh! press it to thine own again,  
Where it will break at last.

## THE CLOUD

I bring fresh showers for the thirsting flowers,  
From the seas and the streams;  
I bear light shade for the leaves when laid  
In their noon-day dreams  
From my wings are shaken the dews that  
waken 5  
The sweet buds every one,  
When rocked to rest on their mother's breast,  
As she dances about the sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under, 10  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.

I sift the snow on the mountains below,  
And their great pines groan aghast;  
And all the night 'tis my pillow white, 15  
While I sleep in the arms of the blast.  
Sublime on the towers of my skiey bowers,  
Lightning my pilot sits;  
In a cavern under is fettered the thunder, —  
It struggles and howls at fits; 20  
Over earth and ocean, with gentle motion,  
This pilot is guiding me,  
Lured by the love of the genii that move  
In the depths of the purple sea;  
Over the rills, and the crags, and the hills, 25  
Over the lakes and the plains,  
Wherever he dream, under mountain or  
stream,  
The Spirit he loves remains;

<sup>1</sup> a tree of India, belonging to the magnolia family

And I all the while bask in heaven's blue smile,  
Whilst he is dissolving in rains. 30

The sanguine sunrise, with his meteor eyes,  
And his burning plumes outspread,  
Leaps on the back of my sailing rack,  
When the morning star shines dead, 15  
As on the jag of a mountain crag, 35  
Which an earthquake rocks and swings,  
An eagle alit one moment may sit  
In the light of its golden wings.  
And when sunset may breathe, from the lit  
sea beneath, 20  
Its ardours of rest and of love, 40  
And the crimson pall of eve may fall  
From the depth of heaven above,  
With wings folded I rest, on mine airy nest,  
As still as a brooding dove.

That orbèd maiden with white fire laden, 45  
Whom mortals call the moon,  
Glides glimmering o'er my fleece-like floor,  
By the midnight breezes strewn;  
And wherever the beat of her unseen feet,  
Which only the angels hear, 50  
May have broken the woof of my tent's thin  
roof,  
The stars peep behind her and peer;  
And I laugh to see them whirl and flee,  
Like a swarm of golden bees,  
When I widen the rent in my wind-built tent,  
Till the calm rivers, lakes, and seas, 56  
Like strips of the sky fallen through me on  
high,  
Are each paved with the moon and  
these.

I bind the sun's throne with a burning zone,  
And the moon's with a girdle of pearl;  
The volcanoes are dim, and the stars reel and  
swim, 61  
When the whirlwinds my banner  
unfurl.  
From cape to cape, with a bridge-like shape,  
Over a torrent sea,  
Sunbeam-proof, I hang like a roof, 65  
The mountains its columns be.  
The triumphal arch through which I march  
With hurricane, fire, and snow,  
When the powers of the air are chained to my  
chair,  
Is the million-coloured bow; 70  
The sphere-fires above its soft colours wove,  
While the moist earth was laughing  
below.

I am the daughter of earth and water,  
 And the nursling of the sky;  
 I pass through the pores of the ocean and  
 shores, 75  
 I change, but I cannot die.  
 For after the rain when, with never a stain,  
 The pavilion of heaven is bare,  
 And the winds and sunbeams with their con-  
 vex gleams  
 Build up the blue dome of air, 80  
 I silently laugh at my own cenotaph,  
 And out of the caverns of rain,  
 Like a child from the womb, like a ghost from  
 the tomb,  
 I arise and unbuild it again.

## TO A SKYLARK

Hail to thee, blithe spirit!  
 Bird thou never wert,  
 That from heaven, or near it,  
 Pourest thy full heart  
 In profuse strains of unpremeditated art. 5  
 Higher still and higher  
 From the earth thou springest  
 Like a cloud of fire;  
 The blue deep thou wingest,  
 And singing still dost soar, and soaring ever  
 singest. 10  
 In the golden lightning  
 Of the sunken sun,  
 O'er which clouds are brightning,  
 Thou dost float and run;  
 Like an unbodied joy whose race is just begun.  
 The pale purple even 16  
 Melts around thy flight;  
 Like a star of heaven  
 In the broad day-light  
 Thou art unseen, but yet I hear thy shrill  
 delight, 20  
 Keen as are the arrows  
 Of that silver sphere,  
 Whose intense lamp narrows  
 In the white dawn clear,  
 Until we hardly see, we feel that it is there. 25  
 All the earth and air  
 With thy voice is loud,  
 As, when night is bare,  
 From one lonely cloud  
 The moon rains out her beams, and heaven is  
 overflowed. 30

What thou art we know not;  
 What is most like thee?  
 From rainbow clouds there flow not  
 Drops so bright to see  
 As from thy presence showers a rain of  
 melody. 35

Like a poet hidden  
 In the light of thought,  
 Singing hymns unbidden,  
 Till the world is wrought  
 To sympathy with hopes and fears it heeded  
 not: 40

Like a high-born maiden  
 In a palace tower,  
 Soothing her love-laden  
 Soul in secret hour  
 With music sweet as love, which overflows  
 her bower. 45

Like a glow-worm golden  
 In a dell of dew,  
 Scattering unbeholden  
 Its aerial hue  
 Among the flowers and grass which screen it  
 from the view: 50

Like a rose embowered  
 In its own green leaves,  
 By warm winds deflowered,  
 Till the scent it gives  
 Makes faint with too much sweet these heavy-  
 winged thieves. 55

Sound of vernal showers  
 On the twinkling grass,  
 Rain-awakened flowers,  
 All that ever was  
 Joyous, and clear, and fresh, thy music doth  
 surpass. 60

Teach us, sprite or bird,  
 What sweet thoughts are thine;  
 I have never heard  
 Praise of love or wine  
 That panted forth a flood of rapture so  
 divine: 65

Chorus Hymenæal,  
 Or triumphal chaunt,  
 Matched with thine, would be all  
 But an empty vaunt,  
 A thing wherein we feel there is some hidden  
 want. 70

What objects are the fountains  
 Of thy happy strain?  
 What fields, or waves, or mountains?  
 What shapes of sky or plain?  
 What love of thine own kind? what ignorance  
 of pain? 75

With thy clear keen joyance  
 Languor cannot be —  
 Shadow of annoyance  
 Never came near thee:  
 Thou lovest — but ne'er knew love's sad  
 satiety. 80

Waking or asleep,  
 Thou of death must deem  
 Things more true and deep  
 Than we mortals dream,  
 Or how could thy notes flow in such a crystal  
 stream? 85

We look before and after  
 And pine for what is not:  
 Our sincerest laughter  
 With some pain is fraught;  
 Our sweetest songs are those that tell of  
 saddest thought. 90

Yet if we could scorn  
 Hate, and pride, and fear;  
 If we were things born  
 Not to shed a tear,  
 I know not how thy joy we ever should come  
 near. 95

Better than all measures  
 Of delightful sound —  
 Better than all treasures  
 That in books are found —  
 Thy skill to poet were, thou scorner of the  
 ground! 100

Teach me half the gladness  
 That thy brain must know,  
 Such harmonious madness  
 From my lips would flow,  
 The world should listen then — as I am  
 listening now. 105

TO ———

Music, when soft voices die,  
 Vibrates in the memory —  
 Odours, when sweet violets sicken,  
 Live within the sense they quicken.

Rose-leaves, when the rose is dead, 5  
 Are heaped for the beloved's bed;  
 And so thy thoughts, when thou art gone,  
 Love itself shall slumber on.

### ADONAI'S

I weep for Adonais — he is dead!  
 O, weep for Adonais! though our tears  
 Thaw not the frost which binds so dear a  
 head!  
 And thou, sad Hour, selected from all years  
 To mourn our loss, rouse thy obscure com-  
 peers, 5  
 And teach them thine own sorrow, say:  
 "With me  
 Died Adonais; till the Future dares  
 Forget the Past, his fate and fame shall be  
 An echo and a light untó eternity."

Where wert thou, mighty Mother, when he  
 lay, 10  
 When thy Son lay, pierced by the shaft  
 which flies  
 In darkness? where was lorn Urania  
 When Adonais died? With veiled eyes,  
 'Mid listening Echoes, in her Paradise  
 She sate, while one, with soft enamoured  
 breath, 15  
 Rekindled all the fading melodies,  
 With which, like flowers that mock the  
 corse beneath,  
 He had adorned and hid the coming bulk of  
 death.

O, weep for Adonais — he is dead!  
 Wake, melancholy Mother, wake and  
 weep! 20  
 Yet wherefore? Quench within their burn-  
 ing bed  
 Thy fiery tears, and let thy loud heart keep  
 Like his, a mute and uncomplaining sleep;  
 For he is gone, where all things wise and  
 fair  
 Descend; — oh, dream not that the amo-  
 rous Deep 25  
 Will yet restore him to the vital air;  
 Death feeds on his mute voice, and laughs at  
 our despair.

Most musical of mourners, weep again!  
 Lament anew, Urania! — He died, —  
 Who was the Sire of an immortal strain,  
 Blind, old, and lonely, when his country's  
 pride, 31

The priest, the slave, and the liberticide,  
 Trampled and mocked with many a loathed  
 rite  
 Of lust and blood; he went, unterrified,  
 Into the gulph of death; but his clear  
 Sprite 35  
 Yet reigns o'er earth; the third among the  
 sons of light.

Most musical of mourners, weep anew!  
 Not all to that bright station dared to  
 climb;  
 And happier they their happiness who  
 knew,  
 Whose tapers yet burn through that night  
 of time 40  
 In which suns perished; others more  
 sublime,  
 Struck by the envious wrath of man or God,  
 Have sunk, extinct in their refulgent  
 prime;  
 And some yet live, treading the thorny road,  
 Which leads, through toil and hate, to Fame's  
 serene abode. 45

But now, thy youngest, dearest one has  
 perished,  
 The nursling of thy widowhood, who grew,  
 Like a pale flower by some sad maiden  
 cherished,  
 And fed with true love tears, instead of  
 dew;  
 Most musical of mourners, weep anew! 50  
 Thy extreme hope, the loveliest and the  
 last,  
 The bloom, whose petals, nipped before  
 they blew,  
 Died on the promise of the fruit, is waste;  
 The broken lily lies — the storm is overpast.

To that high Capital, where kingly Death  
 Keeps his pale court in beauty and decay,  
 He came; and bought, with price of purest  
 breath, 57  
 A grave among the eternal. — Come away!  
 Haste, while the vault of blue Italian day  
 Is yet his fitting charnel-roof! while still 60  
 He lies, as if in dewy sleep he lay;  
 Awake him not! surely he takes his fill  
 Of deep and liquid rest, forgetful of all ill.

He will awake no more, oh, never more! —  
 Within the twilight chamber spreads apace  
 The shadow of white Death, and at the  
 door 66

Invisible Corruption waits to trace  
 His extreme way to her dim dwelling-place;  
 The eternal Hunger sits, but pity and awe  
 Soothe her pale rage, nor dares she to deface  
 So fair a prey, till darkness, and the law  
 Of change, shall o'er his sleep the mortal  
 curtain draw. 72

O, weep for Adonais! — The quick Dreams,  
 The passion-winged Ministers of thought,  
 Who were his flocks, whom near the living  
 streams 75  
 Of his young spirit he fed, and whom he  
 taught  
 The love which was its music, wander  
 not, —  
 Wander no more, from kindling brain to  
 brain,  
 But droop there, whence they sprung; and  
 mourn their lot  
 Round the cold heart, where, after their  
 sweet pain, 80  
 They ne'er will gather strength, or find a home  
 again.

And one with trembling hands clasps his  
 cold head,  
 And fans him with her moonlight wings, and  
 cries —  
 "Our love, our hope, our sorrow, is not  
 dead;  
 See, on the silken fringe of his faint eyes, 85  
 Like dew upon a sleeping flower, there lies  
 A tear some Dream has loosened from his  
 brain."  
 Lost Angel of a ruined Paradise!  
 She knew not 'twas her own; as with no  
 stain  
 She faded, like a cloud which had outwept  
 its rain. 90

One from a lucid urn of starry dew  
 Washed his light limbs as if embalming  
 them;  
 Another clipped her profuse locks, and  
 threw  
 The wreath upon him, like an anadem,  
 Which frozen tears instead of pearls be-  
 gem; 95  
 Another in her wilful grief would break  
 Her bow and winged reeds, as if to stem  
 A greater loss with one which was more  
 weak;  
 And dull the barbed fire against his frozen  
 cheek.

Another Splendour on his mouth alit, 100  
 That mouth, whence it was wont to draw  
 the breath  
 Which gave it strength to pierce the  
 guarded wit,  
 And pass into the panting heart beneath  
 With lightning and with music: the damp  
 death  
 Quenched its caress upon his icy lips; 105  
 And, as a dying meteor stains a wreath  
 Of moonlight vapour, which the cold night  
 clips,  
 It flushed through his pale limbs, and passed to  
 its echpse.

And others came . . . Desires and Adora-  
 tions,  
 Winged Persuasions and veiled Destinies,  
 Splendours, and Glooms, and glimmering  
 Incarnations 111  
 Of hopes and fears, and twilight Phantasies,  
 And Sorrow, with her family of Sighs,  
 And Pleasure, blind with tears, led by the  
 gleam  
 Of her own dying smile instead of eyes, 115  
 Came in slow pomp; — the moving pomp  
 might seem  
 Like pageantry of mist on an autumnal  
 stream.

All he had loved, and moulded into thought,  
 From shape, and hue, and odour, and sweet  
 sound,  
 Lamented Adonais. Morning sought 120  
 Her eastern watch-tower, and her hair  
 unbound,  
 Wet with the tears which should adorn the  
 ground,  
 Dimmed the aërial eyes that kindle day;  
 Afar the melancholy thunder moaned,  
 Pale Ocean in unquiet slumber lay, 125  
 And the wild winds flew round, sobbing in  
 their dismay.

Lost Echo sits amid the voiceless moun-  
 tains,  
 And feeds her grief with his remembered  
 lay,  
 And will no more reply to winds or foun-  
 tains,  
 Or amorous birds perched on the young  
 green spray, 130  
 Or herdsman's horn, or bell at closing day;  
 Since she can mimic not his lips, more  
 dear

Than those for whose disdain she pined  
 away  
 Into a shadow of all sounds: — a drear  
 Murmur, between their songs, is all the wood-  
 men hear. 135

Grief made the young Spring wild, and she  
 threw down  
 Her kindling buds, as if she Autumn were,  
 Or they dead leaves; since her delight is  
 flown,  
 For whom should she have waked the sullen  
 year?  
 To Phœbus was not Hyacinth so dear, 140  
 Nor to himself Narcissus, as to both  
 Thou, Adonais: wan they stand and sere  
 Amid the faint companions of their youth,  
 With dew all turned to tears; odour, to  
 sighing ruth.

Thy spirit's sister, the lorn nightingale,  
 Mourns not her mate with such melodious  
 pain; 146  
 Not so the eagle, who like thee could scale  
 Heaven, and could nourish in the sun's  
 domain  
 Her mighty youth with morning, doth  
 complain,  
 Soaring and screaming round her empty  
 nest, 150  
 As Albion wails for thee: the curse of  
 Cain  
 Light on his head who pierced thy innocent  
 breast,  
 And scared the angel soul that was its earthly  
 guest!

Ah, woe is me! Winter is come and gone,  
 But grief returns with the revolving year;  
 The airs and streams renew their joyous  
 tone; 156  
 The ants, the bees, the swallows reappear;  
 Fresh leaves and flowers deck the dead  
 Seasons' bier;  
 The amorous birds now pair in every brake,  
 And build their mossy homes in field and  
 brere; 160  
 And the green lizard, and the golden snake,  
 Like unimprisoned flames, out of their trance  
 awake.

Through wood and stream and field and hill  
 and Ocean  
 A quickening life from the Earth's heart has  
 burst,

As it has ever done, with change and motion, 165  
 From the great morning of the world when first  
 God dawned on Chaos; in its stream immersed  
 The lamps of Heaven flash with a softer light;  
 All baser things pant with life's sacred thirst;  
 Diffuse themselves; and spend in love's delight 170  
 The beauty and the joy of their renewed might.

The leprous corpse touched by this spirit tender  
 Exhales itself in flowers of gentle breath;  
 Like incarnations of the stars, when splendour 174  
 Is changed to fragrance, they illumine death  
 And mock the merry worm that wakes beneath;  
 Naught we know, dies. Shall that alone which knows  
 Be as a sword consumed before the sheath  
 By sightless lightning? — th' intense atom glows  
 A moment, then is quenched in a most cold repose. 180

Alas! that all we loved of him should be,  
 But for our grief, as if it had not been,  
 And grief itself be mortal! Woe is me!  
 Whence are we, and why are we? of what scene  
 The actors or spectators? Great and mean  
 Meet massed in death, who lends what life must borrow. 186  
 As long as skies are blue, and fields are green,  
 Evening must usher night, night urge the morrow,  
 Month follow month with woe, and year wake year to sorrow.

He will awake no more, oh, never more!  
 "Wake thou," cried Misery, "childless Mother, rise 191  
 Out of thy sleep, and slake, in thy heart's core,  
 A wound more fierce than his with tears and sighs."  
 And all the Dreams that watched Urania's eyes, 194

AE

And all the Echoes whom their sister's song  
 Had held in holy silence, cried: "Arise!"  
 Swift as a Thought by the snake Memory stung,  
 From her ambrosial rest the fading Splendour sprung

She rose like an autumnal Night, that springs 199  
 Out of the East, and follows wild and drear  
 The golden Day, which, on eternal wings,  
 Even as a ghost abandoning a bier,  
 Had left the Earth a corpse. Sorrow and fear  
 So struck, so roused, so rapt Urania; 204  
 So saddened round her like an atmosphere  
 Of stormy mist; so swept her on her way  
 Even to the mournful place where Adonaiš lay.

Out of her secret Paradise she sped,  
 Through camps and cities rough with stone, and steel,  
 And human hearts, which to her airy tread  
 Yielding not, wounded the invisible 210  
 Palms of her tender feet where'er they fell:  
 And barbèd tongues, and thoughts more sharp than they,  
 Rent the soft Form they never could repel,  
 Whose sacred blood, like the young tears of May, 215  
 Paved with eternal flowers that undeserving way.

In the death chamber for a moment Death,  
 Shamed by the presence of that living Might,  
 Blushed to annihilation, and the breath  
 Revisited those lips, and life's pale light 220  
 Flashed through those limbs, so late her dear delight.  
 "Leave me not wild and drear and comfortless,  
 As silent lightning leaves the starless night!  
 Leave me not!" cried Urania: her distress  
 Roused Death: Death rose and smiled, and met her vain caress. 225

"Stay yet awhile! speak to me once again;  
 Kiss me, so long but as a kiss may live;  
 And in my heartless breast and burning brain  
 That word, that kiss shall all thoughts else survive,  
 With food of saddest memory kept alive,

Now thou art dead, as if it were a part 231  
 Of thee, my Adonais! I would give  
 All that I am to be as thou now art!  
 But I am chained to Time, and cannot  
 thence depart!

"Oh gentle child, beautiful as thou wert,  
 Why didst thou leave the trodden paths  
 of men 236  
 Too soon, and with weak hands though  
 mighty heart  
 Dare the unpastured dragon in his den?  
 Defenceless as thou wert, oh where was  
 then  
 Wisdom the mirrored shield, or scorn the  
 spear? 240  
 Or hadst thou waited the full cycle, when  
 Thy spirit should have filled its crescent  
 sphere,  
 The monsters of life's waste had fled from  
 thee like deer.

"The herded wolves, bold only to pursue;  
 The obscene ravens, clamorous o'er the  
 dead; 245  
 The vultures to the conqueror's banner  
 true,  
 Who feed where Desolation first has fed,  
 And whose wings rain contagion; — how  
 they fled,  
 When like Apollo, from his golden bow,  
 The Pythian of the age one arrow sped 250  
 And smiled! — The spoilers tempt no  
 second blow;  
 They fawn on the proud feet that spurn them  
 lying low.

"The sun comes forth, and many reptiles  
 spawn;  
 He sets, and each ephemeral insect then  
 Is gathered into death without a dawn, 255  
 And the immortal stars awake again;  
 So is it in the world of living men:  
 A godlike mind soars forth, in its delight  
 Making earth bare and veiling heaven, and  
 when  
 It sinks, the swarms that dimmed or shared  
 its light 260  
 Leave to its kindred lamps the spirit's awful  
 night."

Thus ceased she: and the mountain shep-  
 herds came,  
 Their garlands sere, their magic mantles  
 rent;

The Pilgrim of Eternity, whose fame  
 Over his living head like Heaven is bent,  
 An early but enduring monument, 266  
 Came, veiling all the lightnings of his song  
 In sorrow; from her wilds Ierne sent  
 The sweetest lyrist of her saddest wrong,  
 And love taught grief to fall like music from  
 his tongue. 270

Midst others of less note, came one frail  
 Form,  
 A phantom among men, companionless  
 As the last cloud of an expiring storm  
 Whose thunder is its knell, he, as I guess,  
 Had gazed on Nature's naked loveliness,  
 Actæon-like, and now he fled astray 276  
 With feeble steps o'er the world's wilderness,  
 And his own thoughts, along that rugged  
 way,  
 Pursued, like raging hounds, their father and  
 their prey.

A pardlike Spirit beautiful and swift —  
 A Love in desolation masked; — a Power  
 Girt round with weakness; — it can scarce  
 uplift 282  
 The weight of the superincumbent hour;  
 It is a dying lamp, a falling shower,  
 A breaking billow; — even whilst we speak  
 Is it not broken? On the withering  
 flower 286  
 The killing sun smiles brightly; on a  
 cheek  
 The life can burn in blood, even while the  
 heart may break.

His head was bound with pansies over-  
 blown,  
 And faded violets, white, and pied, and  
 blue; 290  
 And a light spear topped with a cypress  
 cone,  
 Round whose rude shaft dark ivy tresses  
 grew  
 Yet dripping with the forest's noonday dew,  
 Vibrated, as the ever-beating heart  
 Shook the weak hand that grasped it; of  
 that crew 295  
 He came the last, neglected and apart;  
 A herd-abandoned deer, struck by the hunter's  
 dart.

All stood aloof, and at his partial moan  
 Smiled through their tears; well knew that  
 gentle band

Who in another's fate now wept his own;  
As, in the accents of an unknown land, 301  
He sung new sorrow, sad Urania scanned  
The Stranger's mien, and murmured:  
"Who art thou?"

He answered not, but with a sudden hand  
Made bare his branded and ensanguined  
brow, 305  
Which was like Cain's or Christ's — Oh!  
that it should be so!

What softer voice is hushed over the dead?  
Athwart what brow is that dark mantle  
thrown?

What form leans sadly o'er the white death-  
bed,

In mockery of monumental stone, 310  
The heavy heart heaving without a moan?  
If it be He, who, gentlest of the wise,  
Taught, soothed, loved, honoured the de-  
parted one,

Let me not vex with inharmonious sighs  
The silence of that heart's accepted sacrifice.

Our Adonais has drunk poison — oh! 316  
What deaf and viperous murderer could  
crown

Life's early cup with such a draught of woe?  
The nameless worm would now itself disown:  
It felt, yet could escape the magic tone 320  
Whose prelude held all envy, hate, and  
wrong,

But what was howling in one breast alone,  
Silent with expectation of the song,  
Whose master's hand is cold, whose silver  
lyre unstrung.

Live thou, whose infamy is not thy fame!  
Live! fear no heavier chastisement from  
me, 326

Thou noteless blot on a remembered name!  
But be thyself, and know thyself to be!  
And ever at thy season be thou free

To spill the venom when thy fangs o'er-  
flow: 330

Remorse and Self-contempt shall cling to  
thee;

Hot Shame shall burn upon thy secret  
brow,

And like a beaten hound tremble thou shalt  
— as now.

Nor let us weep that our delight is fled  
Far from these carrion kites that scream  
below; 335

He wakes or sleeps with the enduring dead;  
Thou canst not soar where he is sitting now.  
Dust to the dust! but the pure spirit shall  
flow

Back to the burning fountain whence it  
came, 339

A portion of the Eternal, which must glow  
Through time and change, unquenchably  
the same,

Whilst thy cold embers choke the sordid  
hearth of shame.

Peace, peace! he is not dead, he doth not  
sleep —

He hath awakened from the dream of  
life —

'Tis we who, lost in stormy visions, keep  
With phantoms an unprofitable strife, 346  
And in mad trance strike with our spirit's  
knife

Invulnerable nothings. — *We* decay  
Like corpses in a charnel; fear and grief  
Convulse us and consume us day by day,

And cold hopes swarm like worms within  
our living clay. 351

He has outsoared the shadow of our night;  
Envy and calumny and hate and pain,  
And that unrest which men miscall delight,  
Can touch him not and torture not again;  
From the contagion of the world's slow  
stain 356

He is secure, and now can never mourn  
A heart grown cold, a head grown grey in  
vain;

Nor, when the spirit's self has ceased to  
burn, 359  
With sparkless ashes load an unlamented urn.

He lives, he wakes — 'tis Death is dead,  
not he;

Mourn not for Adonais. — Thou young  
Dawn,

Turn all thy dew to splendour, for from  
thee

The spirit thou lamentest is not gone;  
Ye caverns and ye forests, cease to moan!

Cease ye faint flowers and fountains, and  
thou Air, 366

Which like a mourning veil thy scarf hast  
thrown

O'er the abandoned Earth, now leave it  
bare

Even to the joyous stars which smile on its  
despair!



He is made one with Nature: there is  
heard 370

His voice in all her music, from the moan  
Of thunder, to the song of night's sweet  
bird,

He is a presence to be felt and known  
In darkness and in light, from herb and  
stone,

Spreading itself where'er that Power may  
move 375

Which has withdrawn his being to its own;  
Which wields the world with never wearied  
love,

Sustains it from beneath, and kindles it above.

He is a portion of the loveliness

Which once he made more lovely: he doth  
bear 380

His part, while the one Spirit's plastic stress  
Sweeps through the dull dense world, com-  
pelling there

All new successions to the forms they wear;  
Torturing th' unwilling dross that checks  
its flight 384

To its own likeness, as each mass may bear;  
And bursting in its beauty and its might  
From trees and beasts and men into the  
Heaven's light.

The splendours of the firmament of time  
May be eclipsed, but are extinguished not;  
Like stars to their appointed height they  
climb, 390

And death is a low mist which cannot blot  
The brightness it may veil When lofty  
thought

Lifts a young heart above its mortal lair,  
And love and life contend in it, for what  
Shall be its earthly doom, the dead live  
there 395

And move like winds of light on dark and  
stormy air.

The inheritors of unfulfilled renown  
Rose from their thrones, built beyond mor-  
tal thought,

Far in the Unapparent. Chatterton  
Rose pale, his solemn agony had not 400  
Yet faded from him; Sidney, as he fought  
And as he fell and as he lived and loved,  
Sublimely mild, a Spirit without spot,  
Arose; and Lucan, by his death ap-  
proved:

Oblivion, as they rose, shrank like a thing  
reproved. 405

And many more, whose names on Earth  
are dark

But whose transmitted effluence cannot die  
So long as fire outlives the parent spark,  
Rose, robed in dazzling immortality. 409

"Thou art become as one of us," they cry  
"It was for thee yon kingless sphere has  
long

Swung blind in unascended majesty,  
Silent alone amid an Heaven of Song.

Assume thy winged throne, thou Vesper of  
our throng!"

Who mourns for Adonais? oh come forth,  
Fond wretch! and know thyself and him  
aright. 416

Clasp with thy panting soul the pendulous  
Earth;

As from a centre, dart thy spirit's light  
Beyond all worlds, until its spacious  
might

Satiate the void circumference: then  
shrink 420

Even to a point within our day and  
night;

And keep thy heart light, lest it make thee  
sink,

When hope has kindled hope, and lured thee  
to the brink.

Or go to Rome, which is the sepulchre,  
O, not of him, but of our joy: 'tis  
naught 425

That ages, empires, and religions there  
Lie buried in the ravage they have wrought;  
For such as he can lend, — they borrow not  
Glory from those who made the world their  
prey;

And he is gathered to the kings of thought  
Who waged contention with their time's  
decay, 431

And of the past are all that cannot pass away.

Go thou to Rome, — at once the Paradise,  
The grave, the city, and the wilderness;  
And where its wrecks like shattered moun-  
tains rise, 435

And flowering weeds and fragrant corses  
dress

The bones of Desolation's nakedness  
Pass, till the Spirit of the spot shall lead  
Thy footsteps to a slope of green access

Where, like an infant's smile, over the dead,  
A light of laughing flowers along the grass is  
spread. 441

And grey walls moulder round, on which  
 dull Time  
 Feeds, like slow fire upon a hoary brand;  
 And one keen pyramid with wedge sublime,  
 Pavilioning the dust of him who planned  
 This refuge for his memory, doth stand 446  
 Like flame transformed to marble; and  
 beneath,  
 A field is spread, on which a newer band  
 Have pitched in Heaven's smile their camp  
 of death,  
 Welcoming him we lose with scarce extin-  
 guished breath. 450

Here pause: these graves are all too young  
 as yet  
 To have outgrown the sorrow which con-  
 signed  
 Its charge to each; and if the seal is set,  
 Here, on one fountain of a mourning mind,  
 Break it not thou! too surely shalt thou  
 find 455  
 Thine own well full, if thou returnest home,  
 Of tears and gall. From the world's bitter  
 wind  
 Seek shelter in the shadow of the tomb.  
 What Adonais is, why fear we to become?

The One remains, the many change and  
 pass; 460  
 Heaven's light forever shines, Earth's  
 shadows fly;  
 Life, like a dome of many-coloured glass,  
 Stains the white radiance of Eternity,  
 Until Death tramples it to fragments. —  
 Die,  
 If thou wouldst be with that which thou  
 dost seek! 465  
 Follow where all is fled! — Rome's azure  
 sky,  
 Flowers, ruins, statues, music, words, are  
 weak  
 The glory they transfuse with fitting truth to  
 speak.

Why linger, why turn back, why shrink,  
 my Heart?  
 Thy hopes are gone before: from all things  
 here 470  
 They have departed; thou shouldst now  
 depart!  
 A light is past from the revolving year,  
 And man, and woman; and what still is dear  
 Attracts to crush, repels to make thee  
 wither.

The soft sky smiles, — the low wind whis-  
 pers near; 475  
 'Tis Adonais calls! oh, hasten thither,  
 No more! let Life divide what Death can join  
 together.

That Light whose smile kindles the Uni-  
 verse,  
 That Beauty in which all things work and  
 move,  
 That Benediction which the eclipsing  
 Curse 480  
 Of birth can quench not, that sustaining  
 Love  
 Which, through the web of being blindly  
 wove  
 By man and beast and earth and air and  
 sea,  
 Burns bright or dim, as each are mirrors of  
 The fire for which all thirst, now beams on  
 me, 485  
 Consuming the last clouds of cold mortality.

The breath whose might I have invoked in  
 song  
 Descends on me, my spirit's bark is driven  
 Far from the shore, far from the trembling  
 throng 489  
 Whose sails were never to the tempest  
 given;  
 The massy earth and spherèd skies are  
 riven!  
 I am borne darkly, fearfully, afar:  
 Whilst burning through the inmost veil of  
 Heaven,  
 The soul of Adonais, like a star, 494  
 Beacons from the abode where the Eternal  
 are.

## FINAL CHORUS FROM HELLAS

The world's great age begins anew,  
 The golden years return,  
 The earth doth like a snake renew  
 Her winter weeds outworn:  
 Heaven smiles, and faiths and empires gleam,  
 Like wrecks of a dissolving dream. 6

A brighter Hellas rears its mountains  
 From waves serener far;  
 A new Peneus rolls his fountains  
 Against the morning-star. 70  
 Where fairer Tempes bloom, there sleep  
 Young Cyclads on a sunnier deep.

A loftier Argo cleaves the main,  
 Fraught with a later prize;  
 Another Orpheus sings again,  
 And loves, and weeps, and dies.  
 A new Ulysses leaves once more  
 Calypso for his native shore

O, write no more the tale of Troy,  
 If earth Death's scroll must be!  
 Nor mix with Laian rage the joy  
 Which dawns upon the free.  
 Although a subtler Sphinx renew  
 Riddles of death Thebes never knew.

Another Athens shall arise,  
 And to remoter time  
 Bequeath, like sunset to the skies,  
 The splendour of its prime,  
 And leave, if naught so bright may live,  
 All earth can take or Heaven can give.

Saturn and Love their long repose  
 Shall burst, more bright and good  
 Than all who fell, than One who rose,  
 Than many unsubdued.  
 Not gold, not blood, their altar dowers,  
 But votive tears and symbol flowers.

O cease! must hate and death return?  
 Cease! must men kill and die?  
 Cease! drain not to its dregs the urn  
 Of bitter prophecy.  
 The world is weary of the past,  
 O might it die or rest at last!

#### TO NIGHT

Swiftly walk o'er the western wave,  
 Spirit of Night!  
 Out of the misty eastern cave,  
 Where all the long and lone daylight  
 Thou wovest dreams of joy and fear,  
 Which make thee terrible and dear, —  
 Swift be thy flight!

Wrap thy form in a mantle grey,  
 Star in-wrought!  
 Blind with thine hair the eyes of Day;  
 Kiss her until she be wearied out;  
 Then wander o'er city, and sea, and land,  
 Touching all with thine opiate wand —  
 Come, long sought!

When I arose and saw the dawn,  
 I sighed for thee;

When light rode high, and the dew was gone,  
 And noon lay heavy on flower and tree,  
 And the weary Day turned to his rest,  
 Lingered like an unloved guest,  
 I sighed for thee.

Thy brother Death came, and cried,  
 Wouldst thou me?  
 Thy sweet child Sleep, the filmy-eyed,  
 Murmured like a noon-tide bee,  
 Shall I nestle near thy side?  
 Wouldst thou me? — And I replied,  
 No, not thee!

Death will come when thou art dead,  
 Soon, too soon —  
 Sleep will come when thou art fled;  
 Of neither would I ask the boon  
 I ask of thee, beloved Night —  
 Swift be thine approaching flight,  
 Come soon, soon!

#### TO —

One word is too often profaned  
 For me to profane it,  
 One feeling too falsely disdained  
 For thee to disdain it.  
 One hope is too like despair  
 For prudence to smother,  
 And pity from thee more dear  
 Than that from another.

I can give not what men call love,  
 But wilt thou accept not  
 The worship the heart lifts above  
 And the Heavens reject not, —  
 The desire of the moth for the star,  
 Of the night for the morrow,  
 The devotion to something afar  
 From the sphere of our sorrow?

#### JOHN KEATS (1795-1821)

#### ODE TO A NIGHTINGALE

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I had  
 drunk,  
 Or emptied some dull opiate to the drains  
 One minute past, and Lethe-wards had  
 sunk:  
 'Tis not through envy of thy happy lot,  
 5

But being too happy in thine happiness, —  
 That thou, light-wingèd Dryad of the trees  
     In some melodious plot  
 Of beechen green, and shadows numberless,  
 Singest of summer in full-throated ease.

O for a draught of vintage! that hath been  
 Cool'd a long age in the deep-delvèd earth,  
 Tasting of Flora and the country green,  
 Dance, and Provençal song, and sunburnt  
     mirth!

O for a beaker full of the warm South, 15  
 Full of the true, the blushful Hippocrene,  
     With beaded bubbles winking at the brim,  
     And purple-stainèd mouth;  
 That I might drink, and leave the world  
     unseen,  
 And with thee fade away into the forest  
     dim 20

Fade far away, dissolve, and quite forget,  
 What thou among the leaves hast never  
     known,  
 The weariness, the fever, and the fret  
     Here, where men sit and hear each other  
     groan;  
 Where palsy shakes a few, sad, last grey hairs,  
 Where youth grows pale, and spectre-thin,  
     and dies; 26  
 Where but to think is to be full of sorrow  
     And leaden-eyed despairs,  
 Where Beauty cannot keep her lustrous  
     eyes,  
 Or new Love pine at them beyond to-  
     morrow. 30

Away! away! for I will fly to thee,  
 Not charioted by Bacchus and his pards,  
 But on the viewless wings of Poesy,  
     Though the dull brain perplexes and re-  
     tards:  
 Already with thee! tender is the night, 35  
 And haply the Queen-Moon is on her throne,  
     Cluster'd around by all her starry Fays;  
     But here there is no light,  
 Save what from heaven is with the breezes  
     blown  
 Through verdurous glooms and winding  
     mossy ways. 40

I cannot see what flowers are at my feet,  
 Nor what soft incense hangs upon the  
     boughs,  
 But, in embalmèd darkness, guess each sweet  
 Wherewith the seasonable month endows

The grass, the thicket, and the fruit-tree wild;  
 White hawthorn, and the pastoral eglan-  
     tine; 46  
 Fast fading violets cover'd up in leaves;  
     And mid-May's eldest child,  
 The coming musk-rose, full of dewy wine,  
 The murmurous haunt of flies on summer  
     eves. 50

Darkling I listen; and, for many a time  
 I have been half in love with easeful Death,  
 Call'd him soft names in many a musèd rhyme,  
 To take into the air my quiet breath;  
 Now more than ever seems it rich to die, 55  
 To cease upon the midnight with no pain,  
 While thou art pouring forth thy soul  
     abroad

    In such an ecstasy!  
 Still wouldst thou sing, and I have ears in  
     vain —  
 To thy high requiem become a sod. 60

Thou wast not born for death, immortal Bird!  
 No hungry generations tread thee down;  
 The voice I hear this passing night was heard  
 In ancient days by emperor and clown:  
 Perhaps the self-same song that found a path  
 Through the sad heart of Ruth, when, sick  
     for home, 66  
 She stood in tears amid the alien corn;  
     The same that oft-times hath  
 Charm'd magic casements, opening on the  
     foam  
 Of perilous seas, in faery lands forlorn. 70

Forlorn! the very word is like a bell  
 To toll me back from thee to my sole self!  
 Adieu! the fancy cannot cheat so well  
 As she is fam'd to do, deceiving elf.  
 Adieu! adieu! thy plaintive anthem fades 75  
 Past the near meadows, over the still stream,  
     Up the hill-side; and now 'tis buried deep  
     In the next valley-glades:  
 Was it a vision, or a waking dream? 79  
 Fled is that music: — Do I wake or sleep?

## ODE ON A GRECIAN URN

Thou still unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan historian, who canst thus express  
 A flowery tale more sweetly than our rhyme:  
 What leaf-fring'd legend haunts about thy  
     shape 5

Of deities or mortals, or of both,  
 In Tempe or the dales of Arcady?  
 What men or gods are these? What maidens  
 loth?  
 What mad pursuit? What struggle to  
 escape?  
 What pipes and timbrels? What wild  
 ecstasy? 10

Heard melodies are sweet, but those unheard  
 Are sweeter; therefore, ye soft pipes, play on;  
 Not to the sensual ear, but, more endear'd,  
 Pipe to the spirit ditties of no tone:  
 Fair youth, beneath the trees, thou canst not  
 leave 15  
 Thy song, nor ever can those trees be bare,  
 Bold Lover, never, never canst thou kiss,  
 Though winning near the goal — yet, do not  
 grieve;  
 She cannot fade, though thou hast not thy  
 bliss,  
 Forever wilt thou love, and she be fair! 20

Ah, happy, happy boughs! that cannot shed  
 Your leaves, nor ever bid the Spring adieu.  
 And, happy melodist, unwearied,  
 Forever piping songs forever new;  
 More happy love! more happy, happy love!  
 Forever warm and still to be enjoy'd, 26  
 Forever panting, and forever young;  
 All breathing human passion far above,  
 That leaves a heart high-sorrowful and  
 cloy'd,  
 A burning forehead, and a parching  
 tongue. 30

Who are these coming to the sacrifice?  
 To what green altar, O mysterious priest,  
 Lead'st thou that heifer lowing at the skies,  
 And all her silken flanks with garlands drest?  
 What little town by river or sea shore, 35  
 Or mountain-built with peaceful citadel,  
 Is emptied of this folk, this pious morn?  
 And, little town, thy streets for evermore  
 Will silent be; and not a soul to tell  
 Why thou art desolate, can e'er return. 40

O Attic shape! Fair attitude! with brede  
 Of marble men and maidens overwrought,  
 With forest branches and the trodden weed;  
 Thou, silent form, dost tease us out of  
 thought  
 As doth eternity: Cold Pastoral! 45  
 When old age shall this generation waste,  
 Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou  
 say'st,  
 "Beauty is truth, truth beauty," — that is  
 all,  
 Ye know on earth, and all ye need to  
 know. 50

## TO AUTUMN

Season of mists and mellow fruitfulness,  
 Close bosom-friend of the maturing sun;  
 Conspiring with him how to load and bless  
 With fruit the vines that round the thatch-  
 eaves run; 4  
 To bend with apples the moss'd cottage-trees,  
 And fill all fruit with ripeness to the core;  
 To swell the gourd, and plump the hazel  
 shells  
 With a sweet kernel; to set budding more,  
 And still more, later flowers for the bees,  
 Until they think warm days will never cease,  
 For Summer has o'er-brimm'd their  
 clammy cells. 11

Who hath not seen thee oft amid thy store?  
 Sometimes whoever seeks abroad may find  
 Thee sitting careless on a granary floor,  
 Thy hair soft-lifted by the winnowing wind;  
 Or on a half-reap'd furrow sound asleep, 16  
 Drows'd with the fume of poppies, while thy  
 hook  
 Spares the next swath and all its twined  
 flowers:  
 And sometimes like a gleaner thou dost keep  
 Steady thy laden head across a brook; 20  
 Or by a cider-press, with patient look,  
 Thou watchest the last oozings hours by  
 hours.

Where are the songs of Spring? Ay, where  
 are they?  
 Think not of them, thou hast thy music  
 too, —  
 While barr'd clouds bloom the soft-dying day,  
 And touch the stubble-plains with rosy hue;  
 Then in a wailful choir the small gnats mourn  
 Among the river shallows, borne aloft  
 Or sinking as the light wind lives or dies;  
 And full-grown lambs loud bleat from hilly  
 bourn; 30  
 Hedge-cricket sing; and now with treble  
 soft  
 The red-breast whistles from a garden-croft;  
 And gathering swallows twitter in the  
 skies.

## ODE

Bards of Passion and of Mirth,  
 Ye have left your souls on earth !  
 Have ye souls in heaven too,  
 Double-lived in regions new?  
 Yes, and those of heaven commune 5  
 With the spheres of sun and moon ;  
 With the noise of fountains wond'rous,  
 And the parle of voices thund'rous ;  
 With the whisper of heaven's trees  
 And one another, in soft ease 10  
 Seated on Elysian lawns  
 Brows'd by none but Dian's fawns ;  
 Underneath large bluebells tented,  
 Where the daisies are rose-scented,  
 And the rose herself has got 15  
 Perfume which on earth is not ;  
 Where the nightingale doth sing  
 Not a senseless, trancèd thing,  
 But divine melodious truth ;  
 Philosophic numbers smooth ; 20  
 Tales and golden histories  
 Of heaven and its mysteries.

Thus ye live on high, and then  
 On the earth ye live again ,  
 And the souls ye left behind you 25  
 Teach us, here, the way to find you  
 Where your other souls are joying,  
 Never slumber'd, never cloying.  
 Here, your earth-born souls still speak  
 To mortals, of their little week ; 30  
 Of their sorrows and delights ;  
 Of their passions and their spites ;  
 Of their glory and their shame ;  
 What doth strengthen and what maim.  
 Thus ye teach us, every day, 35  
 Wisdom, though fled far away.

Bards of Passion and of Mirth,  
 Ye have left your souls on earth !  
 Ye have souls in heaven too,  
 Double-lived in regions new ! 40

## LINES ON THE MERMAID TAVERN

Souls of Poets dead and gone,  
 What Elysium have ye known,  
 Happy field or mossy cavern,  
 Choicer than the Mermaid Tavern?  
 Have ye tipped drink more fine 5  
 Than mine host's Canary wine?  
 Or are fruits of Paradise

Sweeter than those dainty pies  
 Of venison? O generous food !  
 Drest as though bold Robin Hood 10  
 Would, with his maid Marian,  
 Sup and bowse from horn and can.

I have heard that on a day  
 Mine host's sign-board flew away,  
 Nobody knew whither, till 15  
 An astrologer's old quill  
 To a sheepskin gave the story,  
 Said he saw you in your glory,  
 Underneath a new old-sign  
 Sipping beverage divine, 20  
 And pledging with contented smack  
 The Mermaid in the Zodiac.

Souls of Poets dead and gone,  
 What Elysium have ye known,  
 Happy field or mossy cavern, 25  
 Choicer than the Mermaid Tavern?

## LA BELLE DAME SANS MERCI

O what can ail thee, knight-at-arms,  
 Alone and palely loitering?  
 The sedge has wither'd from the lake, 4  
 And no birds sing,

O what can ail thee, knight-at-arms,  
 So haggard and so wee-begone?  
 The squirrel's granary is full, 8  
 And the harvest's done.

I see a lily on thy brow  
 With anguish moist and fever dew,  
 And on thy cheeks a fading rose 12  
 Fast withereth too.

"I met a lady in the meads,  
 Full beautiful — a faery's child ;  
 Her hair was long, her foot was light, 16  
 And her eyes were wild.

"I made a garland for her head,  
 And bracelets too, and fragrant zone ;  
 She look'd at me as she did love, 20  
 And made sweet moan.

"I set her on my pacing steed,  
 And nothing else saw all day long,  
 For sideways would she lean, and sing 24  
 A faery's song.

"She found me roots of relish sweet,  
And honey wild, and manna-dew,  
And sure in language strange she said —  
'I love thee true.' 28

"She took me to her elfin grot,  
And there she wept and sigh'd full sore,  
And there I shut her wild, wild eyes,  
With kisses four. 32

"And there she lullèd me asleep,  
And there I dream'd — ah! woe betide! —  
The latest dream I ever dream'd  
On the cold hill's side. 36

"I saw pale kings and princes too,  
Pale warriors, death-pale were they all;  
They cried — 'La Belle Dame sans Merci  
Hath thee in thrall!' 40

"I saw their starved lips in the gloom,  
With horrid warning gapèd wide;  
And I awoke, and found me here  
On the cold hill's side. 44

"And this is why I sojourn here,  
Alone and palely loitering,  
Though the sedge is wither'd from the lake,  
And no birds sing." 48

## SONNETS

### THE GRASSHOPPER AND THE CRICKET

The poetry of earth is never dead:  
When all the birds are faint with the hot  
sun,  
And hide in cooling trees, a voice will run  
From hedge to hedge about the new-mown  
mead;  
That is the Grasshopper's — he takes the lead  
In summer luxury, — he has never done 6  
With his delights; for when tired out with  
fun  
He rests at ease beneath some pleasant weed.  
The poetry of earth is ceasing never:  
On a lone winter evening, when the frost 10  
Has wrought a silence, from the stove  
there shrills  
The Cricket's song, in warmth increasing ever,  
And seems to one in drowsiness half lost,  
The Grasshopper's among some grassy  
hills.

### ON FIRST LOOKING INTO CHAPMAN'S HOMER

Much have I travell'd in the realms of gold  
And many goodly states and kingdoms seen;  
Round many western islands have I been  
Which bards in fealty to Apollo hold  
Oft of one wide expanse had I been told 5  
That deep-brow'd Homer ruled as his  
demesne;  
Yet did I never breathe its pure serene  
Till I heard Chapman speak out loud and  
bold.  
Then felt I like some watcher of the skies  
When a new planet swims into his ken, 10  
Or like stout Cortez when with eagle eyes  
He star'd at the Pacific — and all his men  
Look'd at each other with a wild surmise —  
Silent, upon a peak in Darien.

### TO SLEEP

O soft embalmer of the still midnight!  
Shutting with careful fingers and benign  
Our gloom-pleased eyes, embower'd from the  
light,  
Enshaded in forgetfulness divine;  
O soothest Sleep! if so it please thee, close, 5  
In midst of this thine hymn, my willing eyes,  
Or wait the amen, ere thy poppy throws  
Around my bed its lulling charities;  
Then save me, or the passèd day will shine  
Upon my pillow, breeding many woes; 10  
Save me from curious conscience, that still  
lords  
Its strength for darkness, burrowing like a  
mole;  
Turn the key deftly in the oilèd wards,  
And seal the hushèd casket of my soul.

### ON THE SEA

It keeps eternal whisperings around  
Desolate shores, and with its mighty swell  
Gluts twice ten thousand caverns, till the  
spell  
Of Hecate leaves them their old shadowy  
sound.  
Often 'tis in such gentle temper found 5  
That scarcely will the very smallest shell  
Be mov'd for days from whence it sometime  
fell,  
When last the winds of heaven were unbound.

Oh, ye, who have your eye-balls vex'd and  
 tir'd,  
 Feast them upon the wideness of the sea, 10  
 O, ye, whose ears are dinn'd with uproar  
 rude,  
 Or fed too much with cloying melody, —  
 Sit ye near some old cavern's mouth, and  
 brood  
 Until ye start, as if the sea-nymphs quir'd!

## WHEN I HAVE FEARS

When I have fears that I may cease to be  
 Before my pen has glean'd my teeming  
 brain,  
 Before high pil'd books, in charact'ry,  
 Hold like rich garners the full-ripen'd grain;  
 When I behold, upon the night's starr'd face, 5  
 Huge cloudy symbols of a high romance,  
 And think that I may never live to trace  
 Their shadows, with the magic hand of  
 chance;  
 And when I feel, fair creature of an hour!  
 That I shall never look upon thee more, 10  
 Never have relish in the faery power  
 Of unreflecting love! — then on the shore  
 Of the wide world I stand alone, and think  
 Till love and fame to nothingness do sink.

## BRIGHT STAR!

Bright star! would I were steadfast as thou  
 art —  
 Not in lone splendour hung aloft the night,  
 And watching, with eternal lids apart,  
 Like Nature's patient sleepless Eremite,  
 The moving waters at their priestlike task 5  
 Of pure ablution round earth's human shores,  
 Or gazing on the new soft fallen mask  
 Of snow upon the mountains and the  
 moors —  
 No — yet still steadfast, still unchangeable,  
 Pillow'd upon my fair love's ripening breast,  
 To feel forever its soft fall and swell, 11  
 Awake forever in a sweet unrest,  
 Still, still to hear her tender-taken breath,  
 And so live ever — or else swoon to death.

## ENDYMION

## FROM BOOK I

A thing of beauty is a joy forever:  
 Its loveliness increases; it will never

Pass into nothingness; but still will keep  
 A bower quiet for us, and a sleep  
 Full of sweet dreams, and health, and quiet  
 breathing. 5  
 Therefore, on every morrow, are we wreathing  
 A flowery band to bind us to the earth,  
 Spite of despondence, of the inhuman dearth  
 Of noble natures, of the gloomy days,  
 Of all the unhealthy and o'er-darkened ways  
 Made for our searching: yes, in spite of all, 11  
 Some shape of beauty moves away the pall  
 From our dark spirits. Such the sun, the  
 moon,  
 Trees old and young, sprouting a shady boon  
 For simple sheep; and such are daffodils 15  
 With the green world they live in; and clear  
 rills  
 That for themselves a cooling covert make  
 'Gainst the hot season; the mid forest brake,  
 Rich with a sprinkling of fair musk-rose  
 blooms:  
 And such too is the grandeur of the dooms 20  
 We have imagined for the mighty dead;  
 All lovely tales that we have heard or read:  
 An endless fountain of immortal drink,  
 Pouring unto us from the heaven's brink.

Nor do we merely feel these essences 25  
 For one short hour; no, even as the trees  
 That whisper round a temple become soon  
 Dear as the temple's self, so does the moon,  
 The passion poesy, glories infinite,  
 Haunt us till they become a cheering light 30  
 Unto our souls, and bound to us so fast,  
 That, whether there be shine, or gloom o'er-  
 cast,  
 They always must be with us, or we die.

\* \* \* \* \*

"This river does not see the naked sky, 540  
 Till it begins to progress silverly  
 Around the western border of the wood,  
 Whence, from a certain spot, its winding flood  
 Seems at the distance like a crescent moon:  
 And in that nook, the very pride of June, 545  
 Had I been us'd to pass my weary eyes;  
 The rather for the sun unwilling leaves  
 So dear a picture of his sovereign power,  
 And I could witness his most kingly hour,  
 When he doth tighten up the golden reins, 550  
 And paces leisurely down amber plains  
 His snorting four. Now when his chariot last  
 Its beams against the zodiac-lion<sup>1</sup> cast,

<sup>1</sup> the zodiacal sign Leo, in which the sun  
 travels from July 21 to August 21



There blossom'd suddenly a magic bed  
 Of sacred ditamy,<sup>1</sup> and poppies red: 555  
 At which I wondered greatly, knowing well  
 That but one night had wrought this flowery  
 spell,  
 And, sitting down close by, began to muse  
 What it might mean

\* \* \* \* \*

"And lo! from opening clouds, I saw emerge  
 The loveliest moon that ever silver'd o'er  
 A shell for Neptune's goblet: she did soar  
 So passionately bright, my dazzled soul 594  
 Commingling with her argent spheres did roll  
 Through clear and cloudy, even when she  
 went

At last into a dark and vapoury tent —  
 Whereat, methought, the lidless-eyed train  
 Of planets all were in the blue again.  
 To commune with those orbs, once more I  
 rais'd 600  
 My sight right upward: but it was quite  
 dazed

By a bright something, sailing down apace,  
 Making me quickly veil my eyes and face.  
 Again I look'd, and, O ye deities,  
 Who from Olympus watch our destinies! 605  
 Whence that completed form of all complete-  
 ness?

Whence came that high perfection of all sweet-  
 ness?

Speak, stubborn earth, and tell me where, O  
 where

Hast thou a symbol of her golden hair? 609  
 Not oat-sheaves drooping in the western  
 sun;

Not — thy soft hand, fair sister! let me shun  
 Such folly before thee — yet she had,  
 Indeed, locks bright enough to make me mad;  
 And they were simply gordian'd up and  
 braided,

Leaving, in naked comeliness, unshaded, 615  
 Her pearl round ears, white neck, and orb'd  
 brow;

The which were blended in, I know not how,  
 With such a paradise of lips and eyes,  
 Blush-tinted cheeks, half smiles, and faintest  
 sighs,

That, when I think thereon, my spirit clings  
 And plays about its fancy, till the stings 621  
 Of human neighbourhood envenom all.  
 Unto what awful power shall I call?

<sup>1</sup> a flower of Greece, supposed to possess magi-  
 cal properties

To what high fane? — Ah! see her hovering  
 feet,  
 More bluely vein'd, more soft, more whitely  
 sweet 625  
 Than those of sea-born Venus, when she rose  
 From out her cradle shell. The wind out-  
 blows

Her scarf into a fluttering pavilion;  
 'Tis blue, and over-spangled with a million  
 Of little eyes, as though thou wert to shed 630  
 Over the darkest, lushest bluebell bed,  
 Handfuls of daisies." — "Endymion, how  
 strange!

Dream within dream!" — "She took an airy  
 range,

And then, towards me, like a very maid,  
 Came blushing, waning, willing, and afraid,  
 And press'd me by the hand: Ah! 'twas too  
 much; 636

Methought I fainted at the charm'd touch,  
 Yet held my recollection, even as one  
 Who dives three fathoms where the waters run  
 Gurgling in beds of coral: for anon, 640  
 I felt upmounted in that region

Where falling stars dart their artillery forth,  
 And eagles struggle with the buffeting north  
 That balances the heavy meteor-stone; —

Felt too, I was not fearful, nor alone; 645  
 But lapp'd and lull'd along the dangerous sky.

Soon, as it seem'd, we left our journeying high,  
 And straightway into frightful eddies swoop'd;  
 Such as ay muster where grey time has scoop'd  
 Huge dens and caverns in a mountain's side:  
 There hollow sounds arous'd me, and I sigh'd  
 To faint once more by looking on my bliss —  
 I was distracted; madly did I kiss 653

The wooing arms which held me, and did give  
 My eyes at once to death: but 'twas to live,  
 To take in draughts of life from the gold fount  
 Of kind and passionate looks; to count, and  
 count

The moments, by some greedy help that seem'd  
 A second self, that each might be redeem'd  
 And plunder'd of its load of blessedness. 660

Ah, desperate mortal! I e'en dar'd to press  
 Her very cheek against my crown'd lip,  
 And, at that moment, felt my body dip  
 Into a warmer air: a moment more,

Our feet were soft in flowers. There was store  
 Of newest joys upon that alp. Sometimes 666  
 A scent of violets, and blossoming limes,  
 Loiter'd around us; then of honey cells,  
 Made delicate from all white-flower bells;  
 And once, above the edges of our nest, 670  
 An arch face peep'd, — an Oread as I guess'd.

## HYPERION

## A FRAGMENT

## FROM BOOK I

Deep in the shady sadness of a vale  
 Far sunken from the healthy breath of morn,  
 Far from the fiery noon, and eve's one star,  
 Sat gray-hair'd Saturn, quiet as a stone,  
 Still as the silence round about his lair; 5  
 Forest on forest hung about his head  
 Like cloud on cloud. No stir of air was there,  
 Not so much life as on a summer's day  
 Robs not one light seed from the feather'd  
 grass,  
 But where the dead leaf fell, there did it rest.  
 A stream went voiceless by, still deadened  
 more 11  
 By reason of his fallen divinity  
 Spreading a shade: the Naiad 'mid her reeds  
 Press'd her cold finger closer to her lips.

Along the margin-sand large foot-marks  
 went, 15  
 No further than to where his feet had stray'd,  
 And slept there since. Upon the sodden  
 ground  
 His old right hand lay nerveless, listless, dead,  
 Unscathed; and his realmless eyes were  
 closed;  
 While his bow'd head seem'd list'ning to the  
 Earth, 20  
 His ancient mother, for some comfort yet.

It seem'd no force could wake him from his  
 place;  
 But there came one, who with a kindred hand  
 Touch'd his wide shoulders, after bending low  
 With reverence, though to one who knew it  
 not. 26  
 She was a Goddess of the infant world;  
 By her in stature the tall Amazon  
 Had stood a pigmy's height: she would have  
 ta'en  
 Achilles by the hair and bent his neck;  
 Or with a finger stay'd Ixion's wheel. 30  
 Her face was large as that of Memphian  
 sphinx,  
 Pedestal'd haply in a palace court,  
 When sages look'd to Egypt for their lore.  
 But oh! how unlike marble was that face:  
 How beautiful, if sorrow had not made 35  
 Sorrow more beautiful than Beauty's self.  
 There was a listening fear in her regard,  
 As if calamity had but begun;

As if the vanward clouds of evil days  
 Had spent their malice, and the sullen rear 40  
 Was with its storèd thunder labouring up.  
 One hand she press'd upon that aching spot  
 Where beats the human heart, as if just there,  
 Though an immortal, she felt cruel pain:  
 The other upon Saturn's bended neck 45  
 She laid, and to the level of his ear  
 Leaning with parted lips, some words she  
 spake

In solemn tenor and deep organ tone:  
 Some mourning words, which in our feeble  
 tongue

Would come in these like accents; O how frail  
 To that large utterance of the early Gods! 51  
 "Saturn, look up! — though wherefore, poor  
 old King?

I have no comfort for thee, no, not one:  
 I cannot say, 'O wherefore sleepest thou?'  
 For heaven is parted from thee, and the earth  
 Knows thee not, thus afflicted, for a God; 56  
 And ocean too, with all its solemn noise,  
 Has from thy sceptre pass'd; and all the air  
 Is emptied of thine hoary majesty.  
 Thy thunder, conscious of the new command,  
 Rumbles reluctant o'er our fallen house; 61  
 And thy sharp lightning in unpractised hands  
 Scorches and burns our once serene domain.  
 O aching time! O moments big as years!  
 All as ye pass swell out the monstrous truth,  
 And press it so upon our weary griefs 66  
 That unbelief has not a space to breathe.  
 Saturn, sleep on: — O thoughtless, why did I  
 Thus violate thy slumbrous solitude?  
 Why should I ope thy melancholy eyes? 70  
 Saturn, sleep on! while at thy feet I weep."

As when, upon a trancèd summer night,  
 Those green-rob'd senators of mighty woods,  
 Tall oaks, branch-charm'd by the earnest  
 stars,

Dream, and so dream all night without a stir,  
 Save from one gradual solitary gust 76  
 Which comes upon the silence, and dies off,  
 As if the ebbing air had but one wave;  
 So came these words and went; the while in  
 tears

She touch'd her fair large forehead to the  
 ground, 80

Just where her falling hair might be outspread  
 A soft and silken mat for Saturn's feet.  
 One moon, with alteration slow, had shed  
 Her silver seasons four upon the night,  
 And still these two were postured motionless,  
 Like natural sculpture in cathedral cavern; 86

The frozen God still couchant on the earth,  
And the sad Goddess weeping at his feet :  
Until at length old Saturn lifted up  
His faded eyes, and saw his kingdom gone, 90  
And all the gloom and sorrow of the place,  
And that fair kneeling Goddess, and then  
spake,

As with a palsied tongue, and while his beard  
Shook horrid with such aspen-malady :

"O tender spouse of gold Hyperion, 95

Thea, I feel thee ere I see thy face ;

Look up, and let me see our doom in it ;

Look up, and tell me if this feeble shape

Is Saturn's, tell me, if thou hear'st the voice

Of Saturn ; tell me, if this wrinkling brow, 100

Naked and bare of its great diadem,

Peers like the front of Saturn Who had  
power

To make me desolate? whence came the  
strength?

How was it nurtur'd to such bursting forth,  
While Fate seem'd strangled in my nervous  
grasp? 105

But it is so ; and I am smother'd up,

And buried from all godlike exercise

Of influence benign on planets pale,

Of admonitions to the winds and seas,

Of peaceful sway above man's harvesting, 110

And all those acts which Deity supreme

Doth ease its heart of love in. — I am gone

Away from my own bosom. I have left

My strong identity, my real self,

Somewhere between the throne, and where I  
sit, 115

Here on this spot of earth. Search, Thea,  
search !

Open thine eyes eterne, and sphere them round

Upon all space : space starr'd, and lorn of light ;

Space region'd with life-air, and barren void ;

Spaces of fire, and all the yawn of hell. — 120

Search, Thea, search ! and tell me, if thou seest

A certain shape or shadow, making way

With wings or chariot fierce to repossess

A heaven he lost erewhile : it must — it must

Be of ripe progress — Saturn must be King.

Yes, there must be a golden victory ; 126

There must be Gods thrown down, and trum-  
pets blown

Of triumph calm, and hymns of festival

Upon the gold clouds metropolitan,

Voices of soft proclaim, and silver stir 130

Of strings in hollow shells ; and there shall be

Beautiful things made new, for the surprise

Of the sky-children ; I will give command :

Thea ! Thea ! Thea ! where is Saturn ?"

## THE EVE OF ST. AGNES

St. Agnes' Eve — Ah, bitter chill it was !  
The owl, for all his feathers, was a-cold ;  
The hare limp'd trembling through the  
frozen grass,

And silent was the flock in woolly fold :  
Numb were the Beadsman's fingers, while  
he told 5

His rosary, and while his frosted breath,  
Like pious incense from a censer old,  
Seem'd taking flight for heaven, without a  
death,

Past the sweet Virgin's picture, while his  
prayer he saith. 9

His prayer he saith, this patient, holy  
man ;

Then takes his lamp, and riseth from his  
knees,

And back returneth, meagre, barefoot,  
wan,

Along the chapel aisle by slow degrees :  
The sculptured dead, on each side, seem to  
freeze,

Emprison'd in black, purgatorial rails : 15

Knights, ladies, praying in dumb orat'ries,

He passeth by ; and his weak spirit fails,

To think how they may ache in icy hoods and  
mails

Northward he turneth through a little door,  
And scarce three steps, ere Music's golden  
tongue 20

Flatter'd to tears this aged man and poor ;

But no — already had his deathbell rung ;

The joys of all his life were said and sung :

His was harsh penance on St Agnes' Eve :

Another way he went, and soon among 25

Rough ashes sat he for his soul's reprieve,

And all night kept awake, for sinners' sake to  
grieve.

That ancient Beadsman heard the prelude  
soft ;

And so it chanc'd, for many a door was wide

From hurry to and fro. Soon, up aloft, 30

The silver, snarling trumpets 'gan to chide :

The level chambers, ready with their pride,

Were glowing to receive a thousand guests :

The carved angels, ever eager-eyed,

Star'd, where upon their heads the cornice  
rests, 35

With hair blown back, and wings put cross-  
wise on their breasts.

At length burst in the argent revelry.  
 With plume, tiara, and all rich array.  
 Numerous as shadows haunting fairly  
 The brain, new stuff'd, in youth, with  
 triumphs gay 40  
 Of old romance These let us wish away,  
 And turn, sole-thoughted, to one Lady there,  
 Whose heart had brooded, all that wintry  
 day,  
 On love, and winged St. Agnes' saintly care,  
 As she had heard old dames full many times  
 declare. 45

They told her how, upon St. Agnes' Eve,  
 Young virgins might have visions of delight,  
 And soft adorings from their loves receive  
 Upon the honeyed middle of the night,  
 If ceremonies due they did aright; 50  
 As, supperless to bed they must retire,  
 And couch supine their beauties, lily white,  
 Nor look behind, nor sideways, but require  
 Of Heaven with upward eyes for all that they  
 desire.

Full of this whim was thoughtful Madeline:  
 The music, yearning like a God in pain, 56  
 She scarcely heard: her maiden eyes divine,  
 Fix'd on the floor, saw many a sweeping  
 train  
 Pass by — she heeded not at all: in vain  
 Came many a tiptoe, amorous cavalier, 60  
 And back retir'd; not cool'd by high dis-  
 dain,  
 But she saw not: her heart was elsewhere:  
 She sigh'd for Agnes' dreams, the sweetest of  
 the year.

She danc'd along with vague, regardless  
 eyes,  
 Anxious her lips, her breathing quick and  
 short: 65  
 The hallowed hour was near at hand: she  
 sighs  
 Amid the timbrels, and the thronged resort  
 Of whisperers in anger, or in sport;  
 'Mid looks of love, defiance, hate, and scorn,  
 Hoodwink'd<sup>1</sup> with fairy fancy; all amorn,<sup>2</sup> 70  
 Save to St. Agnes and her lambs unshorn,  
 And all the bliss to be before to-morrow morn.

So, purposing each moment to retire,  
 She linger'd still. Meantime, across the  
 moors,

Had come young Porphyro, with heart on  
 fire 75  
 For Madeline. Beside the portal doors,  
 Buttress'd from moonlight, stands he, and  
 implores  
 All saints to give him sight of Madeline,  
 But for one moment in the tedious hours,  
 That he might gaze and worship all unseen;  
 Perchance speak, kneel, touch, kiss — in sooth  
 such things have been. 81

He ventures in: let no buzzed whisper tell:  
 All eyes be muffled, or a hundred swords  
 Will storm his heart, Love's fev'rous citadel.  
 For him, those chambers held barbarian  
 hordes, 85  
 Hyena foemen, and hot-blooded lords,  
 Whose very dogs would execrations howl  
 Against his lineage: not one breast affords  
 Him any mercy, in that mansion foul,  
 Save one old beldame, weak in body and in  
 soul 90

Ah, happy chance! the aged creature came,  
 Shuffling along with ivory-headed wand,  
 To where he stood, hid from the torch's  
 flame,  
 Behind a broad hall-pillar, far beyond 94  
 The sound of merriment and chorus land:  
 He startled her; but soon she knew his face,  
 And grasp'd his fingers in her palsied hand,  
 Saying, "Mercy, Porphyro! hie thee from  
 this place;  
 They are all here to-night, the whole blood-  
 thirsty race!

"Get hence! get hence! there's dwarfish  
 Hildebrand; 100  
 He had a fever late, and in the fit  
 He curs'd thee and thine, both house and  
 land:  
 Then there's that old Lord Maurice, not a  
 whit  
 More tame for his grey hairs — Alas me!  
 flit!  
 Flit like a ghost away." — "Ah, Gossip<sup>1</sup>,  
 dear, 105  
 We're safe enough; here in this armchair  
 sit,  
 And tell me how" — "Good Saints! not  
 here, not here;  
 Follow me, child, or else these stones will be  
 thy bier."

<sup>1</sup> blinded<sup>2</sup> dead<sup>1</sup> godmother

He follow'd through a lowly archèd way,  
Brushing the cobwebs with his lofty plume,  
And as she mutter'd "Well-a — well-a-  
day!" 111

He found him in a little moonlight room,  
Pale, lattic'd, chill, and silent as a tomb.  
"Now tell me where is Madeline," said he,  
"O tell me, Angela, by the holy loom 115  
Which none but secret sisterhood may see,  
When they St. Agnes' wool are weaving  
piously."

"St. Agnes! Ah! it is St. Agnes' Eve —  
Yet men will murder upon holy days:  
Thou must hold water in a witch's sieve, 120  
And be liege-lord of all the Elves and Fays,  
To venture so: it fills me with amaze  
To see thee, Porphyro! — St. Agnes' Eve!  
God's help! my lady fair the conjurer plays  
This very night: good angels her deceive!  
But let me laugh awhile, I've mickle time to  
grieve." 126

Feebly she laugheth in the languid moon,  
While Porphyro upon her face doth look,  
Like puzzled urchin on an aged crone  
Who keepeth clos'd a wond'rous riddle-book,  
As spectacl'd she sits in chimney nook. 131  
But soon his eyes grew brilliant, when she  
told  
His lady's purpose; and he scarce could  
brook<sup>1</sup>  
Tears, at the thought of those enchantments  
cold,  
And Madeline asleep in lap of legends old. 135

Sudden a thought camelike a full-blown rose,  
Flushing his brow, and in his painèd heart  
Made purple riot: then doth he propose  
A stratagem, that makes the beldame<sup>2</sup> start:  
"A cruel man and impious thou art: 140  
Sweet lady, let her pray, and sleep, and  
dream  
Alone with her good angels, far apart  
From wicked men like thee. Go, go! — I  
deem  
Thou canst not surely be the same that thou  
didst seem." 144

"I will not harm her, by all saints I swear,"  
Quoth Porphyro: "O may I ne'er find grace  
When my weak voice shall whisper its last  
prayer,

<sup>1</sup> hold back      <sup>2</sup> old woman

If one of her soft ringlets I displace,  
Or look with ruffian passion in her face:  
Good Angela, believe me by these tears;  
Or I will, even in a moment's space, 151  
Awake, with horrid shout, my foemen's ears,  
And beard them, though they be more fang'd  
than wolves and bears."

"Ah! why wilt thou affright a feeble soul?  
A poor, weak, palsy-stricken, churchyard  
thing, — 155  
Whose passing-bell<sup>1</sup> may ere the midnight  
toll,  
Whose prayers for thee, each morn and  
evening,  
Were never miss'd" — Thus plaining,<sup>2</sup> doth  
she bring  
A gentler speech from burning Porphyro;  
So woeful, and of such deep sorrowing, 160  
That Angela gives promise she will do  
Whatever he shall wish, betide her weal or woe.

Which was, to lead him, in close secrecy,  
Even to Madeline's chamber, and there hide  
Him in a closet, of such privacy 165  
That he might see her beauty unespied,  
And win perhaps that night a peerless bride,  
While legion'd fairies pac'd the coverlet,  
And pale enchantment held her sleepy-eyed.  
Never on such a night have lovers met, 170  
Since Merlin paid his Demon all the monstrous  
debt.<sup>3</sup>

"It shall be as thou wishest," said the dame:  
"All cates<sup>4</sup> and dainties shall be storèd there  
Quickly on this feast-night: by the tam-  
bour frame  
Her own lute thou wilt see: no time to spare,  
For I am slow and feeble, and scarce dare  
On such a catering trust my dizzy head. 177  
Wait here, my child, with patience; kneel  
in prayer  
The while. Ah! thou must needs the lady  
wed,  
Or may I never leave my grave among the  
dead." 180

So saying, she hobbled off with busy fear.  
The lover's endless minutes slowly pass'd;  
The dame return'd, and whisper'd in his ear

<sup>1</sup> bell rung when one is dying      <sup>2</sup> lamenting  
<sup>3</sup> Merlin the Magician, of Arthurian romance, was  
deceived and bespelled by Vivien, his mistress,  
cf. Tennyson's *Merlin and Vivien*.      <sup>4</sup> delicacies

To follow her; with agèd eyes aghast  
 From fright of dim espial. Safe at last, 185  
 Through many a dusky gallery, they gain  
 The maiden's chamber, silken, hushed, and  
 chaste;  
 Where Porphyro took covert, pleas'd amain<sup>1</sup>  
 His poor guide hurried back with agues in her  
 brain

Her falt'ring hand upon the balustrade, 190  
 Old Angela was feeling for the stair,  
 When Madeline, St. Agnes' charmèd maid,  
 Rose, like a missioned spirit, unaware:  
 With silver taper's light, and pious care,  
 She turn'd, and down the agèd gossip led  
 To a safe level matting Now prepare, 196  
 Young Porphyro, for gazing on that bed;  
 She comes, she comes again, like ring-dove  
 fray'd and fled.

Out went the taper as she hurried in; 199  
 Its little smoke, in pallid moonshine, died:  
 She closed the door, she panted all akin  
 To spirits of the air, and visions, wide:  
 No uttered syllable, or, woe betide!  
 But to her heart, her heart was voluble,  
 Paining with eloquence her balmy side; 205  
 As though a tongueless nightingale should  
 swell  
 Her throat in vain, and die, heart-stifled, in  
 her dell.

A casement high and triple-arched there was,  
 All garlanded with carven imag'ries  
 Of fruits, and flowers, and bunches of knot-  
 grass, 210  
 And diamonded with panes of quaint device,  
 Innumerable of stains and splendid dyes,  
 As are the tiger-moth's deep-damasked  
 wings;  
 And in the midst, 'mong thousand herald-  
 ries,  
 And twilight saints, and dim emblazonings,  
 A shielded scutcheon blush'd with blood of  
 queens and kings. 216

Full on this casement shone the wintry  
 moon,  
 And threw warm gules<sup>2</sup> on Madeline's fair  
 breast,  
 As down she knelt for heaven's grace and  
 boon;  
 Rose-bloom fell on her hands, together prest,

And on her silver cross soft amethyst, 221  
 And on her hair a glory, like a saint.  
 She seem'd a splendid angel, newly drest,  
 Save wings, for heaven — Porphyro grew  
 faint:  
 She knelt, so pure a thing, so free from mortal  
 taint. 225

Anon his heart revives: her vespers done,  
 Of all its wreathèd pearls her hair she frees;  
 Uncasps her warmèd jewels one by one;  
 Loosens her fragrant bodice; by degrees  
 Her rich attire creeps rustling to her knees:  
 Half-hidden, like a mermaid in sea-weed,  
 Pensive awhile she dreams awake, and sees,  
 In fancy, fair St. Agnes in her bed, 233  
 But dares not look behind, or all the charm is  
 fled.

Soon, trembling in her soft and chilly nest,  
 In sort of wakeful swoon, perplex'd she  
 lay, 236  
 Until the poppièd warmth of sleep oppress'd  
 Her soothèd limbs, and soul fatigued away;  
 Flown, like a thought, until the morrow-  
 day;  
 Blissfully haven'd both from joy and pain;  
 Clasp'd like a missal where swart Paynims  
 pray,<sup>1</sup> 241  
 Blinded alike from sunshine and from rain,  
 As though a rose should shut, and be a bud  
 again.

Stol'n to this paradise, and so entranced,  
 Porphyro gazed upon her empty dress, 245  
 And listen'd to her breathing, if it chanc'd  
 To wake into a slumberous tenderness;  
 Which when he heard, that minute did he  
 bless,  
 And breath'd himself: then from the closet  
 crept,  
 Noiseless as fear<sup>2</sup> in a wide wilderness, 250  
 And over the hush'd carpet, silent, stept,  
 And 'tween the curtains peep'd, where, lo! —  
 how fast she slept.

Then by the bedside, where the faded moon  
 Made a dim, silver twilight, soft he set 254  
 A table, and, half anguish'd, threw thereon  
 A cloth of woven crimson, gold, and jet: —  
 O for some drowsy Morphean amulet!  
 The boisterous, midnight, festive clarion,

<sup>1</sup> A mass-book would not be opened by devout  
 pagans. <sup>2</sup> i.e., a person in fear

<sup>1</sup> greatly

<sup>2</sup> red color

The kettle-drum, and far-heard clarionet,  
Affray his ears, though but in dying tone : —  
The hall door shuts again, and all the noise is  
gone 261

And still she slept an azure-lidded sleep,  
In blanchèd linen, smooth, and lavender'd,  
While he from forth the closet brought a heap  
Of candied apple, quince, and plum, and  
gourd ; 265  
With jellies soother<sup>1</sup> than the creamy curd,  
And lucent syrups, tinct with cinnamon,  
Manna and dates, in argosy transferr'd  
From Fez ; and spicèd dainties, every one,  
From silken Samarcand to cedared Lebanon.

These delicacies he heap'd with glowing hand  
On golden dishes and in baskets bright  
Of wreathèd silver : sumptuous they stand  
In the retirèd quiet of the night, 274  
Filling the chilly room with perfume light. —  
" And now, my love, my seraph fair, awake !  
Thou art my heaven, and I thine eremite :  
Open thine eyes, for meek St. Agnes' sake,  
Or I shall drowse beside thee, so my soul doth  
ache." 279

Thus whispering, his warm, unnervèd arm  
Sank in her pillow Shaded was her dream  
By the dusk curtains : — 'twas a midnight  
charm  
Impossible to melt as icèd stream :  
The lustrous salvers in the moonlight gleam ;  
Broad golden fringe upon the carpet lies  
It seem'd he never, never could redeem 286  
From such a steadfast spell his lady's eyes ;  
So mus'd awhile, entoil'd in woofèd phantasies.

Awakening up, he took her hollow lute, —  
Tumultuous, — and, in chords that tender-  
est be, 290  
He play'd an ancient ditty, long since mute,  
In Provence call'd, " La belle dame sans  
merci,"<sup>2</sup>  
Close to her ear touching the melody ; —  
Wherewith disturb'd, she utter'd a soft  
moan :  
He ceased — she panted quick — and sud-  
denly 295  
Her blue affrayèd eyes wide open shone  
Upon his knees he sank, pale as smooth-sculp-  
tured stone.

<sup>1</sup> smother <sup>2</sup> Cf. Keats' poem with the same  
title.

Her eyes were open, but she still beheld,  
Now wide awake, the vision of her sleep.  
There was a painful change, that night  
expell'd 300  
The blisses of her dream so pure and deep,  
At which fair Madeline began to weep,  
And moan forth witless words with many a  
sigh,  
While still her gaze on Porphyro would keep,  
Who knelt, with joinèd hands and piteous  
eye, 305  
Fearing to move or speak, she look'd so dream-  
ingly.

" Ah, Porphyro ! " said she, " but even now  
Thy voice was at sweet tremble in mine ear  
Made tunable with every sweetest vow ;  
And those sad eyes were spiritual and clear :  
How chang'd thou art ! how pallid, chill, and  
drear ! 311  
Give me that voice again, my Porphyro,  
Those looks immortal, those complainings  
dear !  
Oh leave me not in this eternal woe,  
For if thou diest, my Love, I know not where  
to go."

Beyond a mortal man impassion'd far  
At these voluptuous accents, he arose,  
Ethereal, flushed, and like a throbbing star  
Seen 'mid the sapphire heaven's deep repose ;  
Into her dream he melted, as the rose 320  
Blendeth its odour with the violet, —  
Solution sweet : meantime the frost-wind  
blows  
Like Love's alarum, pattering the sharp sleet  
Against the window-panes, St. Agnes' moon  
hath set.

'Tis dark : quick pattereth the flaw-blown  
sleet 325  
" This is no dream, my bride, my Madeline ! "  
'Tis dark : the icèd gusts still rave and beat :  
" No dream, alas ! alas ! and woe is mine !  
Porphyro will leave me here to fade and  
pine. —  
Cruel ! what traitor could thee hither bring ?  
I curse not, for my heart is lost in thine, 331  
Though thou forsakest a deceived thing ; —  
A dove forlorn and lost with sick unpruned  
wing."

" My Madeline ! sweet dreamer ! lovely  
bride !  
Say, may I be for aye thy vassal blest ? 335

Thy beauty's shield, heart-shaped and  
vermeil dyed?

Ah, silver shrine, here will I take my rest  
After so many hours of toil and quest,  
A famished pilgrim,—sav'd by miracle. 339  
Though I have found, I will not rob thy nest  
Saving of thy sweet self; if thou think'st  
well

To trust, fair Madeline, to no rude infidel.

"Hark! 'tis an elfin-storm from fairy land,  
Of haggard seeming, but a boon indeed: 344  
Arise—arise! the morning is at hand;—  
The bloated wassailers will never heed:—  
Let us away, my love, with happy speed;  
There are no ears to hear, or eyes to see,—  
Drown'd all in Rhenish and the sleepy mead:  
Awake! arise! my love, and fearless be, 350  
For o'er the southern moors I have a home for  
thee."

She hurried at his words, beset with fears,  
For there were sleeping dragons all around,  
At glaring watch, perhaps, with ready  
spears—

Down the wide stairs a darkling way they  
found — 355

In all the house was heard no human sound.  
A chain-drooped lamp was flickering by  
each door;

The arras, rich with horseman, hawk, and  
hound, 358

Flutter'd in the besieging wind's uproar;  
And the long carpets rose along the gusty floor.

They glide, like phantoms, into the wide  
hall,

Like phantoms, to the iron porch they glide;  
Where lay the Porter, in uneasy sprawl,

With a huge empty flagon by his side:  
The wakeful bloodhound rose, and shook  
his hide, 365

But his sagacious eye an inmate owns:  
By one, and one, the bolts full easy slide:—  
The chains lie silent on the footworn  
stones;—

The key turns, and the door upon its hinges  
groans.

And they are gone: ay, ages long ago 370  
These lovers fled away into the storm.

That night the Baron dreamt of many a woe,  
And all his warrior-guests, with shade and  
form

Of witch, and demon, and large coffin-worm,  
Were long be-nightmar'd. Angela the old

Died palsy-twitch'd, with meagre face  
deform; 376

The Beadsman, after thousand aves told,  
For aye unsought for slept among his ashes  
cold

## WALTER SAVAGE LANDOR

(1775-1864)

## ÆSOP AND RHODOPE

## SECOND CONVERSATION

*Æsop.* And so, our fellow-slaves are given  
to contention on the score of dignity?

*Rhodopè.* I do not believe they are much  
addicted to contention: for, whenever the  
good Xanthus hears a signal of such misbe-  
haviour, he either brings a scourge into the  
midst of them or sends our lady to scold them  
smartly for it.

*Æsop.* Admirable evidence against their  
propensity!

*Rhodopè.* I will not have you find them out  
so, nor laugh at them.

*Æsop.* Seeing that the good Xanthus and  
our lady are equally fond of thee, and always  
visit thee both together, the girls, however  
envious, cannot well or safely be arrogant, but  
must of necessity yield the first place to thee.

*Rhodopè.* They indeed are observant of the  
kindness thus bestowed upon me: yet they  
afflict me by taunting me continually with  
what I am unable to deny.

*Æsop.* If it is true, it ought little to trouble  
thee; if untrue, less. I know, for I have  
looked into nothing else of late, no evil can  
thy heart have admitted: a sigh of thine be-  
fore the gods would remove the heaviest that  
could fall on it. Pray tell me what it may be.  
Come, be courageous; be cheerful. I can  
easily pardon a smile if thou impleadest me of  
curiosity.

*Rhodopè.* They remark to me that enemies  
or robbers took them forcibly from their par-  
ents . . . and that . . . and that . . .

*Æsop.* Likely enough: what then? Why  
desist from speaking? why cover thy face  
with thy hair and hands? *Rhodopè!*  
*Rhodopè!* dost thou weep moreover?

*Rhodopè.* It is so sure!

*Æsop.* Was the fault thine?

*Rhodopè.* O that it were! . . . if there was  
any.



*Æsop.* While it pains thee to tell it, keep thy silence; but when utterance is a solace, then impart it.

*Rhodopè.* They remind me (oh! who could have had the cruelty to relate it?) that my father, my own dear father . . .

*Æsop.* Say not the rest: I know it: his day was come.

*Rhodopè.* . . . sold me, sold me. You start: you did not at the lightning last night, nor at the rolling sounds above. And do you, generous *Æsop*! do you also call a misfortune a disgrace?

*Æsop.* If it is, I am among the most disgraceful of men. Didst thou dearly love thy father?

*Rhodopè.* All loved him. He was very fond of me.

*Æsop.* And yet sold thee! sold thee to a stranger!

*Rhodopè.* He was the kindest of all kind fathers, nevertheless. Nine summers ago, you may have heard perhaps, there was a grievous famine in our land of Thrace.

*Æsop.* I remember it perfectly.

*Rhodopè.* O poor *Æsop*! and were you too famishing in your native Phrygia?

*Æsop.* The calamity extended beyond the narrow sea that separates our countries. My appetite was sharpened; but the appetite and the wits are equally set on the same grindstone.

*Rhodopè.* I was then scarcely five years old: my mother died the year before: my father sighed at every funeral, but he sighed more deeply at every bridal song. He loved me because he loved her who bore me: and yet I made him sorrowful whether I cried or smiled. If ever I vexed him, it was because I would not play when he told me, but made him, by my weeping, weep again.

*Æsop.* And yet he could endure to lose thee! he, thy father! Could any other? could any who lives on the fruits of the earth, endure it? O age, that art incumbent over me! blessed be thou; thrice blessed! Not that thou stillest the tumults of the heart, and promisest eternal calm, but that, prevented by thy beneficence, I never shall experience this only intolerable wretchedness.

*Rhodopè.* Alas! alas!

*Æsop.* Thou art now happy, and shouldst not utter that useless exclamation.

*Rhodopè.* You said something angrily and vehemently when you stepped aside. Is it

not enough that the handmaidens doubt the kindness of my father? Must so virtuous and so wise a man as *Æsop* blame him also?

*Æsop.* Perhaps he is little to be blamed; certainly he is much to be pitied.

*Rhodopè.* Kind heart! on which mine must never rest!

*Æsop.* Rest on it for comfort and for counsel when they fail thee: rest on it, as the deities on the breast of mortals, to console and purify it.

*Rhodopè.* Could I remove any sorrow from it, I should be contented.

*Æsop.* Then be so; and proceed in thy narrative.

*Rhodopè.* Bear with me a little yet. My thoughts have overpowered my words, and now themselves are overpowered and scattered.

Forty-seven days ago (this is only the forty-eighth since I beheld you first) I was a child; I was ignorant, I was careless.

*Æsop.* If these qualities are signs of childhood, the universe is a nursery.

*Rhodopè.* Affliction, which makes many wiser, had no such effect on me. But reverence and love (why should I hesitate at the one avowal more than at the other?) came over me, to ripen my understanding.

*Æsop.* O *Rhodopè*! we must loiter no longer upon this discourse.

*Rhodopè.* Why not?

*Æsop.* Pleasant is yonder beanfield, seen over the high papyrus when it waves and bends: deep laden with the sweet heaviness of its odour is the listless air that palpitates dizzily above it: but Death is lurking for the slumberer beneath its blossoms.

*Rhodopè.* You must not love then! . . . but may not I?

*Æsop.* We will . . . but . . .

*Rhodopè.* *We!* O sound that is to vibrate on my breast forever! O hour! happier than all other hours since time began! O gracious Gods! who brought me into bondage!

*Æsop.* Be calm, be composed, be circumspect. We must hide our treasure that we may not lose it.

*Rhodopè.* I do not think that you can love me; and I fear and tremble to hope so. Ah, yes; you have said you did. But again you only look at me, and sigh as if you repented.

*Æsop.* Unworthy as I may be of thy fond regard, I am not unworthy of thy fullest confidence: why distrust me?

*Rhodopè.* Never will I . . . never, never.

To know that I possess your love, surpasses all other knowledge, dear as is all that I receive from you. I should be tired of my own voice if I heard it on aught beside. and, even yours is less melodious in any other sound than *Rhodope*.

*Æsop*. Do such little girls learn to flatter?

*Rhodope*. Teach me how to speak, since you could not teach me how to be silent.

*Æsop*. Speak no longer of me, but of thyself; and only of things that never pain thee.

*Rhodope*. Nothing can pain me now.

*Æsop*. Relate thy story then, from infancy.

*Rhodope*. I must hold your hand: I am afraid of losing you again.

*Æsop*. Now begin. Why silent so long?

*Rhodope*. I have dropped all memory of what is told by me and what is untold.

*Æsop*. Recollect a little. I can be patient with this hand in mine.

*Rhodope*. I am not certain that yours is any help to recollection.

*Æsop*. Shall I remove it?

*Rhodope*. O! now I think I can recall the whole story. What did you say? did you ask any question?

*Æsop*. None, excepting what thou hast answered.

*Rhodope*. Never shall I forget the morning when my father, sitting in the coolest part of the house, exchanged his last measure of grain for a chlamys of scarlet cloth fringed with silver. He watched the merchant out of the door, and then looked wistfully into the corn-chest. I, who thought there was something worth seeing, looked in also, and, finding it empty, expressed my disappointment, not thinking however about the corn. A faint and transient smile came over his countenance at the sight of mine. He unfolded the chlamys, stretched it out with both hands before me, and then cast it over my shoulders. I looked down on the glittering fringe and screamed with joy. He then went out; and I know not what flowers he gathered, but he gathered many; and some he placed in my bosom, and some in my hair. But I told him with captious pride, first that I could arrange them better, and again that I would have only the white. However, when he had selected all the white, and I had placed a few of them according to my fancy, I told him (rising in my slipper) he might crown me with the remainder. The splendour of my apparel gave me a sensation of authority. Soon as

the flowers had taken their station on my head, I expressed a dignified satisfaction at the taste displayed by my father, just as if I could have seen how they appeared! But he knew that there was at least as much pleasure as pride in it, and perhaps we divided the latter (alas! not both) pretty equally. He now took me into the market-place, where a concourse of people was waiting for the purchase of slaves. Merchants came and looked at me; some commending, others disparaging; but all agreeing that I was slender and delicate, that I could not live long, and that I should give much trouble. Many would have bought the chlamys, but there was something less salable in the child and flowers.

*Æsop*. Had thy features been coarse and thy voice rustic, they would all have patted thy cheeks and found no fault in thee.

*Rhodope*. As it was, every one had bought exactly such another in time past, and been a loser by it. At these speeches I perceived the flowers tremble slightly on my bosom, from my father's agitation. Although he scoffed at them, knowing my healthiness, he was troubled internally, and said many short prayers, not very unlike imprecations, turning his head aside. Proud was I, prouder than ever, when at last several talents were offered for me, and by the very man who in the beginning had undervalued me the most, and prophesied the worst of me. My father scowled at him, and refused the money. I thought he was playing a game, and began to wonder what it could be, since I never had seen it played before. Then I fancied it might be some celebration because plenty had returned to the city, inasmuch that my father had bartered the last of the corn he hoarded. I grew more and more delighted at the sport. But soon there advanced an elderly man, who said gravely, "Thou hast stolen this child: her vesture alone is worth above a hundred drachmas. Carry her home again to her parents, and do it directly, or Nemesis<sup>1</sup> and the Eumenides<sup>2</sup> will overtake thee." Knowing the estimation in which my father had always been holden by his fellow-citizens, I laughed again, and pinched his ear. He, although naturally choleric, burst forth into no resentment at these reproaches, but said calmly, "I think I know thee by name, O

<sup>1</sup> the goddess who avenges wrongs    <sup>2</sup> the Furies, who also are regarded as avengers

guest! Surely thou art Xanthus the Samian. Deliver this child from famine."

Again I laughed aloud and heartily; and, thinking it was now my part of the game, I held out both my arms and protruded my whole body towards the stranger. He would not receive me from my father's neck, but he asked me with benignity and solicitude if I was hungry: at which I laughed again, and more than ever: for it was early in the morning, soon after the first meal, and my father had nourished me most carefully and plentifully in all the days of the famine. But Xanthus, waiting for no answer, took out of a sack, which one of his slaves carried at his side, a cake of wheaten bread and a piece of honey-comb, and gave them to me. I held the honey-comb to my father's mouth, thinking it the most of a dainty. He dashed it to the ground; but, seizing the bread, he began to devour it ferociously. This also I thought was in play; and I clapped my hands at his distortions. But Xanthus looked on him like one afraid, and smote the cake from him, crying aloud, "Name the price." My father now placed me in his arms, naming a price much below what the other had offered, saying, "The gods are ever with thee, O Xanthus; therefore to thee do I consign my child." But while Xanthus was counting out the silver, my father seized the cake again, which the slave had taken up and was about to replace in the wallet. His hunger was exasperated by the taste and the delay. Suddenly there arose much tumult. Turning round in the old woman's bosom who had received me from Xanthus, I saw my beloved father struggling on the ground, livid and speechless. The more violent my cries, the more rapidly they hurried me away; and many were soon between us. Little was I suspicious that he had suffered the pangs of famine long before: alas! and he had suffered them for me. Do I weep while I am telling you they ended? I could not have closed his eyes; I was too young; but I might have received his last breath; the only comfort of an orphan's bosom. Do you now think him blamable, O *Æsop*?

*Æsop*. It was sublime humanity: it was forbearance and self-denial which even the immortal gods have never shown us. He could endure to perish by those torments which alone are both acute and slow; he could number the steps of death and miss not one:

but he could never see thy tears, nor let thee see his. O weakness above all fortitude! Glory to the man who rather bears a grief corroding his breast, than permits it to prowl beyond, and to prey on the tender and compassionate! Women commiserate the brave, and men the beautiful. The dominion of Pity has usually this extent, no wider. Thy father was exposed to the obloquy not only of the malicious, but also of the ignorant and thoughtless, who condemn in the unfortunate what they applaud in the prosperous. There is no shame in poverty or in slavery, if we neither make ourselves poor by our improvidence nor slaves by our venality. The lowest and highest of the human race are sold: most of the intermediate are also slaves, but slaves who bring no money in the market.

*Rhodopè*. Surely the great and powerful are never to be purchased: are they?

*Æsop*. It may be a defect in my vision, but I cannot see greatness on the earth. What they tell me is great and aspiring, to me seems little and crawling. Let me meet thy question with another. What monarch gives his daughter for nothing? Either he receives stone walls and unwilling cities in return, or he barters her for a parcel of spears and horses and horsemen, waving away from his declining and helpless age young joyous life, and trampling down the freshest and the sweetest memories. Midas<sup>1</sup> in the height of prosperity would have given his daughter to Lycaon,<sup>2</sup> rather than to the gentlest, the most virtuous, the most intelligent of his subjects. Thy father threw wealth aside, and, placing thee under the protection of Virtue, rose up from the house of Famine to partake in the festivals of the Gods.

Release my neck, O *Rhodopè*! for I have other questions to ask of thee about him.

*Rhodopè*. To hear thee converse on him in such a manner, I can do even that.

*Æsop*. Before the day of separation was he never sorrowful? Did he never by tears or silence reveal the secret of his soul?

*Rhodopè*. I was too infantine to perceive or imagine his intention. The night before I became the slave of Xanthus, he sat on the edge of my bed. I pretended to be asleep: he moved away silently and softly. I saw him collect in the hollow of his hand the crumbs I

<sup>1</sup> the type of avarice    <sup>2</sup> a king of Arcadia noted for his impiety

had wasted on the floor, and then eat them, and then look if any were remaining. I thought he did so out of fondness for me, remembering that, even before the famine, he had often swept up off the table the bread I had broken, and had made me put it between his lips. I would not dissemble very long, but said:

"Come, now you have wakened me, you must sing me asleep again, as you did when I was little."

He smiled faintly at this, and, after some delay, when he had walked up and down the chamber, thus began:

"I will sing to thee one song more, my wakeful Rhodopé! my chirping bird! over whom is no mother's wing! That it may lull thee asleep, I will celebrate no longer, as in the days of wine and plenteousness, the glory of Mars, guiding in their invisibly rapid onset the dappled steeds of Rhæsus.<sup>1</sup> What hast thou to do, my little one, with arrows tired of clustering in the quiver? How much quieter is thy pallet than the tents which whitened the plain of Simöis!<sup>2</sup> What knowest thou about the river Eurotas?<sup>3</sup> What knowest thou about its ancient palace, once trodden by assembled Gods, and then polluted by the Phrygian? What knowest thou of perfidious men or of sanguinary deeds?"

"Pardon me, O goddess<sup>4</sup> who presidest in Cythera! I am not irreverent to thee, but ever grateful. May she upon whose brow I lay my hand, praise and bless thee for evermore!

"Ah, yes! continue to hold up above the coverlet those fresh and rosy palms clasped together: her benefits have descended on thy beauteous head, my child! The Fates also have sung, beyond thy hearing, of pleasanter scenes than snow-fed Hebrus;<sup>5</sup> of more than dim grottos and sky-bright waters. Even now a low murmur swells upward to my ear: and not from the spindle comes the sound, but from those who sing slowly over it, bending all three their tremulous heads together. I wish thou couldst hear it; for seldom are their voices so sweet. Thy pillow intercepts the song perhaps: lie down again, lie down, my Rhodopé! I will repeat what they are saying:

"Happier shalt thou be, nor less glorious,

than even she,<sup>1</sup> the truly beloved, for whose return to the distaff and the lyre the portals of Tænarus flew open. In the woody dells of Ismarus, and when she bathed among the swans of Strymon, the nymphs called her Eurydicé. Thou shalt behold that fairest and that fondest one hereafter. But first thou must go unto the land of the lotos, where famine never cometh, and where alone the works of man are immortal."

"O my child! the undecieving Fates have uttered this. Other powers have visited me, and have strengthened my heart with dreams and visions. We shall meet again, my Rhodopé, in shady groves and verdant meadows, and we shall sit by the side of those who loved us."

He was rising: I threw my arms about his neck, and, before I would let him go, I made him promise to place me, not by the side, but between them: for I thought of her who had left us. At that time there were but two, O Æsop.

You ponder: you are about to reprove my assurance in having thus repeated my own praises. I would have omitted some of the words, only that it might have disturbed the measure and cadences, and have put me out. They are the very words my dearest father sang; and they are the last: yet, shame upon me! the nurse (the same who stood listening near, who attended me into this country) could remember them more perfectly: it is from her I have learnt them since; she often sings them, even to herself.

Æsop. So shall others. There is much both in them and in thee to render them memorable.

Rhodopé. Who flatters now?

Æsop. Flattery often runs beyond Truth, in a hurry to embrace her; but not here. The dullest of mortals, seeing and hearing thee, would never misinterpret the prophecy of the Fates.

If, turning back, I could overpass the vale of years, and could stand on the mountain-top, and could look again far before me at the bright ascending morn, we would enjoy the prospect together; we would walk along the summit hand in hand, O Rhodopé, and we would only sigh at last when we found ourselves below with others.

<sup>1</sup> A Thracian hero; Rhodopé was from Thrace.

<sup>2</sup> a river near Troy <sup>3</sup> a river near Sparta <sup>4</sup> Venus

<sup>5</sup> Cf. *Lycidas*, l. 63.

<sup>1</sup> Eurydicé; for her story, see Gayley's *Classic Myths*, pp. 185-8.

## ROSE AYLMER

Ah, what avails the sceptred race,  
 Ah, what the form divine!  
 What every virtue, every grace!  
 Rose Aylmer, all were thine.  
 Rose Aylmer, whom these wakeful eyes  
 May weep, but never see,  
 A night of memories and of sighs  
 I consecrate to thee.

## A FIESOLAN IDYL

Here, where precipitate Spring with one light  
 bound  
 Into hot Summer's lusty arms expires,  
 And where go forth at morn, at eve, at night,  
 Soft airs that want the lute to play with 'em,  
 And softer sighs that know not what they  
 want,  
 Aside a wall, beneath an orange-tree,  
 Whose tallest flowers could tell the lowlier  
 ones  
 Of sights in Fiesole right up above,  
 While I was gazing a few paces off  
 At what they seem'd to show me with their  
 nods, 10  
 Their frequent whispers and their pointing  
 shoots,  
 A gentle maid came down the garden-steps  
 And gathered the pure treasure in her lap.  
 I heard the branches rustle, and stepp'd forth  
 To drive the ox away, or mule, or goat,  
 Such I believed it must be. How could I  
 Let beast o'erpower them? when hath wind or  
 rain  
 Borne hard upon weak plant that wanted me,  
 And I (however they might bluster round)  
 Walk'd off? 'Twere most ungrateful: for  
 sweet scents 20  
 Are the swift vehicles of still sweeter thoughts,  
 And nurse and pillow the dull memory  
 That would let drop without them her best  
 stores.  
 They bring me tales of youth and tones of love,  
 And 'tis and ever was my wish and way  
 To let all flowers live freely, and all die  
 (When'er their Genius bids their souls de-  
 part)  
 Among their kindred in their native place.  
 I never pluck the rose; the violet's head  
 Hath shaken with my breath upon its bank 30  
 And not reproach'd me; the ever-sacred cup  
 Of the pure lily hath between my hands

Felt safe, unsoil'd, nor lost one grain of gold.  
 I saw the light that made the glossy leaves  
 More glossy, the fair arm, the fairer cheek  
 Warmed by the eye intent on its pursuit;  
 I saw the foot that, although half-erect  
 From its grey slipper, could not lift her up  
 To what she wanted: I held down a branch  
 And gather'd her some blossoms; since their  
 hour 40  
 Was come, and bees had wounded them, and  
 flies

Of harder wing were working their way thro'  
 And scattering them in fragments under foot.  
 So crisp were some, they rattled unevolved,  
 Others, ere broken off, fell into shells,  
 For such appear the petals when detach'd,  
 Unbending, brittle, lucid, white like snow,  
 And like snow not seen through, by eye or  
 sun:

Yet every one her gown received from me  
 Was fairer than the first. I thought not so, 50  
 But so she praised them to reward my care.  
 I said, "You find the largest." "This in-  
 deed,"

Cried she, "is large and sweet." She held one  
 forth,

Whether for me to look at or to take  
 She knew not, nor did I; but taking it  
 Would best have solved (and this she felt) her  
 doubt.

I dared not touch it; for it seemed a part  
 Of her own self; fresh, full, the most mature  
 Of blossoms, yet a blossom; with a touch  
 To fall, and yet unfallen. She drew back 60  
 The boon she tender'd, and then finding not  
 The ribbon at her waist to fix it in,  
 Dropp'd it, as loth to drop it, on the rest.

## TO ROBERT BROWNING

There is delight in singing, though none hear  
 Beside the singer; and there is delight  
 In praising, though the praiser sit alone  
 And see the prais'd far off him, far above.  
 Shakespeare is not our poet, but the world's,  
 Therefore on him no speech! and brief for  
 thee,

Browning! Since Chaucer was alive and hale,  
 No man hath walk'd along our roads with step  
 So active, so inquiring eye, or tongue  
 So varied in discourse. But warmer climes 10  
 Give brighter plumage, stronger wing: the  
 breeze

Of Alpine highths thou playest with, borne on

Beyond Sorrento and Amalfi,<sup>1</sup> where  
The Siren waits thee, singing song for song.

## WHY

Why do our joys depart  
For cares to seize the heart?  
I know not. Nature says,  
Obey; and Man obeys.  
I see, and know not why,  
Thorns live and roses die.

## ON HIS SEVENTY-FIFTH BIRTHDAY

I strove with none, for none was worth my  
strife,  
Nature I loved, and next to Nature, Art;  
I warmed both hands before the fire of life,  
It sinks, and I am ready to depart.

## ON DEATH

Death stands above me, whispering low  
I know not what into my ear:  
Of his strange language all I know  
Is, there is not a word of fear.

THOMAS HOOD (1798-1845)

## THE SONG OF THE SHIRT

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in unwomanly rags,  
Plying her needle and thread —  
Stitch! stitch! stitch!  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch  
She sang the "Song of the Shirt."

8

"Work! work! work!  
While the cock is crowing aloof!  
And work — work — work,  
Till the stars shine through the roof!  
It's Oh! to be a slave  
Along with the barbarous Turk,  
Where woman has never a soul to save,  
If this is Christian work!"

16

<sup>1</sup> Towns of southern Italy, whither Browning  
was going.

"Work — work — work,  
Till the brain begins to swim;  
Work — work — work,  
Till the eyes are heavy and dim!  
Seam, and gusset, and band,  
Band, and gusset, and seam,  
Till over the buttons I fall asleep,  
And sew them on in a dream!"

24

"Oh, Men, with Sisters dear!  
Oh, Men, with Mothers and Wives!  
It is not linen you're wearing out  
But human creatures' lives!  
Stitch — stitch — stitch,  
In poverty, hunger, and dirt,  
Sewing at once, with a double thread,  
A Shroud as well as a Shirt."

32

"But why do I talk of Death?  
That Phantom of grisly bone,  
I hardly fear its terrible shape,  
It seems so like my own —  
It seems so like my own,  
Because of the fasts I keep;  
Oh, God! that bread should be so dear,  
And flesh and blood so cheap!"

40

"Work — work — work!  
My labour never flags;  
And what are its wages? A bed of straw,  
A crust of bread — and rags.  
That shatter'd roof — this naked floor —  
A table — a broken chair —  
And a wall so blank, my shadow I thank  
For sometimes falling there!"

48

"Work — work — work!  
From weary chime to chime,  
Work — work — work,  
As prisoners work for crime!  
Band, and gusset, and seam,  
Seam, and gusset, and band,  
Till the heart is sick, and the brain benumb'd,  
As well as the weary hand."

56

"Work — work — work,  
In the dull December light,  
And work — work — work,  
When the weather is warm and bright —  
While underneath the eaves  
The brooding swallows cling  
As if to show me their sunny backs  
And twit me with the spring."

64

"Oh! but to breathe the breath  
Of the cowslip and primrose sweet —  
With the sky above my head,  
And the grass beneath my feet,  
For only one short hour  
To feel as I used to feel,  
Before I knew the woes of want  
And the walk that costs a meal.

"Oh! but for one short hour!  
A respite however brief!  
No blessèd leisure for Love or Hope,  
But only time for Grief!  
A little weeping would ease my heart,  
But in their briny bed  
My tears must stop, for every drop  
Hinders needle and thread!"

With fingers weary and worn,  
With eyelids heavy and red,  
A woman sat, in unwomanly rags,  
Plying her needle and thread —  
Stitch! stitch! stitch!  
In poverty, hunger, and dirt,  
And still with a voice of dolorous pitch, —  
Would that its tone could reach the Rich! —  
She sang this "Song of the Shirt!"

## RUTH

She stood breast-high amid the corn,  
Clasped by the golden light of morn,  
Like the sweetheart of the sun,  
Who many a glowing kiss had won.

On her cheek an autumn flush,  
Deeply ripen'd; — such a blush  
In the midst of brown was born,  
Like red poppies grown with corn.

Round her eyes her tresses fell,  
Which were blackest none could tell,  
But long lashes veiled a light,  
That had else been all too bright.

And her hat, with shady brim,  
Made her tressy forehead dim; —  
Thus she stood amid the stooks,  
Praising God with sweetest looks.

Sure, I said, Heav'n did not mean,  
Where I reap thou should'st but glean;  
Lay thy sheaf adown and come,  
Share my harvest and my home.

WINTHROP MACKWORTH  
PRAED (1802-1839)

## THE BELLE OF THE BALL-ROOM

Years — years ago, — ere yet my dreams  
72 Had been of being wise or witty, —  
Ere I had done with writing themes,  
Or yawned o'er this infernal Chitty<sup>1</sup>; —  
Years — years ago, — while all my joy  
Was in my fowling-piece and filly, —  
In short, while I was yet a boy,  
I fell in love with Laura Lily. 8

I saw her at the County Ball:  
80 There, when the sounds of flute and fiddle  
Gave signal sweet in that old hall  
Of hands across and down the middle,  
Hers was the subtlest spell by far  
Of all that set young hearts romancing;  
She was our queen, our rose, our star; 15  
And then she danced — O Heaven, her  
dancing!

Dark was her hair, her hand was white;  
Her voice was exquisitely tender;  
Her eyes were full of liquid light;  
I never saw a waist so slender!  
Her every look, her every smile,  
Shot right and left a score of arrows;  
I thought 'twas Venus from her isle, 23  
And wondered where she'd left her sparrows.

She talked, — of politics or prayers, —  
4 Of Southey's prose or Wordsworth's son-  
nets, —  
Of dangles — or of dancing bears,  
Of battles — or the last new bonnets,  
8 By candlelight, at twelve o'clock,  
To me it mattered not a tittle;  
If those bright lips had quoted Locke,<sup>2</sup> 31  
I might have thought they murmured Little.<sup>3</sup>

Through sunny May, through sultry June,  
12 I loved her with a love eternal;  
I spoke her praises to the moon,  
I wrote them to the Sunday Journal:  
My mother laughed; I soon found out  
That ancient ladies have no feeling:  
16 My father frowned; but how should gout  
See any happiness in kneeling? 40

<sup>1</sup> a writer on law <sup>2</sup> a philosopher, cf. p. 238  
<sup>3</sup> a pseudonym of Thomas Moore, writer of love songs

She was the daughter of a Dean,  
 Rich, fat, and rather apoplectic;  
 She had one brother, just thirteen.  
 Whose colour was extremely hectic;  
 Her grandmother for many a year  
 Had fed the parish with her bounty;  
 Her second cousin was a peer,  
 And Lord Lieutenant of the County. 48

But titles, and the three per cents,  
 And mortgages, and great relations,  
 And India bonds, and tithes, and rents,  
 Oh, what are they to love's sensations?  
 Black eyes, fair forehead, clustering locks —  
 Such wealth, such honours, Cupid chooses;  
 He cares as little for the Stocks.  
 As Baron Rothschild for the Muses. 56

She sketched; the vale, the wood, the beach,  
 Grew lovelier from her pencil's shading:  
 She botanised, I envied each  
 Young blossom in her boudoir fading:  
 She warbled Handel,<sup>1</sup> it was grand,  
 She made the Catalani<sup>2</sup> jealous:  
 She touched the organ; I could stand  
 For hours and hours to blow the bellows. 64

She kept an album, too, at home,  
 Well filled with all an album's glories;  
 Paintings of butterflies, and Rome,  
 Patterns for trimmings, Persian stories;  
 Soft songs to Julia's cockatoo,  
 Fierce odes to Famine and to Slaughter,  
 And autographs of Prince Leboo,<sup>3</sup>  
 And recipes for elder-water. 72

And she was flattered, worshipped, bored;  
 Her steps were watched, her dress was noted,  
 Her poodle dog was quite adored,  
 Her sayings were extremely quoted;  
 She laughed, and every heart was glad,  
 As if the taxes were abolished;  
 She frowned, and every look was sad,  
 As if the Opera were demolished. 80

She smiled on many, just for fun, —  
 I knew that there was nothing in it;  
 I was the first — the only one  
 Her heart had thought of for a minute. —  
 I knew it, for she told me so,  
 In phrase which was divinely moulded;

<sup>1</sup> Handel's music was popular in England at this time <sup>2</sup> an Italian prima donna <sup>3</sup> Prince Le Beau, a distinguished Belgian diplomat

She wrote a charming hand, — and oh!  
 How sweetly all her notes were folded! 88

Our love was like most other loves; —  
 A little glow, a little shiver,  
 A rose-bud, and a pair of gloves,  
 And "Fly not yet" — upon the river;  
 Some jealousy of some one's heir,  
 Some hopes of dying broken-hearted;  
 A miniature, a lock of hair,  
 The usual vows, — and then we parted. 96

We parted; months and years rolled by;  
 We met again four summers after:  
 Our parting was all sob and sigh;  
 Our meeting was all mirth and laughter:  
 For in my heart's most secret cell  
 There had been many other lodgers;  
 And she was not the ball-room's belle,  
 But only — Mrs. Something Rogers! 104

## THOMAS LOVELL BEDDOES (1803-1849)

### FROM DEATH'S JEST-BOOK

#### SONG

Old Adam, the carrion crow,  
 The old crow of Cairo;  
 He sat in the shower, and let it flow  
 Under his tail and over his crest;  
 And through every feather  
 Leaked the wet weather;  
 And the bough swung under his nest;  
 For his beak it was heavy with marrow.  
 Is that the wind dying? O no;  
 It's only two devils, that blow  
 Through a murderer's bones, to and fro,  
 In the ghosts' moonshine. 12

Ho! Eve, my grey carrion wife,  
 When we have supped on kings' marrow,  
 Where shall we drink and make merry our  
 life?

Our nest it is Queen Cleopatra's skull,  
 'Tis cloven and cracked,  
 And battered and backed,  
 But with tears of blue eyes it is full:  
 Let us drink then, my raven of Cairo.  
 Is that the wind dying? O no;  
 It's only two devils, that blow  
 Through a murderer's bones, to and fro,  
 In the ghosts' moonshine. 24



## DREAM-PEDLARY

If there were dreams to sell,  
 What would you buy?  
 Some cost a passing bell,  
 Some a light sigh,  
 That shakes from Life's fresh crown  
 Only a rose-leaf down.  
 If there were dreams to sell,  
 Merry and sad to tell,  
 And the crier rang the bell,  
 What would you buy?

10

A cottage lone and still,  
 With bowers nigh,  
 Shadowy, my woes to still,  
 Until I die.  
 Such pearl from Life's fresh crown  
 Fain would I shake me down.  
 Were dreams to have at will,  
 This would best heal my ill,  
 This would I buy.

19

But there were dreams to sell  
 Ill didst thou buy;  
 Life is a dream, they tell,  
 Waking, to die.

Dreaming a dream to prize,  
 Is wishing ghosts to rise;  
 And, if I had the spell  
 To call the buried well,  
 Which one would I?

28

If there are ghosts to raise,  
 What shall I call,  
 Out of hell's murky haze,  
 Heaven's blue pall?  
 Raise my loved long-lost boy  
 To lead me to his joy. —  
 There are no ghosts to raise;  
 Out of death lead no ways;  
 Vain is the call.

37

Know'st thou not ghosts to sue,  
 No love thou hast.  
 Else lie, as I will do,  
 And breathe thy last.  
 So out of Life's fresh crown  
 Fall like a rose-leaf down.  
 Thus are the ghosts to woo;  
 Thus are all dreams made true,  
 Ever to last!

46

## THE VICTORIAN AGE

THOMAS CARLYLE (1795-1881)

SARTOR RESARTUS

BOOK II, CHAPTER VII

THE EVERLASTING NO

Under the strange nebulous envelopment, wherein our Professor has now shrouded himself, no doubt but his spiritual nature is nevertheless progressive, and growing: for how can the "Son of Time," in any case, stand still? We behold him, through those dim years, in a state of crisis, of transition: his mad Pilgrimings, and general solution into aimless Discontinuity, what is all this but a mad Fermentation; wherefrom, the fiercer it is, the clearer product will one day evolve itself?

Such transitions are ever full of pain: thus the Eagle when he moults is sickly; and, to attain his new beak, must harshly dash-off the old one upon rocks. What Stoicism soever our Wanderer, in his individual acts and motions, may affect, it is clear that there is a hot fever of anarchy and misery raving within; coruscations of which flash out: as, indeed, how could there be other? Have we not seen him disappointed, bemocked of Destiny, through long years? All that the young heart might desire and pray for has been denied; nay, as in the last worst instance, offered and then snatched away. Ever an "excellent Passivity"; but of useful, reasonable Activity, essential to the former as Food to Hunger, nothing granted: till at length, in this wild Pilgrimage, he must forcibly seize for himself an Activity, though useless, unreasonable. Alas, his cup of bitterness, which had been filling drop by drop, ever since the first "ruddy morning" in the Hinterschlag Gymnasium,<sup>1</sup> was at the very lip; and then with that poison-drop, of the Towgood-and-

Blumine<sup>1</sup> business, it runs over, and even hisses over in a deluge of foam.

He himself says once, with more justice than originality: "Man is, properly speaking, based upon Hope, he has no other possession but Hope; this world of his is emphatically the Place of Hope." What then was our Professor's possession? We see him, for the present, quite shut-out from Hope; looking not into the golden orient, but vaguely all around into a dim copper firmament, pregnant with earthquake and tornado.

Alas, shut-out from Hope, in a deeper sense than we yet dream of! For, as he wanders wearisomely through this world, he has now lost all tidings of another and higher. Full of religion, or at least of religiosity, as our Friend has since exhibited himself, he hides not that, in those days, he was wholly irreligious: "Doubt had darkened into Unbelief," says he; "shade after shade goes grimly over your soul, till you have the fixed, starless, Tartarean black." To such readers as have reflected, what can be called reflecting, on man's life, and happily discovered, in contradiction to much Profit-and-Loss Philosophy, speculative and practical, that Soul is *not* synonymous with Stomach; who understand, therefore, in our Friend's words, "that, for man's well-being, Faith is properly the one thing needful; how, with it, Martyrs, otherwise weak, can cheerfully endure the shame and the cross; and without it, Worldlings puke-up their sick existence, by suicide, in the midst of luxury": to such, it will be clear that, for a pure moral nature, the loss of his religious Belief was the loss of everything. Unhappy young man! All wounds, the crush of long-continued Destitution, the stab of false Friendship, and of false Love, all wounds in thy so genial heart, would have healed again, had not its life-warmth been withdrawn. Well might he exclaim, in his wild way: "Is there no God,

<sup>1</sup> Smite-behind Highschool (Annan Academy, where Carlyle went to school)

<sup>1</sup> Towgood, a friend of Teufelsdröckh's; Blumine (from *Ger. Blume, a flower*), the girl whom both loved

then; but at best an absentee God, sitting idle, ever since the first Sabbath, at the outside of his Universe, and *seeing* it go? Has the word Duty no meaning, is what we call Duty no divine Messenger and Guide, but a false earthly Fantasm, made-up of Desire and Fear, of emanations from the Gallows and from Doctor Graham's Celestial Bed?<sup>1</sup> Happiness of an approving Conscience! Did not Paul of Tarsus, whom admiring men have since named Saint, feel that *he* was 'the chief of sinners,' and Nero of Rome, jocund in spirit (*wohlgemuth*), spend much of his time in fiddling? Foolish Wordmonger, and Motive-grinder, who in thy Logic-mill hast an earthly mechanism for the Godlike itself, and wouldst fain grind me out Virtue from the husks of Pleasure, — I tell thee, Nay! To the unregenerate Prometheus Vincitus<sup>2</sup> of a man, it is ever the bitterest aggravation of his wretchedness that he is conscious of Virtue, that he feels himself the victim not of suffering only, but of injustice. What then? Is the heroic inspiration we name Virtue but some Passion; some bubble of the blood, bubbling in the direction others *profit* by? I know not: only this I know, if what thou namest Happiness be our true aim, then are we all astray. With Stupidity and sound digestion man may front much. But what, in these dull unimaginative days are the terrors of Conscience to the diseases of the Liver! Not on Morality, but on Cookery, let us build our stronghold: there brandishing our frying-pan, as censor, let us offer sweet incense to the Devil, and live at ease on the fat things *he* has provided for his Elect!"

Thus has the bewildered Wanderer to stand, as so many have done, shouting question after question into the Sibyl-cave<sup>3</sup> of Destiny, and receive no Answer but an Echo. It is all a grim Desert, this once-fair world of his; wherein is heard only the howling of wild-beasts, or the shrieks of despairing, hate-filled men; and no Pillar of Cloud by day, and no Pillar of Fire by night,<sup>4</sup> any longer guides the Pilgrim. To such length has the spirit of Inquiry carried him. "But what boots it (*was thut's*)?" cries he; "it is but the common

lot in this era. Not having come to spiritual majority prior to the *Siècle de Louis Quinze*,<sup>1</sup> and not being born purely a Loghead (*Dummkopf*), thou hadst no other outlook. The whole world is, like thee, sold to Unbelief; their old Temples of the Godhead, which for long have not been rainproof, crumble down; and men ask now: Where is the Godhead; our eyes never saw him?"

Pitiful enough were it, for all these wild utterances, to call our Diogenes<sup>2</sup> wicked. Unprofitable servants as we all are, perhaps at no era of his life was he more decisively the Servant of Goodness, the Servant of God, than even now when doubting God's existence. "One circumstance I note," says he. "after all the nameless woe that Inquiry, which for me, what it is not always, was genuine Love of Truth, had wrought me, I nevertheless still loved Truth, and would bate no jot of my allegiance to her. 'Truth!' I cried, 'though the Heavens crush me for following her: no Falsehood! though a whole celestial Lubberland<sup>3</sup> were the price of Apostasy.' In conduct it was the same. Had a divine Messenger from the clouds, or miraculous Handwriting on the wall, convincingly proclaimed to me *This thou shalt do*, with what passionate readiness, as I often thought, would I have done it, had it been leaping into the infernal Fire. Thus, in spite of all Motive-grinders, and Mechanical Profit-and-Loss Philosophies, with the sick ophthalmia and hallucination they had brought on, was the Infinite nature of Duty still dimly present to me. living without God in the world, of God's light I was not utterly bereft; if my as yet sealed eyes, with their unspeakable longing, could nowhere see Him, nevertheless in my heart He was present, and His heaven-written Law still stood legible and sacred there."

Meanwhile, under all these tribulations, and temporal and spiritual destitutions, what must the Wanderer, in his silent soul, have endured! "The painfullest feeling," writes he, "is that of your own Feebleness (*Unkraft*); ever as the English Milton says, to be weak is the true misery. And yet of your Strength there is and can be no clear feeling, save by what you have prospered in, by what you have

<sup>1</sup> the invention of a quack for curing sterility

<sup>2</sup> Prometheus Bound — the victim of the wrath of Zeus because he stole fire from heaven for mankind <sup>3</sup> visited by Aeneas (*Aeneid*, VI, 36 ff.)

<sup>4</sup> Cf. *Exodus*, xiii: 21, 22

<sup>1</sup> Age of Louis XV, the age of scepticism <sup>2</sup> an eccentric Greek philosopher <sup>3</sup> the fabulous land of the lazy, where food grew ready cooked on the trees and the vines flowed with wine

done. Between vague wavering Capability and fixed indubitable Performance, what a difference! A certain inarticulate Self-consciousness dwells dimly in us, which only our Works can render articulate and decisively discernible. Our Works are the mirror wherein the spirit first sees its natural lineaments. Hence, too, the folly of that impossible Precept, *Know thyself*; till it be translated into this partially possible one, *Know what thou canst work at*.

"But for me, so strangely unprosperous had I been, the net-result of my Workings amounted as yet simply to—Nothing. How then could I believe in my Strength, when there was as yet no mirror to see it in? Ever did this agitating, yet, as I now perceive, quite frivolous question, remain to me insoluble: Hast thou a certain Faculty, a certain Worth, such even as the most have not; or art thou the completest Dullard of these modern times? Alas! the fearful Unbelief is unbelief in yourself; and how could I believe? Had not my first, last Faith in myself, when even to me the Heavens seemed laid open, and I dared to love, been all-too cruelly belied? The speculative Mystery of Life grew ever more mysterious to me; neither in the practical Mystery had I made the slightest progress, but been everywhere buffeted, foiled, and contemptuously cast out. A feeble unit in the middle of a threatening Infinitude, I seemed to have nothing given me but eyes, whereby to discern my own wretchedness. Invisible yet impenetrable walls, as of Enchantment, divided me from all living: was there, in the wide world, any true bosom I could press trustfully to mine? O Heaven, No, there was none! I kept a lock upon my lips: why should I speak much with that shifting variety of so-called Friends, in whose withered, vain and too-hungry souls, Friendship was but an incredible tradition? In such cases, your resource is to talk little, and that little mostly from the Newspapers. Now when I look back, it was a strange isolation I then lived in. The men and women around me, even speaking with me, were but Figures: I had, practically, forgotten that they were alive, that they were not merely automatic. In the midst of their crowded streets, and assemblages, I walked solitary; and (except as it was my own heart, not another's, that I kept devouring) savage also, as the tiger in his jungle. Some comfort it

would have been, could I, like a Faust, have fancied myself tempted and tormented of the Devil, for a Hell, as I imagine, without Life, though only diabolic Life, were more frightful: but in our age of Down-pulling and Disbelief, the very Devil has been pulled down, you cannot so much as believe in a Devil. To me the Universe was all void of Life, of Purpose, of Volition, even of Hostility: it was one huge, dead, immeasurable Steam-engine, rolling on, in its dead indifference, to grind me limb from limb. O, the vast gloomy, solitary Golgotha,<sup>1</sup> and Mill of Death! Why was the Living banished thither companionless, conscious? Why, if there is no Devil; nay, unless the Devil is your God?"

A prey incessantly to such corrosions, might not, moreover, as the worst aggravation to them, the iron constitution even of a Teufelsdröckh threaten to fail? We conjecture that he has known sickness; and, in spite of his locomotive habits, perhaps sickness of the chronic sort. Hear this, for example: "How beautiful to die of broken-heart, on Paper! Quite another thing in practice; every window of your Feeling, even of your Intellect, as it were, begrimed and mud-bespattered, so that no pure ray can enter; a whole Drugshop in your inwards; the foredone soul drowning slowly in quagmires of Disgust!"

Putting all which external and internal miseries together, may we not find in the following sentences, quite in our Professor's still vein, significance enough? "From Suicide a certain aftershine (*Nachschein*) of Christianity withheld me: perhaps also a certain indolence of character; for, was not that a remedy I had at any time within reach? Often, however, was there a question present to me: Should some one now, at the turning of that corner, blow thee suddenly out of Space, into the other World, or other No-world, by pistol-shot,—how were it? On which ground, too, I have often, in sea-storms and sieged cities and other death-scenes, exhibited an imperturbability, which passed, falsely enough, for courage."

"So had it lasted," concludes the Wanderer, "so had it lasted, as in bitter protracted Death-agony, through long years. The heart within me, unvisited by any heavenly dewdrop, was smouldering in sulphurous, slow-consuming fire. Almost since earliest memory I had shed

<sup>1</sup> Place of skulls

no tear; or once only when I, murmuring half-audibly, recited Faust's Deathsong, that wild *Selig der den er im Siegesglanze findet* (Happy whom he finds in Battle's splendour), and thought that of this last Friend even I was not forsaken, that Destiny itself could not doom me not to die. Having no hope, neither had I any definite fear, were it of Man or of Devil: nay, I often felt as if it might be solacing, could the Arch-Devil himself, though in Tartarean terrors, but rise to me, that I might tell him a little of my mind. And yet, strangely enough, I lived in a continual, indefinite, pining fear; tremulous, pusillanimous, apprehensive of I knew not what: it seemed as if all things in the Heavens above and the Earth beneath would hurt me; as if the Heavens and the Earth were but boundless jaws of a devouring monster, wherein I, palpitating, waited to be devoured.

"Full of such humour, and perhaps the miserablest man in the whole French Capital or Suburbs, was I, one sultry Dog-day, after much perambulation, toiling along the dirty little *Rue Saint-Thomas de l'Enfer*, among civic rubbish enough, in a close atmosphere, and over pavements hot as Nebuchadnezzar's Furnace; whereby doubtless my spirits were little cheered; when, all at once, there rose a Thought in me, and I asked myself: 'What art thou afraid of? Wherefore, like a coward, dost thou forever pip and whimper, and go cowering and trembling? Despicable biped! what is the sum-total of the worst that lies before thee? Death? Well, Death; and say the pangs of Tophet too, and all that the Devil and Man may, will, or can do against thee! Hast thou not a heart; canst thou not suffer whatsoever it be; and, as a Child of Freedom, though outcast, trample Tophet itself under thy feet, while it consumes thee? Let it come, then; I will meet it and defy it!' And as I so thought, there rushed like a stream of fire over my whole soul; and I shook base Fear away from me forever. I was strong of unknown strength; a spirit, almost a god. Ever from that time, the temper of my misery was changed: not Fear or whining Sorrow was it, but Indignation and grim fire-eyed Defiance.

"Thus had the Everlasting No (*das ewige Nein*) pealed authoritatively through all the recesses of my Being, of my Me; and then was it that my whole Me stood up, in native God-created majesty, and with emphasis recorded

its Protest. Such a Protest, the most important transaction in Life, may that same Indignation and Defiance, in a psychological point of view, be fitly called The Everlasting No had said: 'Behold, thou art fatherless, outcast, and the Universe is mine (the Devil's)'; to which my whole Me now made answer: 'I am not thine, but Free, and forever hate thee!'

"It is from this hour that I incline to date my Spiritual New-birth, or Baphometric<sup>1</sup> Fire-baptism; perhaps I directly thereupon began to be a Man."

## CHAPTER VIII

### CENTRE OF INDIFFERENCE

Though, after this "Baphometric Fire-baptism" of his, our Wanderer signifies that his Unrest was but increased; as, indeed, "Indignation and Defiance," especially against things in general, are not the most peaceable inmates; yet can the Psychologist surmise that it was no longer a quite hopeless Unrest; that henceforth it had at least a fixed centre to revolve round. For the fire-baptised soul, long so scathed and thunder-riven, here feels its own Freedom, which feeling is its Baphometric Baptism: the citadel of its whole kingdom it has thus gained by assault; and will keep inexpugnable; outwards from which the remaining dominions, not indeed without hard battling, will doubtless by degrees be conquered and pacificated. Under another figure, we might say, if in that great moment, in the *Rue Saint-Thomas de l'Enfer*, the old inward Satanic School was not yet thrown out of doors, it received peremptory judicial notice to quit;—whereby, for the rest, its howl-chantings, Ernulphus-cursings,<sup>2</sup> and rebellious gnashings of teeth, might, in the meanwhile, become only the more tumultuous, and difficult to keep secret.

Accordingly, if we scrutinise these Pilgrimages well, there is perhaps discernible henceforth a certain incipient method in their madness. Not wholly as a Spectre does Teufelsdröckh now storm through the world; at worst as a spectre-fighting Man, nay who will

<sup>1</sup> originally connected with mysterious rites attributed to the Templars; here, spiritually illuminating <sup>2</sup> elaborate and voluminous cursings, cf. *Tristram Shandy*, bk. iii, ch. xi

one day be a Spectre-queller. If pilgriming restlessly to so many "Saints' Wells,"<sup>1</sup> and ever without quenching of his thirst, he nevertheless finds little secular wells, whereby from time to time some alleviation is ministered. In a word, he is now, if not ceasing, yet intermitting to "eat his own heart"; and clutches round him outwardly on the Not-Me for wholesomer food. Does not the following glimpse exhibit him in a much more natural state?

"Towns also and Cities, especially the ancient, I failed not to look upon with interest. How beautiful to see thereby, as through a long vista, into the remote Time; to have, as it were, an actual section of almost the earliest Past brought safe into the Present, and set before your eyes! There, in that old City, was a live ember of Culinary Fire put down, say only two-thousand years ago; and there, burning more or less triumphantly, with such fuel as the region yielded, it has burnt, and still burns, and thou thyself seest the very smoke thereof. Ah! and the far more mysterious live ember of Vital Fire was then also put down there; and still miraculously burns and spreads; and the smoke and ashes thereof (in these Judgment-Halls and Churchyards), and its bellows-engines (in these Churches), thou still seest; and its flame, looking out from every kind countenance, and every hateful one, still warms thee or scorches thee.

"Of Man's Activity and Attainment the chief results are aeriform, mystic, and preserved in Tradition only: such are his Forms of Government, with the Authority they rest on; his Customs, or Fashions both of Cloth-Habits and of Soul-Habits; much more his collective stock of Handicrafts, the whole Faculty he has acquired of manipulating Nature: all these things, as indispensable and priceless as they are, cannot in any way be fixed under lock and key, but must flit, spirit-like, on impalpable vehicles, from Father to Son; if you demand sight of them, they are nowhere to be met with. Visible Ploughmen and Hammermen there have been, ever from Cain and Tubalcain<sup>2</sup> downwards: but where does your accumulated Agricultural, Metallurgic, and other Manufacturing Skill lie warehoused? It transmits itself on

the atmospheric air, on the sun's rays (by Hearing and Vision); it is a thing aeriform, impalpable, of quite spiritual sort. In like manner, ask me not, Where are the Laws; where is the Government? In vain wilt thou go to Schönbrunn,<sup>1</sup> to Downing Street,<sup>2</sup> to the Palais Bourbon;<sup>3</sup> thou findest nothing there, but brick or stone houses, and some bundles of Papers tied with tape. Where, then, is that same cunningly-devised or mighty Government of theirs to be laid hands on? Everywhere, yet nowhere: seen only in its works, this too is a thing aeriform, invisible; or if you will, mystic and miraculous. So spiritual (*geistig*) is our whole daily Life: all that we do springs out of Mystery, Spirit, invisible Force; only like a little Cloud-image, or Armida's Palace,<sup>4</sup> air-built, does the Actual body itself forth from the great mystic Deep.

"Visible and tangible products of the Past, again, I reckon-up to the extent of three Cities, with their Cabinets and Arsenals; then tilled Fields, to either or to both of which divisions Roads with their Bridges may belong; and thirdly — Books. In which third truly, the last-invented, lies a worth far surpassing that of the two others. Wondrous indeed is the virtue of a true Book. Not like a dead city of stones, yearly crumbling, yearly needing repair; more like a tilled field, but then a spiritual field: like a spiritual tree, let me rather say, it stands from year to year, and from age to age (we have Books that already number some hundred-and-fifty human ages); and yearly comes its new produce of leaves (Commentaries, Deductions, Philosophical, Political Systems; or were it only Sermons, Pamphlets, Journalistic Essays), every one of which is talismanic and thaumaturgic, for it can persuade men. O thou who art able to write a Book, which once in the two centuries or oftener there is a man gifted to do, envy not him whom they name City-builder, and inexpressibly pity him whom they name Conqueror or City-burner! Thou too art a Conqueror and Victor; but of the true sort, namely over the Devil: thou too hast built what will outlast all marble and metal,

<sup>1</sup> a palace near Vienna, the seat of the Austrian government <sup>2</sup> a street in London, where the chief government offices are <sup>3</sup> in Paris, now the Chamber of Deputies <sup>4</sup> Bower of Bliss in which the sorceress Armida holds the knight Rinaldo enchanted, in Tasso's *Jerusalem Delivered*

<sup>1</sup> where people go to be cured of disease by miracle <sup>2</sup> Cf. *Genesis*, iv: 22

and be a wonder-bringing City of the Mind, a Temple and Seminary and Prophetic Mount, whereto all kindreds of the Earth will pilgrim. — Fool! why journeyest thou wearisomely, in thy antiquarian fervour, to gaze on the stone pyramids of Geeza or the clay ones of Sacchara?<sup>1</sup> These stand there, as I can tell thee, idle and mert, looking over the Desert, foolishly enough, for the last three-thousand years: but canst thou not open thy Hebrew Bible, then, or even Luther's Version thereof?"

No less satisfactory is his sudden appearance not in Battle, yet on some Battle-field; which, we soon gather, must be that of Wagram:<sup>2</sup> so that here, for once, is a certain approximation to distinctness of date. Omitting much, let us impart what follows:

"Horrible enough! A whole Marchfeld<sup>3</sup> strewn with shell-splinters, cannon-shot, ruined tumbrils, and dead men and horses; stragglers still remaining not so much as buried. And those red mould heaps: ay, there lie the Shells of Men, out of which all the Life and Virtue has been blown; and now they are swept together, and crammed-down out of sight, like blown Egg-shells! — Did Nature, when she bade the Donau<sup>4</sup> bring down his mould-cargoes from the Carinthian and Carpathian Heights, and spread them out here into the softest, richest level, — intend thee, O Marchfeld, for a corn-bearing Nursery, whereon her children might be nursed; or for a Cockpit, wherein they might the more commodiously be throttled and tattered? Were thy three broad highways, meeting here from the ends of Europe, made for Ammunition-wagons, then? Were thy Wagrams and Stillfrieds<sup>5</sup> but so many ready-built Case-mates, wherein the house of Hapsburg might batter with artillery, and with artillery be battered? Konig Ottokar, amid yonder hillocks, dies under Rodolf's<sup>6</sup> truncheon; here Kaiser Franz<sup>7</sup> falls a-swoon under Napoleon's: within which five centuries, to omit the others, how has thy breast, fair Plain, been defaced and defiled! The greensward is torn-up and trampled-

down; man's fond care of it, his fruit-trees, hedge-rows, and pleasant dwellings, blown-away with gunpowder; and the kind seed-field lies a desolate, hideous Place of Skulls — Nevertheless, Nature is at work; neither shall these Powder-Devilkins with their utmost devilry gainsay her: but all that gore and carnage will be shrouded-in, absorbed into manure; and next year the Marchfeld will be green, nay greener. Thrifty unwearied Nature, ever out of our great waste educating some little profit of thy own, — how dost thou, from the very carcass of the Killer, bring Life for the Living!<sup>1</sup>

"What, speaking in quite unofficial language, is the net-purport and upshot of war? To my own knowledge, for example, there dwell and toil, in the British village of Dumdrudge,<sup>2</sup> usually some five-hundred souls. From these, by certain 'Natural Enemies' of the French, there are successively selected, during the French war, say thirty able-bodied men. Dumdrudge, at her own expense, has suckled and nursed them; she has, not without difficulty and sorrow, fed them up to manhood, and even trained them to crafts, so that one can weave, another build, another hammer, and the weakest can stand under thirty stone avoidupois. Nevertheless, amid much weeping and swearing, they are selected; all dressed in red; and shipped away, at the public charges, some two-thousand miles, or say only to the south of Spain; and fed there till wanted. And now to that same spot in the south of Spain, are thirty similar French artisans, from a French Dumdrudge, in like manner wending: till at length, after infinite effort, the two parties come into actual juxtaposition; and Thirty stands fronting Thirty, each with a gun in his hand. Straightway the word 'Fire!' is given: and they blow the souls out of one another; and in place of sixty brisk useful craftsmen, the world has sixty dead carcasses, which it must bury, and anew shed tears for. Had these men any quarrel? Busy as the Devil is, not the smallest! They lived far enough apart; were the entirest strangers; nay, in so wide a Universe, there was even unconsciously, by Commerce, some mutual helpfulness between them. How then? Simpleton! their Governors had fallen-out; and, instead of shoot-

<sup>1</sup> Cf. *Judges*, xiv : 8, 14    <sup>2</sup> a fictitious name = dumb drudge

<sup>1</sup> Ghizeh or Gizeh, and Sakkara, in Egypt

<sup>2</sup> in Austria, fought in 1809    <sup>3</sup> the plain of Wagram

<sup>4</sup> Danube    <sup>5</sup> a village near Wagram    <sup>6</sup> Ottocar, king of Bohemia was defeated in this plain by Rudolf of Hapsburg, 1278.    <sup>7</sup> Francis I of Austria, defeated here by Napoleon

ing one another, had the cunning to make these poor blockheads shoot. — Alas, so is it in Deutschland, and hitherto in all other lands; still as of old, 'what devilry soever Kings do, the Greeks must pay the piper!' — In that fiction of the English Smollett, it is true, the final Cessation of War is perhaps prophetically shadowed forth; where the two Natural Enemies, in person, take each a Tobacco-pipe, filled with Brimstone; light the same, and smoke in one another's faces till the weaker gives in: but from such predicted Peace-Era, what blood-filled trenches, and contentious centuries, may still divide us!"

Thus can the Professor, at least in lucid intervals, look away from his own sorrows, over the many-coloured world, and pertinently enough note what is passing there. We may remark, indeed, that for the matter of spiritual culture, if for nothing else, perhaps few periods of his life were richer than this. Internally, there is the most momentous instructive Course of Practical Philosophy, with Experiments, going on; towards the right comprehension of which his Peripatetic habits, favourable to Meditation, might help him rather than hinder. Externally, again, as he wanders to and fro, there are, if for the longing heart little substance, yet for the seeing eye sights enough: in these so boundless Travels of his, granting that the Satanic School was even partially kept down, what an incredible knowledge of our Planet, and its Inhabitants and their Works, that is to say, of all knowable things, might not Teufelsdröckh acquire!

"I have read in most Public Libraries," says he, "including those of Constantinople and Samarcand: in most Colleges, except the Chinese Mandarin ones, I have studied, or seen that there was no studying. Unknown languages have I oftenest gathered from their natural repertory, the Air, by my organ of Hearing; Statistics, Geographics, Topographics came, through the Eye, almost of their own accord. The ways of Man, how he seeks food, and warmth, and protection for himself, in most regions, are ocularly known to me. Like the great Hadrian,<sup>2</sup> I meted-out

<sup>1</sup> "They who dance must pay the piper," and Horace, *Epist.* I, ii, 14: "Quicquid delirant reges, plectuntur Achiivi." <sup>2</sup> The emperor Hadrian, at the head of his army, paced out on foot the circle of his empire, as Carlyle says elsewhere.

much of the terraqueous Globe with a pair of Compasses that belonged to myself only.

"Of great Scenes, why speak? Three summer days, I lingered reflecting, and composing (*dichtete*), by the Pine-chasms of Vaucluse;<sup>1</sup> and in that clear lakelet moistened my bread. I have sat under the Palm-trees of Tadmor; smoked a pipe among the ruins of Babylon. The great Wall of China I have seen; and can testify that it is of gray brick, coped and covered with granite, and shows only second-rate masonry. — Great events, also, have not I witnessed? Kings sweated-down (*ausgemergelt*) into Berlin-and-Milan Customhouse-Officers; the World well won, and the World well lost; oftener than once a hundred-thousand individuals shot (by each other) in one day. All kindreds and peoples and nations dashed together, and shifted and shovelled into heaps, that they might ferment there, and in time unite. The birth-pangs of Democracy, wherewith convulsed Europe was groaning in cries that reached Heaven, could not escape me.

"For great Men I have ever had the warmest predilection; and can perhaps boast that few such in this era have wholly escaped me. Great Men are the inspired (speaking and acting) Texts of that divine Book of Revelations, whereof a Chapter is completed from epoch to epoch, and by some named History; to which inspired Texts your numerous talented men, and your innumerable untalented men, are the better or worse exegetic Commentaries, and wagonload of too-stupid, heretical or orthodox, weekly Sermons. For my study, the inspired Texts themselves! Thus did not I, in very early days, having disguised me as a tavern-waiter, stand behind the field-chairs, under that shady Tree at Treisnitz<sup>2</sup> by the Jena Highway; waiting upon the great Schiller and greater Goethe; and hearing what I have not forgotten. For —"

— But at this point the Editor recalls his principle of caution, some time ago laid down, and must suppress much. Let not the sacredness of Laureled, still more, of Crowned Heads, be tampered with. Should we, at a future day, find circumstances altered, and the time come for Publication, then may these glimpses into the privacy of the Illustrious be conceded; which for the present were little

<sup>1</sup> where Petrarch lived for a time, near Avignon

<sup>2</sup> correctly, Triesnitz, where the poets used to meet



better than treacherous, perhaps traitorous Eavesdroppings. Of Lord Byron, therefore, of Pope Pius,<sup>1</sup> Emperor Tarakwang,<sup>2</sup> and the "White Water-roses" (Chinese Carbonari<sup>3</sup>) with their mysteries, no notice here! Of Napoleon himself we shall only, glancing from afar, remark that Teufelsdröckh's relation to him seems to have been of very varied character. At first we find our poor Professor on the point of being shot as a spy, then taken into private conversation, even pinched on the ear, yet presented with no money; at last indignantly dismissed, almost thrown out of doors, as an "Ideologist." "He himself," says the Professor, "was among the completest Ideologists, at least Ideopraxists<sup>4</sup>: in the Idea (*in der Idee*) he lived, moved, and fought. The man was a Divine Missionary, though unconscious of it; and preached, through the cannon's throat, that great doctrine, *La carrière ouverte aux talents* (The Tools to him that can handle them), which is our ultimate Political Evangel, wherein alone can Liberty lie. Madly enough he preached, it is true, as Enthusiasts and first Missionaries are wont, with imperfect utterance, amid much frothy rant; yet as articulately perhaps as the case admitted. Or call him, if you will, an American Backwoodsman, who had to fell unpenetrated forests, and battle with innumerable wolves, and did not entirely forbear strong liquor, rioting, and even theft; whom, notwithstanding, the peaceful Sower will follow, and, as he cuts the boundless harvest, bless."

More legitimate and decisively authentic is Teufelsdröckh's appearance and emergence (we know not well whence) in the solitude of the North Cape, on that June Midnight. He has a "light-blue Spanish cloak" hanging round him, as his "most commodious, principal, indeed sole upper-garment"; and stands there, on the World-promontory, looking over the infinite Brine, like a little blue Belfry (as we figure), now motionless indeed, yet ready, if stirred, to ring quaintest changes.

"Silence as of death," writes he; "for Midnight, even in the Arctic latitudes, has its character: nothing but the granite cliffs ruddy-tinged, the peaceable gurgle of that slow-heaving Polar Ocean, over which in the utmost

North the great Sun hangs low and lazy, as if he too were slumbering. Yet is his cloud-couch wrought of crimson and cloth-of-gold; yet does his light stream over the mirror of waters, like a tremulous fire-pillar, shooting downwards to the abyss, and hide itself under my feet. In such moments, Solitude also is invaluable; for who would speak, or be looked on, when behind him lies all Europe and Africa, fast asleep, except the watchmen; and before him the silent Immensity, and Palace of the Eternal, whereof our Sun is but a porch-lamp?

"Nevertheless, in this solemn moment, comes a man, or monster, scrambling from among the rock-hollows; and, shaggy, huge as the Hyperborean Bear, hails me in Russian speech: most probably, therefore, a Russian Smuggler. With courteous brevity, I signify my indifference to contraband trade, my humane intentions, yet strong wish to be private. In vain: the monster, counting doubtless on his superior stature, and minded to make sport for himself, or perhaps profit, were it with murder, continues to advance, ever assailing me with his importunate train-oil breath; and now has advanced, till we stand both on the verge of the rock, the deep Sea rippling greedily down below. What argument will avail? On the thick Hyperborean, cherubic reasoning, seraphic eloquence were lost. Prepared for such extremity, I, deftly enough, whisk aside one step; draw out, from my interior reservoirs, a sufficient Birmingham Horse-pistol, and say, 'Be so obliging as retire, Friend (*Erziehe sich zurück, Freund*), and with promptitude!' This logic even the Hyperborean understands: fast enough, with apologetic, petitionary growl, he sidles off; and, except for suicidal as well as homicidal purposes, need not return.

"Such I hold to be the genuine use of Gunpowder: that it makes all men alike tall. Nay, if thou be cooler, cleverer than I, if thou have more *Mind*, though all but no *Body* whatever, then canst thou kill me first, and art the taller. Hereby, at last, is the Goliath powerless, and the David resistless; savage Animalism is nothing, inventive Spiritualism is all.

"With respect to Duels, indeed, I have my own ideas. Few things, in this so surprising world, strike me with more surprise. Two little visual Spectra of men, hovering with insecure enough cohesion in the midst of the Unfathomable, and to dissolve therein, at any rate, very soon, — make pause at the distance

<sup>1</sup> Pius VII, died 1823 <sup>2</sup> Taou-Kwang, began to reign in 1820 <sup>3</sup> a secret society in Italy, working for a republic, in the early part of the nineteenth century <sup>4</sup> those who put ideas into practice

of twelve paces asunder; whirl round; and, simultaneously by the cunningest mechanism, explode one another into Dissolution; and off-hand become Air, and Non-existent! Deuce on it (*verdammt*), the little spitfires! — Nay, I think with old Hugo von Trimberg:<sup>1</sup> ‘God must needs laugh outright, could such a thing be, to see his wondrous Manikins here below.’”

But amid these specialities, let us not forget the great generality, which is our chief quest here: How prospered the inner man of Teufelsdröckh under so much outward shifting? Does Legion<sup>2</sup> still lurk in him, though repressed, or has he exorcised that Devil’s Brood? We can answer that the symptoms continue promising. Experience is the grand spiritual Doctor; and with him Teufelsdröckh has now been long a patient, swallowing many a bitter bolus. Unless our poor Friend belong to the numerous class of Incurables, which seems not likely, some cure will doubtless be effected. We should rather say that Legion, or the Satanic School, was now pretty well extirpated and cast out, but next to nothing introduced in its room; whereby the heart remains, for the while, in a quiet but no comfortable state.

“At length, after so much roasting,” thus writes our Autobiographer, “I was what you might name calcined. Pray only that it be not rather, as is the more frequent issue, reduced to a *caput-mortuum*!”<sup>3</sup> But in any case, by mere dint of practice, I had grown familiar with many things. Wretchedness was still wretched; but I could now partly see through it, and despise it. Which highest mortal, in this inane Existence, had I not found a Shadow-hunter or Shadow-hunted; and, when I looked through his brave garnitures, miserable enough? Thy wishes have all been sniffed aside, thought I: but what, had they even been all granted! Did not the Boy Alexander<sup>4</sup> weep because he had not two Planets to conquer; or a whole Solar System; or after that, a whole Universe? *Ach Gott*, when I gazed into these Stars, have they not looked-down on me as if with pity, from their serene spaces; like Eyes glistening with heavenly tears over the little lot of man! Thousands of human generations, all as noisy as our own, have been swallowed-up of Time, and there remains no wreck of them any more;

and Arcturus and Orion and Sirius and the Pleiades are still shining in their courses, clear and young, as when the Shepherd<sup>1</sup> first noted them in the plain of Shinar. Pshaw! what is this paltry little Dog-cage<sup>2</sup> of an Earth; what art thou that sittest whining there? Thou art still Nothing, Nobody: true; but who, then, is Something, Somebody? For thee the Family of Man has no use; it rejects thee; thou art wholly as a dissevered limb: so be it; perhaps it is better so!”

Too-heavy-laden Teufelsdröckh! Yet surely his bands are loosening; one day he will hurl the burden far from him, and bound forth free and with a second youth.

“This,” says our Professor, “was the Centre of Indifference I had now reached; through which whoso travels from the Negative Pole to the Positive must necessarily pass.”

## CHAPTER IX

### THE EVERLASTING YEA

“Temptations in the Wilderness!” exclaims Teufelsdröckh: “Have we not all to be tried with such? Not so easily can the old Adam, lodged in us by birth, be dispossessed. Our Life is compassed round with Necessity; yet is the meaning of Life itself no other than Freedom, than Voluntary Force: thus have we a warfare; in the beginning, especially, a hard-fought battle. For the God-given mandate, *Work thou in Well-doing*, lies mysteriously written, in Promethean<sup>3</sup> Prophetic Characters, in our hearts; and leaves us no rest, night or day, till it be deciphered and obeyed; till it burn forth, in our conduct, a visible, acted Gospel of Freedom. And as the clay-given mandate, *Eat thou and be filled*, at the same time persuasively proclaims itself through every nerve, — must there not be a confusion, a contest, before the better Influence can become the upper?”

“To me nothing seems more natural than that the Son of Man, when such God-given mandate first prophetically stirs within him, and the Clay must now be vanquished or vanquish, — should be carried of the spirit into

<sup>1</sup> a thirteenth century German poet and moralist <sup>2</sup> Cf. *Mark*, v : 9 <sup>3</sup> worthless remains <sup>4</sup> Alexander the Great

<sup>1</sup> Cf. *Job*, ix : 9; Babylonian shepherds (in the plain of Shinar) were regarded as the first astronomers. <sup>2</sup> a wheel like a squirrel-cage <sup>3</sup> perhaps, like Prometheus, full of love for the human race

grim Solitudes, and there fronting the Tempter do grimmest battle with him; defiantly setting him at naught, till he yield and fly. Name it as we choose: with or without visible Devil, whether in the natural Desert of rocks and sands, or in the populous moral Desert of selfishness and baseness, — to such Temptation are we all called. Unhappy if we are not! Unhappy if we are but Half-men, in whom that divine handwriting has never blazed forth, all-subduing, in true sun-splendour; but quivers dubiously amid meaner lights: or smoulders, in dull pain, in darkness, under earthly vapours! — Our Wilderness is the wide World in an Atheistic Century; our Forty Days are long years of suffering and fasting: nevertheless, to these also comes an end. Yes, to me also was given, if not Victory, yet the consciousness of Battle, and the resolve to persevere therein while life or faculty is left. To me also, entangled in the enchanted forests, demon-peopled, doleful of sight and of sound, it was given, after weariest wanderings, to work out my way into the higher sunlit slopes — of that Mountain which has no summit, or whose summit is in Heaven only!"<sup>1</sup>

He says elsewhere, under a less ambitious figure; as figures are, once for all, natural to him: "Has not thy Life been that of most sufficient men (*tüchtigen Männer*) thou hast known in this generation? An outflush of foolish young Enthusiasm, like the first fallow-crop, wherein are as many weeds as valuable herbs: this all parched away, under the Droughts of practical and spiritual Unbelief, as Disappointment, in thought and act, often-repeated gave rise to Doubt, and Doubt gradually settled into Denial! If I have had a second-crop, and now see the perennial green-sward, and sit under umbrageous cedars, which defy all Drought (and Doubt); herein too, be the Heavens praised, I am not without examples, and even exemplars."

So that, for Teufelsdröckh also, there has been a "glorious revolution": these mad shadow-hunting and shadow-hunted Pilgrimings of his were but some purifying "Temptation in the Wilderness," before his apostolic work (such as it was) could begin; which Temptation is now happily over, and the Devil once more worsted! Was "that high moment in the *Rue de l'Enfer*," then, properly the turn-

ing-point of the battle; when the Fiend said, *Worship me, or be torn in shreds*; and was answered valiantly with an *A page Satana*?<sup>1</sup> — Singular Teufelsdröckh, would thou hadst told thy singular story in plain words! But it is fruitless to look there, in those Paper-bags, for such. Nothing but innuendoes, figurative crotchets: a typical Shadow, fitfully wavering, prophetic-satiric; no clear logical Picture. "How paint to the sensual eye," asks he once, "what passes in the Holy-of-Holies of Man's Soul; in what words, known to these profane times, speak even afar-off of the unspeakable?" We ask in turn: Why perplex these times, profane as they are, with needless obscurity, by omission and by commission? Not mystical only is our Professor, but whimsical; and involves himself, now more than ever, in eye-bewildering *chiaroscuro*. Successive glimpses, here faithfully imparted, our more gifted readers must endeavour to combine for their own behoof.

He says: "The hot Harmattan<sup>2</sup> wind had raged itself out; its howl went silent within me; and the long-deafened soul could now hear. I paused in my wild wanderings, and sat me down to wait, and consider; for it was as if the hour of change drew nigh. I seemed to surrender, to renounce utterly, and say. Fly, then, false shadows of Hope; I will chase you no more, I will believe you no more. And ye too, haggard spectres of Fear, I care not for you; ye too are all shadows and a lie. Let me rest here: for I am way-weary and life-weary; I will rest here, were it but to die: to die or to live is alike to me; alike insignificant" — And again: "Here, then, as I lay in that Centre of Indifference, cast, doubtless by benignant upper Influence into a healing sleep, the heavy dreams rolled gradually away, and I awoke to a new Heaven and a new Earth. The first preliminary moral Act, Annihilation of Self (*Selbsttödtung*), had been happily accomplished; and my mind's eyes were now unsealed, and its hands ungyved."

Might we not also conjecture that the following passage refers to his Locality, during this same "healing sleep"; that his Pilgrim-staff lies cast aside here, on "the high table-land"; and indeed that the repose is already taking wholesome effect on him? If it were

<sup>1</sup> an allusion to the mountain seen in Dante's *Divina Commedia*

<sup>2</sup> "Away, Satan!" <sup>2</sup> a terrible wind on the coast of Guinea

not that the tone, in some parts, has more of riancy,<sup>1</sup> even of levity, than we could have expected! However, in Teufelsdröckh, there is always the strangest Dualism light dancing, with guitar-music, will be going on in the forecourt, while by fits from within comes the faint whispering of woe and wail. We transcribe the piece entire:

"Beautiful it was to sit there, as in my skyey Tent, musing and meditating; on the high table-land, in front of the Mountains; over me, as roof, the azure Dome, and around me, for walls, four azure-flowing curtains, — namely, of the Four azure Winds, on whose bottom-fringes also I have seen gilding. And then to fancy the fair Castles, that stood sheltered in these Mountain hollows; with their green flower-lawns, and white dames and damosels, lovely enough: or better still, the straw-roofed Cottages, wherein stood many a Mother baking bread, with her children round her: — all hidden and protectingly folded-up in the valley-folds; yet there and alive, as sure as if I beheld them. Or to see, as well as fancy, the nine Towns and Villages, that lay round my mountain-seat, which, in still weather, were wont to speak to me (by their steeple-bells) with metal tongue; and, in almost all weather, proclaimed their vitality by repeated Smoke-clouds; whereon, as on a culinary horologe,<sup>2</sup> I might read the hour of the day. For it was the smoke of cookery, as kind housewives at morning, midday, eventide, were boiling their husbands' kettles; and ever a blue pillar rose up into the air, successively or simultaneously, from each of the nine, saying, as plainly as smoke could say: Such and such a meal is getting ready here. Not uninteresting! For you have the whole Borough, with all its love-makings and scandal-mongerics, contentions and contentments, as in miniature, and could cover it all with your hat. — If, in my wide Wayfarings, I had learned to look into the business of the World in its details, here perhaps was the place for combining it into general propositions, and deducing inferences therefrom.

"Often also could I see the black Tempest marching in anger through the distance: round some Schreckhorn,<sup>3</sup> as yet grim-blue, would the eddying vapour gather, and there tumultuously eddy, and flow down like a mad

witch's hair, till, after a space, it vanished, and, in the clear sunbeam, your Schreckhorn stood smiling grim-white, for the vapour had held snow. How thou fermentest and elaboratest in thy great fermenting-vat and laboratory of an Atmosphere, of a World, O Nature! — Or what is Nature? Ha! why do I not name thee God? Art thou not the 'Living Garment of God?'<sup>1</sup> O Heavens, is it, in very deed, He, then, that ever speaks through thee; that lives and loves in thee, that lives and loves in me?

"Fore-shadows, call them rather fore-splendours, of that Truth, and Beginning of Truths, fell mysteriously over my soul. Sweeter than Dayspring to the Shipwrecked in Nova Zembla, ah, like the mother's voice to her little child that stiays bewildered, weeping, in unknown tumults; like soft streamings of celestial music to my too-exasperated heart, came that Evangel. The Universe is not dead and demoniacal, a charnel-house with spectres; but godlike, and my Father's!

"With other eyes, too, could I now look upon my fellow man: with an infinite Love, an infinite Pity. Poor, wandering, wayward man! Art thou not tried, and beaten with stripes, even as I am? Ever, whether thou bear the royal mantle or the beggar's gabardine, art thou not so weary, so heavy-laden; and thy Bed of Rest is but a Grave. O my Brother, my Brother, why cannot I shelter thee in my bosom, and wipe away all tears from thy eyes! — Truly, the din of many-voiced Life, which, in this solitude, with the mind's organ, I could hear, was no longer a maddening discord, but a melting one; like inarticulate cries, and sobbings of a dumb creature, which in the ear of Heaven are prayers. The poor Earth, with her poor joys, was now my needy Mother, not my cruel Step-dame; Man, with his so mad Wants and so mean Endeavours, had become the dearer to me; and even for his sufferings and his sins, I now first named him Brother. Thus was I standing in the porch of that '*Sanctuary of Sorrow*'; by strange, steep ways, had I too been guided thither; and ere long its sacred gates would open, and the '*Divine Depth of Sorrow*' lie disclosed to me."

The Professor says, he here first got eye on the Knot that had been strangling him, and

<sup>1</sup> spirit of laughter <sup>2</sup> horologe, clock <sup>3</sup> peak of terror; here generic for mountain

<sup>1</sup> from Goethe's *Faust*: "der Gottheit lebendiges Kleid"

straightway could unfasten it, and was free. "A vain interminable controversy," writes he, "touching what is at present called Origin of Evil, or some such thing, arises in every soul, since the beginning of the world, and in every soul, that would pass from idle Suffering into actual Endeavouring, must first be put an end to. The most, in our time, have to go content with a simple, incomplete enough Suppression of this controversy; to a few, some Solution of it is indispensable. In every new era, too, such Solution comes-out in different terms, and ever the Solution of the last era has become obsolete, and is found unserviceable. For it is man's nature to change his Dialect from century to century; he cannot help it though he would. The authentic *Church-Catechism* of our present century has not yet fallen into my hands: meanwhile, for my own private behoof, I attempt to elucidate the matter so. Man's Unhappiness, as I construe, comes of his Greatness; it is because there is an Infinite in him, which with all his cunning he cannot quite bury under the Finite. Will the whole Finance Ministers and Upholsterers and Confectioners of modern Europe undertake, in joint-stock company, to make one Shoeblack *happy*? They cannot accomplish it, above an hour or two: for the Shoeblack also has a Soul quite other than his Stomach; and would require, if you consider it, for his permanent satisfaction and saturation, simply this allotment, no more, and no less: *God's infinite Universe altogether to himself*, therein to enjoy infinitely, and fill every wish as fast as it rose. Oceans of Hochheimer,<sup>1</sup> a Throat like that of Ophuchus:<sup>2</sup> speak not of them, to the infinite Shoeblack they are as nothing. No sooner is your ocean filled, than he grumbles that it might have been of better vintage. Try him with half of a Universe, of an Omnipotence, he sets to quarrelling with the proprietor of the other half, and declares himself the most maltreated of men.—Always there is a black spot in our sunshine: it is even, as I said, the *Shadow of Ourselves*.

"But the whim we have of Happiness is somewhat thus. By certain valuations, and averages, of our own striking, we come upon some sort of average terrestrial lot; this we fancy belongs to us by nature, and of inde-feasible right. It is simple payment of our

wages, of our deserts; requires neither thanks nor complaint; only such *overplus* as there may be do we account Happiness, any *deficit* again is Misery. Now consider that we have the valuation of our deserts ourselves, and what a fund of Self-conceit there is in each of us,—do you wonder that the balance should so often dip the wrong way, and many a Block-head cry: See there, what a payment; was ever worthy gentleman so used!—I tell thee, Blockhead, it all comes of thy Vanity; of what thou *fanciest* those same deserts of thine to be. Fancy that thou deservest to be hanged (as is most likely), thou wilt feel it happiness to be only shot: fancy that thou deservest to be hanged in a hair-halter, it will be a luxury to die in hemp.

"So true it is, what I then said, that *the Fraction of Life can be increased in value not so much by increasing your Numerator as by lessening your Denominator*. Nay, unless my Algebra deceive me, *Unity* itself divided by *Zero* will give *Infinity*. Make thy claim of wages a zero, then; thou hast the world under thy feet. Well did the Wisest of our time<sup>1</sup> write: 'It is only with Renunciation (*Entsagen*) that Life, properly speaking, can be said to begin.'

"I asked myself: What is this that, ever since earliest years, thou hast been fretting and fuming, and lamenting and self-tormenting, on account of? Say it in a word: is it not because thou art not *happy*? Because the Thou (sweet gentleman) is not sufficiently honoured, nourished, soft-bedded, and lovingly cared-for? Foolish soul! What Act of Legislature was there that *thou* shouldst be Happy? A little while ago thou hadst no right to *be* at all. What if thou wert born and predestined not to be Happy, but to be Unhappy! Art thou nothing other than a Vulture, then, that fliest through the Universe seeking after somewhat to *eat*; and shrieking dolefully because carmion enough is not given thee? Close thy *Beyron*; open thy *Goethe*."

"*Es leuchtet mir ein*, I see a glimpse of it!" cries he elsewhere: "there is in man a Higher than Love of Happiness: he can do without Happiness, and instead thereof find Blessedness! Was it not to preach-forth this same Higher than sages and martyrs, the Poet and the Priest, in all times, have spoken and suffered; bearing testimony, through life and

<sup>1</sup> Rhenish, a Rhine wine <sup>2</sup> an ancient constellation, also called Serpentarius, the serpent-bearer

<sup>1</sup> Goethe

through death, of the Godlike that is in Man, and how in the Godlike only has he Strength and Freedom? Which God-inspired Doctrine art thou also honoured to be taught, O Heavens! and broken with manifold merciful Afflictions, even till thou become contrite, and learn it! O, thank thy Destiny for these; thankfully bear what yet remain: thou hadst need of them; the Self in thee needed to be annihilated. By benignant fever-paroxysms is Life rooting out the deep-seated chronic Disease, and triumphs over Death. On the roaring billows of Time, thou art not engulfed, but borne aloft into the azure of Eternity. Love not Pleasure; love God. This is the *Everlasting Yea*, wherein all contradiction is solved: wherein whoso walks and works, it is well with him."

And again: "Small is it that thou canst trample the Earth with its injuries under thy feet, as old Greek Zeno<sup>1</sup> trained thee: thou canst love the Earth while it injures thee, and even because it injures thee, for this a Greater than Zeno was needed, and he too was sent. Knowest thou that '*Worship of Sorrow*'? The Temple thereof, founded some eighteen centuries ago, now lies in ruins, overgrown with jungle, the habitation of doleful creatures: nevertheless, venture forward; in a low crypt, arched out of falling fragments, thou findest the Altar still there, and its sacred Lamp perennially burning."

Without pretending to comment on which strange utterances, the Editor will only remark, that there lies beside them much of a still more questionable character; unsuited to the general apprehension; nay, wherein he himself does not see his way. Nebulous disquisitions on Religion, yet not without bursts of splendour; on the "perennial continuance of Inspiration"; on Prophecy; that there are "true Priests, as well as Baal-Priests, in our own day": with more of the like sort. We select some fractions, by way of finish to this farrago.

"Cease, my much-respected Herr von Voltaire," thus apostrophises the Professor: "shut thy sweet voice; for the task appointed thee seems finished. Sufficiently hast thou demonstrated this proposition, considerable or otherwise: That the Mythos of the Christian Religion looks not in the eighteenth century as it did in the eighth. Alas, were thy six-

and-thirty quartos, and the six-and-thirty thousand other quartos and folios, and flying sheets or reams, printed before and since on the same subject, all needed to convince us of so little! But what next? Wilt thou help us to embody the divine Spirit of that Religion in a new Mythos, in a new vehicle and vesture, that our Souls, otherwise too like perishing, may live? What! thou hast no faculty in that kind? Only a torch for burning, no hammer for building? Take our thanks, then, and — thyself away

"Meanwhile what are antiquated Mythoses to me? Or is the God present, felt in my own heart, a thing which Herr von Voltaire will dispute out of me; or dispute into me? To the '*Worship of Sorrow*' ascribe what origin and genesis thou pleasest, has not that Worship originated, and been generated; is it not *here*? Feel it in thy heart, and then say whether it is of God! This is Belief; all else is Opinion, — for which latter whoso will, let him worry and be worried."

"Neither," observes he elsewhere, "shall ye tear-out one another's eyes, struggling over '*Plenary Inspiration*,'<sup>1</sup> and such-like: try rather to get a little even Partial Inspiration, each of you for himself. One Bible I know, of whose Plenary Inspiration doubt is not so much as possible; nay with my own eyes I saw the God's-Hand writing it: thereof all other Bibles are but Leaves, — say, in Picture-Writing to assist the weaker faculty."

Or to give the wearied reader relief, and bring it to an end, let him take the following perhaps more intelligible passage:

"To me, in this our life," says the Professor, "which is an internecine warfare with the Time-spirit, other warfare seems questionable. Hast thou in any way a Contention with thy brother, I advise thee, think well what the meaning thereof is. If thou gauge it to the bottom, it is simply this: 'Fellow, see! thou art taking more than thy share of Happiness in the world, something from *my* share: which, by the Heavens, thou shalt not; nay, I will fight thee rather' — Alas, and the whole lot to be divided is such a beggarly matter, truly a 'feast of shells,' for the substance has been spilled out: not enough to quench one Appetite; and the collective human species clutching at them! — Can we not, in all such cases,

<sup>1</sup> that which excludes all defects in the expression of it

<sup>1</sup> a stoic philosopher

rather say: 'Take it, thou too-ravenous individual; take that pitiful additional fraction of a share, which I reckoned mine, but which thou so wantest; take it with a blessing: would to Heaven I had enough for thee!' — If Fichte's *Wissenschaftslehre*<sup>1</sup> be, 'to a certain extent, Applied Christianity,' surely to a still greater extent, so is this. We have here not a Whole Duty of Man, yet a Half Duty, namely, the Passive half: could we but do it, as we can demonstrate it!

"But indeed Conviction, were it never so excellent, is worthless till it convert itself into Conduct. Nay, properly Conviction is not possible till then; inasmuch as all Speculation is by nature endless, formless, a vortex amid vortices: only by a felt indubitable certainty of Experience does it find any centre to revolve round, and so fashion itself into a system. Most true is it, as a wise man teaches us, that 'Doubt of any sort cannot be removed except by Action.' On which ground, too, let him who gropes painfully in darkness or uncertain light, and prays vehemently that the dawn may ripen into day, lay this other precept well to heart, which to me was of invaluable service: '*Do the Duty which lies nearest thee,*' which thou knowest to be a Duty! Thy second Duty will already have become clearer.

"May we not say, however, that the hour of Spiritual Enfranchisement is even this: When your Ideal World, wherein the whole man has been dimly struggling and inexpressibly languishing to work, becomes revealed and thrown open; and you discover, with amazement enough, like the Lothario in *Wilhelm Meister*,<sup>2</sup> that your 'America is here or nowhere'? The Situation that has not its Duty, its Ideal, was never yet occupied by man. Yes, here, in this poor, miserable, hampered, despicable Actual, wherein thou even now standest, here or nowhere is thy Ideal: work it out therefrom; and working, believe, live, be free. Fool! the Ideal is in thyself, the impediment too is in thyself: thy Condition is but the stuff thou art to shape that same Ideal out of: what matters whether such stuff be of this sort or that, so the Form thou give it be heroic, be poetic? O thou that

pinest in the imprisonment of the Actual, and criest bitterly to the gods for a kingdom wherein to rule and create, know this of a truth: the thing thou seekest is already with thee, 'here or nowhere,' couldst thou only see!

"But it is with man's Soul as it was with Nature: the beginning of Creation is—Light. Till the eye have vision, the whole members are in bonds. Divine moment, when over the tempest-tost Soul, as once over the wild-weltering Chaos, it is spoken: Let there be light! Ever to the greatest that has felt such moment, is it not miraculous and God-announcing, even as, under simpler figures, to the simplest and least. The mad primeval Discord is hushed, the rudely-jumbled conflicting elements bind themselves into separate Firmaments: deep silent rock-foundations are built beneath; and the skyey vault with its everlasting Luminaries above: instead of a dark wasteful Chaos, we have a blooming, fertile, Heaven-encompassed World.

"I too could now say to myself. Be no longer a Chaos, but a World, or even World-kin! Produce! Produce! Were it but the pitifullest infinitesimal fraction of a Product, produce it, in God's name! 'Tis the utmost thou hast in thee: out with it, then. Up, up! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called To-day; for the Night cometh, wherein no man can work."

## THOMAS BABINGTON, LORD MACAULAY (1800-1859)

### THE HISTORY OF ENGLAND

#### VOLUME I

#### FROM CHAPTER III

I intend, in this chapter, to give a description of the state in which England was at the time when the crown passed from Charles the Second to his brother. Such a description, composed from scanty and dispersed materials, must necessarily be very imperfect. Yet it may perhaps correct some false notions which would make the subsequent narrative unintelligible or uninteresting.

If we would study with profit the history of our ancestors, we must be constantly on our

<sup>1</sup> the chief work of the German metaphysician Fichte, of which the full title is, in English: *Fundamental Principles of the Whole Theory of Science* <sup>2</sup> a novel by Goethe

<sup>1</sup> little world

guard against that delusion which the well-known names of families, places, and offices naturally produce, and must never forget that the country of which we read was a very different country from that in which we live.

\* \* \* \* \*

Could the England of 1685 be, by some magical process, set before our eyes, we should not know one landscape in a hundred or one building in ten thousand. The country gentleman would not recognise his own fields. The inhabitant of the town would not recognise his own street. Everything has been changed but the great features of nature, and a few massive and durable works of human art. We might find out Snowdon and Windermere, the Cheddar Cliffs and Beachy Head. We might find out here and there a Norman minster, or a castle which witnessed the wars of the Roses. But, with such rare exceptions, everything would be strange to us. Many thousands of square miles which are now rich corn land and meadow, intersected by green hedgerows, and dotted with villages and pleasant country seats, would appear as moors overgrown with furze, or fens abandoned to wild ducks. We should see straggling huts built of wood and covered with thatch, where we now see manufacturing towns and seaports renowned to the farthest ends of the world. The capital itself would shrink to dimensions not much exceeding those of its present suburb on the south of the Thames.<sup>1</sup> Not less strange to us would be the garb and manners of the people, the furniture and the equipages, the interior of the shops and dwellings. Such a change in the state of a nation seems to be at least as well entitled to the notice of a historian as any change of the dynasty or of the ministry.

One of the first objects of an inquirer, who wishes to form a correct notion of the state of a community at a given time, must be to ascertain of how many persons that community then consisted. Unfortunately the population of England in 1685 cannot be ascertained with perfect accuracy. For no great state had then adopted the wise course of periodically numbering the people. All men were left to conjecture for themselves; and, as they generally conjectured without examining facts, and under the influence of strong passions and

prejudices, their guesses were often ludicrously absurd. Even intelligent Londoners ordinarily talked of London as containing several millions of souls. It was confidently asserted by many that, during the thirty-five years which had elapsed between the accession of Charles the First and the Restoration, the population of the City had increased by two millions. Even while the ravages of the plague and fire were recent, it was the fashion to say that the capital still had a million and a half of inhabitants. Some persons, disgusted by these exaggerations, ran violently into the opposite extreme. Thus Isaac Vossius, a man of undoubted parts and learning, strenuously maintained that there were only two millions of human beings in England, Scotland, and Ireland taken together.

We are not, however, left without the means of correcting the wild blunders into which some minds were hurried by national vanity and others by a morbid love of paradox. There are extant three computations which seem to be entitled to peculiar attention. They are entirely independent of each other: they proceed on different principles; and yet there is little difference in the results.

\* \* \* \* \*

Of these three estimates, framed without concert by different persons from different sets of materials, the highest, which is that of King, does not exceed the lowest, which is that of Finlaison,<sup>1</sup> by one twelfth. We may, therefore, with confidence pronounce that, when James the Second reigned, England contained between five million and five million five hundred thousand inhabitants. On the very highest supposition she then had less than one third of her present population, and less than three times the population which is now collected in her gigantic capital.

\* \* \* \* \*

We should be much mistaken if we pictured to ourselves the squires of the seventeenth century as men bearing a close resemblance to their descendants, the country members and chairmen of quarter sessions with whom we are familiar. The modern country gentleman generally receives a liberal education, passes from a distinguished school to a distinguished college, and has ample opportunity to become

<sup>1</sup> Gregory King (1648-1712) and John Finlaison (1783-1860), English statisticians

<sup>1</sup> Southwark



an excellent scholar. He has generally seen something of foreign countries. A considerable part of his life has generally been passed in the capital; and the refinements of the capital follow him into the country. There is perhaps no class of dwellings so pleasing as the rural seats of the English gentry. In the parks and pleasure grounds, nature, dressed yet not disguised by art, wears her most alluring form. In the buildings, good sense and good taste combine to produce a happy union of the comfortable and the graceful. The pictures, the musical instruments, the library, would in any other country be considered as proving the owner to be an eminently polished and accomplished man. A country gentleman who witnessed the Revolution was probably in receipt of about a fourth part of the rent which his acres now yield to his posterity. He was, therefore, as compared with his posterity, a poor man, and was generally under the necessity of residing, with little interruption, on his estate. To travel on the Continent, to maintain an establishment in London, or even to visit London frequently, were pleasures in which only the great proprietors could indulge. It may be confidently affirmed that of the squires whose names were then in the Commissions of Peace and Lieutenancy not one in twenty went to town once in five years, or had ever in his life wandered so far as Paris. Many lords of manors had received an education differing little from that of their menial servants. The heir of an estate often passed his boyhood and youth at the seat of his family with no better tutors than grooms and gamekeepers, and scarce attained learning enough to sign his name to a *Mittimus*.<sup>1</sup> If he went to school and to college, he generally returned before he was twenty to the seclusion of the old hall, and there, unless his mind were very happily constituted by nature, soon forgot his academical pursuits in rural business and pleasures. His chief serious employment was the care of his property. He examined samples of grain, handled pigs, and, on market days, made bargains over a tankard with drovers and hop merchants. His chief pleasures were commonly derived from field sports and from an unrefined sensuality. His language and pronunciation were such as we should now expect to hear only from the most ignorant clowns. His oaths, coarse jests, and

scurrilous terms of abuse, were uttered with the broadest accent of his province. It was easy to discern, from the first words which he spoke, whether he came from Somersetshire or Yorkshire. He troubled himself little about decorating his abode, and, if he attempted decoration, seldom produced anything but deformity. The litter of a farmyard gathered under the windows of his bedchamber, and the cabbages and gooseberry bushes grew close to his hall door. His table was loaded with coarse plenty; and guests were cordially welcomed to it. But, as the habit of drinking to excess was general in the class to which he belonged, and as his fortune did not enable him to intoxicate large assemblies daily with claret or canary, strong beer was the ordinary beverage. The quantity of beer consumed in those days was indeed enormous. For beer then was to the middle and lower classes, not only all that beer now is, but all that wine, tea, and aident spirits now are. It was only at great houses, or on great occasions, that foreign drink was placed on the board. The ladies of the house, whose business it had commonly been to cook the repast, retired as soon as the dishes had been devoured, and left the gentlemen to their ale and tobacco. The coarse jollity of the afternoon was often prolonged till the revellers were laid under the table.

It was very seldom that the country gentleman caught glimpses of the great world; and what he saw of it tended rather to confuse than to enlighten his understanding. His opinions respecting religion, government, foreign countries and former times, having been derived, not from study, from observation, or from conversation with enlightened companions, but from such traditions as were current in his own small circle, were the opinions of a child. He adhered to them, however, with the obstinacy which is generally found in ignorant men accustomed to be fed with flattery. His animosities were numerous and bitter. He hated Frenchmen and Italians, Scotchmen and Irishmen, Papists and Presbyterians, Independents and Baptists, Quakers and Jews. Towards London and Londoners he felt an aversion which more than once produced important political effects. His wife and daughter were in tastes and acquirements below a housekeeper or a still-room maid of the present day. They stitched and spun, brewed gooseberry

<sup>1</sup> a writ of commitment to prison

wine, cured marigolds,<sup>1</sup> and made the crust for the venison pasty.

From this description it might be supposed that the English esquire of the seventeenth century did not materially differ from a rustic miller or alehouse keeper of our time. There are, however, some important parts of his character still to be noted, which will greatly modify this estimate. Unlettered as he was and unpolished, he was still in some most important points a gentleman. He was a member of a proud and powerful aristocracy, and was distinguished by many both of the good and of the bad qualities which belong to aristocrats. His family pride was beyond that of a Talbot or a Howard.<sup>2</sup> He knew the genealogies and coats of arms of all his neighbours, and could tell which of them had assumed supporters<sup>3</sup> without any right, and which of them were so unfortunate as to be great-grandsons of aldermen. He was a magistrate, and, as such, administered gratuitously to those who dwelt around him a rude patriarchal justice, which, in spite of innumerable blunders and of occasional acts of tyranny, was yet better than no justice at all. He was an officer of the trainbands; and his military dignity, though it might move the mirth of gallants who had served a campaign in Flanders, raised his character in his own eyes and in the eyes of his neighbours. Nor indeed was his soldieryship justly a subject of derision. In every county there were elderly gentlemen who had seen service which was no child's play. One had been knighted by Charles the First, after the battle of Edgehill. Another still wore a patch over the scar which he had received at Naseby. A third had defended his old house till Fairfax had blown in the door with a petard. The presence of these old Cavaliers, with their old swords and holsters, and with their old stories about Goring and Lunsford,<sup>4</sup> gave to the musters of militia an earnest and warlike aspect which would otherwise have been wanting. Even those country gentlemen who were too young to have themselves ex-

changed blows with the cuirassiers of the Parliament had, from childhood, been surrounded by the traces of recent war, and fed with stories of the martial exploits of their fathers and uncles. Thus the character of the English esquire of the seventeenth century was compounded of two elements which we seldom or never find united. His ignorance and uncouthness, his low tastes and gross phrases, would, in our time, be considered as indicating a nature and a breeding thoroughly plebeian. Yet he was essentially a patrician, and had, in large measure, both the virtues and the vices which flourish among men set from their birth in high place, and used to respect themselves and to be respected by others. It is not easy for a generation accustomed to find chivalrous sentiments only in company with liberal studies and polished manners to image to itself a man with the deportment, the vocabulary, and the accent of a carter, yet punctilious on matters of genealogy and precedence, and ready to risk his life rather than see a stain cast on the honour of his house. It is, however, only by thus joining together things seldom or never found together in our own experience that we can form a just idea of that rustic aristocracy which constituted the main strength of the armies of Charles the First, and which long supported, with strange fidelity, the interest of his descendants.

\* \* \* \* \*

Whoever examines the maps of London which were published toward the close of the reign of Charles the Second will see that only the nucleus of the present capital then existed. The town did not, as now, fade by imperceptible degrees into the country. No long avenues of villas, unbordered in lilacs and laburnums, extended from the great centre of wealth and civilisation almost to the boundaries of Middlesex and far into the heart of Kent and Surrey. In the east, no part of the immense line of warehouses and artificial lakes which now stretches from the Tower to Blackwall had even been projected. On the west, scarcely one of those stately piles of building which are inhabited by the noble and wealthy was in existence; and Chelsea, which is now peopled by more than forty thousand human beings, was a quiet country village with about a thousand inhabitants. On the north, cattle fed, and sportsmen wan-

<sup>1</sup> used for making conserves, for flavoring soups, and for coloring cheese <sup>2</sup> two of the most distinguished families of the nobility <sup>3</sup> a term in heraldry for figures supporting an escutcheon, cf. the lion and the unicorn that support the shield of Great Britain <sup>4</sup> noted persons of the Parliamentary War

dered with dogs and guns, over the site of the borough of Marylebone, and over far the greater part of the space now covered by the boroughs of Finsbury and of the Tower Hamlets. Islington was almost a solitude; and poets loved to contrast its silence and repose with the din and turmoil of the monster London. On the south the capital is now connected with its suburb by several bridges, not inferior in magnificence and solidity to the noblest works of the Cæsars. In 1685, a single line of irregular arches, overhung by piles of mean and crazy houses, and garnished, after a fashion worthy of the naked barbarians of Dahomy, with scores of mouldering heads, impeded the navigation of the river.

Of the metropolis, the City, properly so called, was the most important division. At the time of the Restoration it had been built, for the most part, of wood and plaster; the few bricks that were used were ill baked; the booths where goods were exposed to sale projected far into the streets, and were overhung by the upper stories. A few specimens of this architecture may still be seen in those districts which were not reached by the great fire. That fire had, in a few days, covered a space of less than a square mile with the ruins of eighty-nine churches and of thirteen thousand houses. But the City had risen again with a celerity which had excited the admiration of neighbouring countries. Unfortunately, the old lines of the streets had been to a great extent preserved; and those lines, originally traced in an age when even princesses performed their journeys on horseback, were often too narrow to allow wheeled carriages to pass each other with ease, and were therefore ill adapted for the residence of wealthy persons in an age when a coach and six was a fashionable luxury. The style of building was, however, far superior to that of the City which had perished. The ordinary material was brick, of much better quality than had formerly been used. On the sites of the ancient parish churches had arisen a multitude of new domes, towers, and spires which bore the mark of the fertile genius of Wren. In every place save one the traces of the great devastation had been completely effaced. But the crowds of workmen, the scaffolds, and the masses of brown stone were still to be seen where the noblest of Protestant temples was slowly

rising on the ruins of the old Cathedral of Saint Paul.

\* \* \* \* \*

He who then rambled to what is now the gayest and most crowded part of Regent Street found himself in a solitude, and was sometimes so fortunate as to have a shot at a woodcock. On the north the Oxford road ran between hedges. Three or four hundred yards to the south were the garden walls of a few great houses which were considered as quite out of town. On the west was a meadow renowned for a spring from which, long afterwards, Conduit Street was named. On the east was a field not to be passed without a shudder by any Londoner of that age. There, as in a place far from the haunts of men, had been dug, twenty years before, when the great plague was raging, a pit into which the dead carts had nightly shot corpses by scores. It was popularly believed that the earth was deeply tainted with infection, and could not be disturbed without imminent risk to human life. No foundations were laid there till two generations had passed without any return of the pestilence, and till the ghastly spot had long been surrounded by buildings.

We should greatly err if we were to suppose that any of the streets and squares then bore the same aspect as at present. The great majority of the houses, indeed, have, since that time, been wholly, or in great part, rebuilt. If the most fashionable parts of the capital could be placed before us such as they then were, we should be disgusted by their squalid appearance, and poisoned by their noisome atmosphere.

In Covent Garden a filthy and noisy market was held close to the dwellings of the great. Fruit women screamed, carters fought, cabbage stalks and rotten apples accumulated in heaps at the thresholds of the Countess of Berkshire and of the Bishop of Durham.

The centre of Lincoln's Inn Fields was an open space where the rabble congregated every evening, within a few yards of Cardigan House and Winchester House, to hear mountebanks harangue, to see bears dance, and to set dogs at oxen. Rubbish was shot in every part of the area. Horses were exercised there. The beggars were as noisy and importunate as in the worst governed cities of the Continent.

A Lincoln's Inn mumper<sup>1</sup> was a proverb. The whole fraternity knew the arms and liveries of every chaitably disposed grandee in the neighbourhood, and, as soon as his lordship's coach and six appeared, came hopping and crawling in crowds to persecute him. These disorders lasted, in spite of many accidents, and of some legal proceedings, till, in the reign of George the Second, Sir Joseph Jekyll, Master of the Rolls, was knocked down and nearly killed in the middle of the square. Then at length palisades were set up, and a pleasant garden laid out.

Saint James's Square was a receptacle for all the offal and cinders, for all the dead cats and dead dogs of Westminster. At one time a cudgel player kept the ring there. At another time an impudent squatter settled himself there, and built a shed for rubbish under the windows of the gilded saloons in which the first magnates of the realm, Norfolk, Ormond, Kent, and Pembroke, gave banquets and balls. It was not till these nuisances had lasted through a whole generation, and till much had been written about them, that the inhabitants applied to Parliament for permission to put up rails, and to plant trees.

When such was the state of the region inhabited by the most luxurious portion of society, we may easily believe that the great body of the population suffered what would now be considered as insupportable grievances. The pavement was detestable: all foreigners cried shame upon it. The drainage was so bad that in rainy weather the gutters soon became torrents. Several facetious poets have commemorated the fury with which these black rivulets roared down Snow Hill and Ludgate Hill, bearing to Fleet Ditch a vast tribute of animal and vegetable filth from the stalls of butchers and green-grocers. This flood was profusely thrown to right and left by coaches and carts. To keep as far from the carriage road as possible was therefore the wish of every pedestrian. The mild and timid gave the wall. The bold and athletic took it. If two roisterers met, they cocked their hats in each other's faces, and pushed each other about till the weaker was shoved towards the kennel. If he was a mere bully he sneaked off, muttering that he should find a time. If he was pugnacious, the

encounter probably ended in a duel behind Montague House.

The houses were not numbered. There would indeed have been little advantage in numbering them; for of the coachmen, chairmen, porters, and errand boys of London, a very small proportion could read. It was necessary to use marks which the most ignorant could understand. The shops were therefore distinguished by painted or sculptured signs, which gave a gay and grotesque aspect to the streets. The walk from Charing Cross to Whitechapel lay through an endless succession of Saracens' Heads, Royal Oaks, Blue Bears, and Golden Lambs, which disappeared when they were no longer required for the direction of the common people.

\* \* \* \* \*

We may easily imagine what, in such times, must have been the state of the quarters of London which were peopled by the outcasts of society. Among those quarters one had attained a scandalous preëminence. On the confines of the City and the Temple had been founded, in the thirteenth century, a House of Carmelite Friars, distinguished by their white hoods. The precinct of this house had, before the Reformation, been a sanctuary for criminals, and still retained the privilege of protecting debtors from arrest. Insolvents consequently were to be found in every dwelling, from cellar to garret. Of these a large proportion were knaves and libertines, and were followed to their asylum by women more abandoned than themselves. The civil power was unable to keep order in a district swarming with such inhabitants; and thus Whitefriars became the favourite resort of all who wished to be emancipated from the restraints of the law. Though the immunities legally belonging to the place extended only to cases of debt, cheats, false witnesses, forgers, and highwaymen found refuge there. For amidst a rabble so desperate no peace officer's life was in safety. At the cry of "Rescue," bullies with swords and cudgels, and ter-magant hags with spits and broomsticks, poured forth by hundreds; and the intruder was fortunate if he escaped back into Fleet Street, hustled, stripped, and pumped upon. Even the warrant of the Chief-justice of England could not be executed without the

<sup>1</sup> beggar

help of a company of musketeers. Such relics of the barbarism of the darkest ages were to be found within a short walk of the chambers<sup>1</sup> where Somers<sup>2</sup> was studying history and law, of the chapel<sup>3</sup> where Tillotson was preaching, of the coffee-house<sup>4</sup> where Dryden was passing judgment on poems and plays, and of the hall where the Royal Society was examining the astronomical system of Isaac Newton.

\* \* \* \* \*

The coffee-house must not be dismissed with a cursory mention. It might, indeed, at that time have been not improperly called a most important political institution. No Parliament had sat for years. The municipal council of the city had ceased to speak the sense of the citizens. Public meetings, harangues, resolutions, and the rest of the modern machinery of agitation had not yet come into fashion. Nothing resembling the modern newspaper existed. In such circumstances the coffee-houses were the chief organs through which the public opinion of the metropolis vented itself.

The first of these establishments had been set up, in the time of the Commonwealth, by a Turkey merchant, who had acquired among the Mahometans a taste for their favourite beverage. The convenience of being able to make appointments in any part of the town, and of being able to pass evenings socially at a very small charge, was so great that the fashion spread fast. Every man of the upper or middle class went daily to his coffee-house to learn the news and to discuss it. Every coffee-house had one or more orators to whose eloquence the crowd listened with admiration, and who soon became, what the journalists of our time have been called, a fourth Estate of the realm. The court had long seen with uneasiness the growth of this new power in the state. An attempt had been made, during Danby's administration,<sup>5</sup> to close the coffee-houses. But men of all parties missed their usual places of resort so much that there was a

universal outcry. The government did not venture, in opposition to a feeling so strong and general, to enforce a regulation of which the legality might well be questioned. Since that time ten years had elapsed, and during those years the number and influence of the coffee-houses had been constantly increasing. Foreigners remarked that the coffee-house was that which especially distinguished London from all other cities; that the coffee-house was the Londoner's home, and that those who wished to find a gentleman commonly asked, not whether he lived in Fleet Street or Chancery Lane, but whether he frequented the Grecian or the Rainbow. Nobody was excluded from these places who laid down his penny at the bar. Yet every rank and profession, and every shade of religious and political opinion, had its own headquarters. There were houses near Saint James's Park where fops congregated, their heads and shoulders covered with black or flaxen wigs, not less ample than those which are now worn by the Chancellor and by the Speaker of the House of Commons. The wig came from Paris, and so did the rest of the fine gentleman's ornaments, his embroidered coat, his fringed gloves, and the tassels which upheld his pantaloons. The conversation was in that dialect which, long after it had ceased to be spoken in fashionable circles, continued, in the mouth of Lord Foppington,<sup>1</sup> to excite the mirth of theatres. The atmosphere was like that of a perfumer's shop. Tobacco in any other form than that of richly scented snuff was held in abomination. If any clown, ignorant of the usages of the house, called for a pipe, the sneers of the whole assembly and the short answers of the waiters soon convinced him that he had better go somewhere else. Nor, indeed, would he have had far to go. For, in general, the coffee-rooms reeked with tobacco like a guard-room; and strangers sometimes expressed their surprise that so many people should leave their own firesides to sit in the midst of eternal fog and stench. Nowhere was the smoking more constant than at Will's. That celebrated house, situated between Covent Garden and Bow Street,

<sup>1</sup> in the Middle Temple <sup>2</sup> Lord Somers, made lord chancellor in 1697 <sup>3</sup> Lincoln's Inn chapel, where Tillotson preached until he became Archbishop of Canterbury in 1691 <sup>4</sup> Will's coffee-house, cf. below, p. 517 <sup>5</sup> Danby was lord treasurer; 1673-8

<sup>1</sup> a popular personification of foppery, in Vanbrugh's comedy *The Relapse* (1697), Cibber's *The Careless Husband* (1704), and Sheridan's *A Trip to Scarborough* (1777)

was sacred to polite letters. There the talk was about poetical justice and the unities of place and time. There was a faction for Perrault and the moderns, a faction for Boileau and the ancients. One group debated whether *Paradise Lost* ought not to have been in rhyme. To another an envious poetaster demonstrated that *Venice Preserved*<sup>1</sup> ought to have been hooted from the stage. Under no roof was a greater variety of figures to be seen. There were earls in stars and garters, clergymen in cassocks and bands, pert Templars, sheepish lads from the Universities, translators and index-makers in ragged coats of frieze. The great press was to get near the chair where John Dryden sat. In winter that chair was always in the warmest nook by the fire; in summer it stood in the balcony. To bow to the Laureate, and to hear his opinion of Racine's last tragedy or of Bossu's treatise on epic poetry, was thought a privilege. A pinch from his snuffbox was an honour sufficient to turn the head of a young enthusiast. There were coffee-houses where the first medical men might be consulted. Dr. John Radcliffe, who, in the year 1685, rose to the largest practice in London, came daily, at the hour when the Exchange was full, from his house in Bow Street, then a fashionable part of the capital, to Garraway's, and was to be found, surrounded by surgeons and apothecaries, at a particular table. There were Puritan coffee-houses where no oath was heard, and where lank-haired men discussed election and reprobation through their noses; Jew coffee-houses where dark-eyed money changers from Venice and from Amsterdam greeted each other; and popish coffee-houses where, as good Protestants believed, Jesuits planned, over their cups, another great fire, and cast silver bullets to shoot the King.

These gregarious habits had no small share in forming the character of the Londoner of that age. He was, indeed, a different being from the rustic Englishman. There was not then the intercourse which now exists between the two classes. Only very great men were in the habit of dividing the year between town and country. Few esquires came to the capital thrice in their lives. Nor was it yet the practice of all citizens in easy circumstances to breathe the fresh air of

the fields and woods during some weeks of every summer. A cockney in a rural village was stared at as much as if he had intruded into a kraal of Hottentots. On the other hand, when the lord of a Lincolnshire or Shropshire manor appeared in Fleet Street, he was as easily distinguished from the resident population as a Turk or a Lascar. His dress, his gait, his accent, the manner in which he gazed at the shops, stumbled into the gutters, ran against the porters, and stood under the waterspouts, marked him out as an excellent subject for the operations of swindlers and banterers. Bullies jostled him into the kennel. Hackney coachmen splashed him from head to foot. Thieves explored with perfect security the huge pockets of his horseman's coat, while he stood entranced by the splendour of the Lord Mayor's show. Money droppers, sore from the cat's tail, introduced themselves to him, and appeared to him the most honest friendly gentlemen that he had ever seen. Painted women, the refuse of Lewknor Lane and Whetstone Park, passed themselves on him for countesses and maids of honour. If he asked his way to Saint James's, his informants sent him to Mile End. If he went into a shop, he was instantly discerned to be a fit purchaser of everything that nobody else would buy, of second-hand embroidery, copper rings, and watches that would not go. If he rambled into any fashionable coffee-house, he became a mark for the insolent derision of fops and the grave waggery of Templars. Enraged and mortified, he soon returned to his mansion, and there, in the homage of his tenants and the conversation of his boon companions, found consolation for the vexations and humiliations which he had undergone. There he was once more a great man, and saw nothing above himself except when at the assizes he took his seat on the bench near the judge, or when at the muster of the militia he saluted the Lord Lieutenant.

<sup>1</sup> a tragedy by Otway (1682)

JOHN HENRY, CARDINAL  
NEWMAN (1801-1890)

FROM THE IDEA OF A UNIVERSITY

DISCOURSE VI

KNOWLEDGE VIEWED IN RELATION TO  
LEARNING

3

I suppose the *prima-facie* view which the public at large would take of a University, considering it as a place of Education, is nothing more or less than a place for acquiring a great deal of knowledge on a great many subjects. Memory is one of the first developed of the mental faculties; a boy's business when he goes to school is to learn, that is, to store up things in his memory. For some years his intellect is little more than an instrument for taking in facts, or a receptacle for storing them; he welcomes them as fast as they come to him; he lives on what is without; he has his eyes ever about him, he has a lively susceptibility of impressions, he imbibes information of every kind, and little does he make his own in a true sense of the word, living rather upon his neighbours all around him. He has opinions, religious, political, and literary, and, for a boy, is very positive in them and sure about them; but he gets them from his schoolfellows, or his masters, or his parents, as the case may be. Such as he is in his other relations; such also is he in his school exercises; his mind is observant, sharp, ready, retentive; he is almost passive in the acquisition of knowledge. I say this in no disparagement of the idea of a clever boy. Geography, chronology, history, language, natural history, he heaps up the matter of these studies as treasures for a future day. It is the seven years of plenty with him: he gathers in by handfuls, like the Egyptians,<sup>1</sup> without counting; and though, as time goes on, there is exercise for his argumentative powers in the Elements of Mathematics, and for his taste in the Poets and Orators, still, while at school, or at least, till quite the last years of his time, he acquires, and little more, and when he is leaving for the University, he is mainly the creature of for-

eign influences and circumstances, and made up of accidents, homogeneous or not, as the case may be. Moreover, the moral habits, which are a boy's praise, encourage and assist this result, that is, diligence, assiduity, regularity, despatch, persevering application, for these are the direct conditions of acquisition, and naturally lead to it. Acquirements, again, are emphatically producible, and at a moment; they are a something to show, both for master and scholar; an audience, even though ignorant themselves of the subjects of an examination, can comprehend when questions are answered and when they are not. Here again is a reason why mental culture is in the minds of men identified with the acquisition of knowledge.

The same notion possesses the public mind, when it passes on from the thought of a school to that of a University. and with the best of reasons so far as this, that there is no true culture without acquirements, and that philosophy presupposes knowledge. It requires a great deal of reading, or a wide range of information, to warrant us in putting forth our opinions on any serious subject; and without such learning the most original mind may be able indeed to dazzle, to amuse, to refute, to perplex, but not to come to any useful result or any trustworthy conclusion. There are indeed persons who profess a different view of the matter, and even act upon it. Every now and then you will find a person of vigorous or fertile mind, who relies upon his own resources, despises all former authors, and gives the world, with the utmost fearlessness, his views upon religion, or history, or any other popular subject. And his works may sell for a while; he may get a name in his day; but this will be all. His readers are sure to find on the long run that his doctrines are mere theories, and not the expression of facts, that they are chaff instead of bread, and then his popularity drops as suddenly as it rose.

Knowledge then is the indispensable condition of expansion of mind, and the instrument of attaining to it; this cannot be denied, it is ever to be insisted on; I begin with it as a first principle; however, the very truth of it carries men too far, and confirms to them the notion that it is the whole of the matter. A narrow mind is thought to be that which contains little knowledge; and an enlarged mind, that which holds a great deal; and what

<sup>1</sup> cf. *Genesis*, xli : 49

seems to put the matter beyond dispute is, the fact of the great number of studies which are pursued in a University, by its very profession. Lectures are given on every kind of subject; examinations are held, prizes awarded. There are moral, metaphysical, physical Professors; Professors of languages, of history, of mathematics, of experimental science. Lists of questions are published, wonderful for their range and depth, variety and difficulty; treatises are written, which carry upon their very face the evidence of extensive reading or multifarious information; what then is wanting for mental culture to a person of large reading and scientific attainments? what is grasp of mind but acquirement? where shall philosophical repose be found, but in the consciousness and enjoyment of large intellectual possessions?

And yet this notion is, I conceive, a mistake, and my present business is to show that it is one, and that the end of a Liberal Education is not mere knowledge, or knowledge considered in its *matter*; and I shall best attain my object, by actually setting down some cases, which will be generally granted to be instances of the process of enlightenment or enlargement of mind, and others which are not, and thus, by the comparison, you will be able to judge, for yourselves, Gentlemen, whether Knowledge, that is, acquirement, is after all the real principle of the enlargement, or whether that principle is not rather something beyond it.

## 4

For instance, let a person, whose experience has hitherto been confined to the more calm and unpretending scenery of these islands, whether here<sup>1</sup> or in England, go for the first time into parts where physical nature puts on her wilder and more awful forms, whether at home or abroad, as into mountainous districts; or let one, who has ever lived in a quiet village, go for the first time to a great metropolis, — then I suppose he will have a sensation which perhaps he never had before. He has a feeling not in addition or increase of former feelings, but of something different in its nature. He will perhaps be borne forward, and find for a time that he has lost his bearings. He

<sup>1</sup> in Ireland

has made a certain progress, and he has a consciousness of mental enlargement; he does not stand where he did, he has a new centre, and a range of thoughts to which he was before a stranger.

Again, the view of the heavens which the telescope opens upon us, if allowed to fill and possess the mind, may almost whirl it round and make it dizzy. It brings in a flood of ideas, and is rightly called an intellectual enlargement, whatever is meant by the term.

And so again, the sight of beasts of prey and other foreign animals, their strangeness, the originality (if I may use the term) of their forms and gestures and habits and their variety and independence of each other, throw us out of ourselves into another creation, and as if under another Creator, if I may so express the temptation which may come on the mind. We seem to have new faculties, or a new exercise for our faculties, by this addition to our knowledge; like a prisoner, who, having been accustomed to wear manacles or fetters, suddenly finds his arms and legs free.

Hence Physical Science generally, in all its departments, as bringing before us the exuberant riches and resources, yet the orderly course, of the Universe, elevates and excites the student, and at first, I may say, almost takes away his breath, while in time it exercises a tranquillising influence upon him.

Again, the study of history is said to enlarge and enlighten the mind, and why? because, as I conceive, it gives it a power of judging of passing events, and of all events, and a conscious superiority over them, which before it did not possess.

And in like manner, what is called seeing the world, entering into active life, going into society, travelling, gaining acquaintance with the various classes of the community, coming into contact with the principles and modes of thought of various parties, interests, and races, their views, aims, habits and manners, their religious creeds and forms of worship, — gaining experience how various yet how alike men are, how low-minded, how bad, how opposed, yet how confident in their opinions; all this exerts a perceptible influence upon the mind, which it is impossible to mistake, be it good or be it bad, and is popularly called its enlargement.

And then again, the first time the mind



comes across the arguments and speculations of unbelievers, and feels what a novel light they cast upon what he has hitherto accounted sacred; and still more, if it gives in to them and embraces them, and throws off as so much prejudice what it has hitherto held, and, as if waking from a dream, begins to realise to its imagination that there is now no such thing as law and the transgression of law, that sin is a phantom, and punishment a bugbear, that it is free to sin, free to enjoy the world and the flesh; and still further, when it does enjoy them, and reflects that it may think and hold just what it will, that "the world is all before it where to choose,"<sup>1</sup> and what system to build up as its own private persuasion; when this torrent of wilful thoughts rushes over and inundates it, who will deny that the fruit of the tree of knowledge, or what the mind takes for knowledge, has made it one of the gods, with a sense of expansion and elevation, — an intoxication in reality, still, so far as the subjective state of the mind goes, an illumination? Hence the fanaticism of individuals or nations, who suddenly cast off their Maker. Their eyes are opened; and, like the judgment-stricken king in the Tragedy,<sup>2</sup> they see two suns, and a magic universe, out of which they look back upon their former state of faith and innocence with a sort of contempt and indignation, as if they were then but fools, and the dupes of imposture.

On the other hand, Religion has its own enlargement, and an enlargement, not of tumult, but of peace. It is often remarked of uneducated persons, who have hitherto thought little of the unseen world, that, on their turning to God, looking into themselves, regulating their hearts, reforming their conduct, and meditating on death and judgment, heaven and hell, they seem to become, in point of intellect, different beings from what they were. Before, they took things as they came, and thought no more of one thing than another. But now every event has a meaning; they have their own estimate of whatever happens to them; they are mindful of times and seasons, and compare the present

with the past; and the world, no longer dull, monotonous, unprofitable, and hopeless, is a various and complicated drama, with parts and an object, and an awful moral.

## 5

Now from these instances, to which many more might be added, it is plain, first, that the communication of knowledge certainly is either a condition or the means of that sense of enlargement or enlightenment, of which at this day we hear so much in certain quarters: this cannot be denied; but next, it is equally plain, that such communication is not the whole of the process. The enlargement consists, not merely in the passive reception into the mind of a number of ideas hitherto unknown to it, but in the mind's energetic and simultaneous action upon and towards and among those new ideas, which are rushing in upon it. It is the action of a formative power, reducing to order and meaning the matter of our acquisitions; it is a making the objects of our knowledge subjectively our own, or, to use a familiar word, it is a digestion of what we receive, into the substance of our previous state of thought, and without this no enlargement is said to follow. There is no enlargement, unless there be a comparison of ideas one with another, as they come before the mind, and a systematising of them. We feel our minds to be growing and expanding *then*, when we not only learn, but refer what we learn to what we know already. It is not the mere addition to our knowledge that is the illumination; but the locomotion, the movement onwards, of that mental centre, to which both what we know, and what we are learning, the accumulating mass of our acquisitions, gravitates. And therefore a truly great intellect, and recognised to be such by the common opinion of mankind, such as the intellect of Aristotle, or of St. Thomas, or of Newton, or of Goethe, (I purposely take instances within and without the Catholic pale, when I would speak of the intellect as such), is one which takes a connected view of old and new, past and present, far and near, and which has an insight into the influence of all these one on another; without which there is no whole, and no centre. It possesses the knowledge, not only of things, but also of their mutual and true relations; knowl-

<sup>1</sup> cf. *Par. Lost*, XII, 646 <sup>2</sup> In the *Bacchæ* of Euripides (ll. 918-9) Pentheus, King of Thebes, smitten with madness for defying the god Dionysus, says: "Lo, I seem to see two suns and a double Thebes, the seven-gated city."

edge, not merely considered as acquirement, but as philosophy.

Accordingly, when this analytical, distributive, harmonising process is away, the mind experiences no enlargement, and is not reckoned as enlightened or comprehensive, whatever it may add to its knowledge. For instance, a great memory, as I have already said, does not make a philosopher, any more than a dictionary can be called a grammar. There are men who embrace in their minds a vast multitude of ideas, but with little sensibility about their real relations towards each other. These may be antiquarians, annalists, naturalists; they may be learned in the law, they may be versed in statistics; they are most useful in their own place; I should shrink from speaking disrespectfully of them; still, there is nothing in such attainments to guarantee the absence of narrowness of mind. If they are nothing more than well-read men, or men of information, they have not what specially deserves the name of culture of mind, or fulfils the type of Liberal Education.

In like manner, we sometimes fall in with persons who have seen much of the world, and of the men who, in their day, have played a conspicuous part in it, but who generalise nothing, and have no observation, in the true sense of the word. They abound in information in detail, curious and entertaining, about men and things; and, having lived under the influence of no very clear or settled principles, religious or political, they speak of every one and everything, only as so many phenomena, which are complete in themselves, and lead to nothing, not discussing them, or teaching any truth, or instructing the hearer, but simply talking. No one would say that these persons, well informed as they are, had attained to any great culture of intellect or to philosophy.

The case is the same still more strikingly where the persons in question are beyond dispute men of inferior powers and deficient education. Perhaps they have been much in foreign countries, and they receive, in a passive, otiose, unfruitful way, the various facts which are forced upon them there. Seafaring men, for example, range from one end of the earth to the other, but the multiplicity of external objects which they have encountered forms no symmetrical and consistent picture upon their imagination; they see

the tapestry of human life, as it were, on the wrong side, and it tells no story. They sleep, and they rise up, and they find themselves, now in Europe, now in Asia; they see visions of great cities and wild regions; they are in the marts of commerce, or amid the islands of the South; they gaze on Pompey's Pillar,<sup>1</sup> or on the Andes, and nothing which meets them carries them forward or backward, to any idea beyond itself. Nothing has a drift or relation; nothing has a history or a promise. Everything stands by itself, and comes and goes in its turn, like the shifting scenes of a show, which leave the spectator where he was. Perhaps you are near such a man on a particular occasion, and expect him to be shocked or perplexed at something which occurs, but one thing is much the same to him as another, or, if he is perplexed, it is as not knowing what to say, whether it is right to admire, or to ridicule, or to disapprove, while conscious that some expression of opinion is expected from him; for in fact he has no standard of judgment at all, and no landmarks to guide him to a conclusion. Such is mere acquisition, and, I repeat, no one would dream of calling it philosophy.

## 6

Instances, such as these, confirm, by the contrast, the conclusion I have already drawn from those which preceded them. That only is true enlargement of mind which is the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values, and determining their mutual dependence. Thus is that form of Universal Knowledge, of which I have on a former occasion spoken, set up in the individual intellect, and constitutes its perfection. Possessed of this real illumination, the mind never views any part of the extended subject-matter of Knowledge without recollecting that it is but a part, or without the associations which spring from this recollection. It makes everything in some sort lead to everything else; it would communicate the image of the whole to every separate portion, till that whole becomes in

<sup>1</sup> a beautiful column in Alexandria, Egypt, falsely connected with Pompey, really erected in honor of the Emperor Diocletian

imagination like a spirit, everywhere pervading and penetrating its component parts, and giving them one definite meaning. Just as our bodily organs, when mentioned, recall their function in the body, as the word "creation" suggests the Creator, and "subjects" a sovereign, so, in the mind of the Philosopher, as we are abstractedly conceiving of him, the elements of the physical and moral world, sciences, arts, pursuits, ranks, offices, events, opinions, individualities, are all viewed as one, with correlative functions, and as gradually by successive combinations converging, one and all, to the true centre.

To have even a portion of this illuminative reason and true philosophy is the highest state to which nature can aspire, in the way of intellect; it puts the mind above the influence of chance and necessity, above anxiety, suspense, unsettlement, and superstition, which is the lot of the many. Men, whose minds are possessed with some one object, take exaggerated views of its importance, are feverish in the pursuit of it, make it the measure of things which are utterly foreign to it, and are startled and despond if it happens to fail them. They are ever in alarm or in transport. Those on the other hand who have no object or principle whatever to hold by, lose their way, every step they take. They are thrown out, and do not know what to think or say, at every fresh juncture; they have no view of persons, or occurrences, or facts, which come suddenly upon them, and they hang upon the opinion of others, for want of internal resources. But the intellect, which has been disciplined to the perfection of its powers, which knows, and thinks while it knows, which has learned to leaven the dense mass of facts and events with the elastic force of reason, such an intellect cannot be partial, cannot be exclusive, cannot be impetuous, cannot be at a loss, cannot but be patient, collected, and majestically calm, because it discerns the end in every beginning, the origin in every end, the law in every interruption, the limit in each delay; because it ever knows where it stands, and how its path lies from one point to another. It is the *τετράγωνος*<sup>1</sup> of the Peripatetic,

and has the "*nil admirari*"<sup>1</sup> of the Stoic, —

Felix qui potuit rerum cognoscere causas,  
Atque metus omnes, et inexorabile fatum  
Subiecit pedibus, strepitumque Acherontis avari.<sup>2</sup>

There are men who, when in difficulties, originate at the moment vast ideas or dazzling projects, who, under the influence of excitement, are able to cast a light, almost as if from inspiration, on a subject or course of action which comes before them, who have a sudden presence of mind equal to any emergency, rising with the occasion, and an undaunted magnanimous bearing, and an energy and keenness which is but made intense by opposition. This is genius, this is heroism; it is the exhibition of a natural gift, which no culture can teach, at which no Institution can aim; here, on the contrary, we are concerned, not with mere nature, but with training and teaching. That perfection of the Intellect, which is the result of Education, and its *beau idéal*, to be imparted to individuals in their respective measures, is the clear, calm, accurate vision and comprehension of all things, as far as the finite mind can embrace them, each in its place, and with its own characteristics upon it. It is almost prophetic from its knowledge of history; it is almost heart-searching from its knowledge of human nature; it has almost supernatural charity from its freedom from littleness and prejudice; it has almost the repose of faith, because nothing can startle it; it has almost the beauty and harmony of heavenly contemplation, so intimate is it with the eternal order of things and the music of the spheres.

<sup>1</sup> The Stoic philosophy (so called because its founder Zeno taught in a porch) is phrased by Horace in "*nil admirari*," meaning "to be dazzled by nothing" or "to be without emotion." This, he says, is the only way to win happiness and retain it (*Epist.* I. 6. 1). <sup>2</sup> Fortunate is he who is able to understand things in their real nature and can trample upon fears of all sorts and inexorable fate and the noise of greedy Acheron.

Vergil, *Georgics*, II, 490-2.

<sup>1</sup> "four-square" — a term applied to the ideal man by Aristotle, founder of the Peripatetic school of philosophy (so called because he lectured in the shady walks of the Lyceum)

ALFRED, LORD TENNYSON  
(1809-1892)

THE LADY OF SHALOTT

PART I

On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And thro' the field the road runs by  
To many-tower'd Camelot,  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
The island of Shalott.

Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Thro' the wave that runs forever  
By the island in the river  
Flowing down to Camelot.  
Four grey walls, and four grey towers,  
Overlook a space of flowers,  
And the silent isle imbowers  
The Lady of Shalott.

By the margin, willow-veil'd,  
Slide the heavy barges trail'd  
By slow horses; and unhail'd  
The shallop flitteth silken-sail'd  
Skimming down to Camelot:  
But who hath seen her wave her hand?  
Or at the casement seen her stand?  
Or is she known in all the land,  
The Lady of Shalott?

Only reapers, reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly,  
Down to tower'd Camelot:  
And by the moon the reaper weary,  
Piling sheaves in uplands airy,  
Listening, whispers, "'Tis the fairy  
Lady of Shalott."

PART II

There she weaves by night and day  
A magic web with colours gay.  
She has heard a whisper say,  
A curse is on her if she stay  
To look down to Camelot.

She knows not what the curse may be,  
And so she weaveth steadily,  
And little other care hath she,  
The Lady of Shalott.

45

And moving thro' a mirror clear  
That hangs before her all the year,  
Shadows of the world appear.  
There she sees the highway near  
Winding down to Camelot:  
There the river eddy whirls,  
And there the surly village-churls,  
And the red cloaks of market girls,  
Pass onward from Shalott.

54

Sometimes a troop of damsels glad,  
An abbot on an ambling pad,  
Sometimes a curly shepherd-lad,  
Or long-hair'd page in crimson clad,  
Goes by to tower'd Camelot;  
And sometimes thro' the mirror blue  
The knights come riding two and two;  
She hath no loyal knight and true,  
The Lady of Shalott.

63

But in her web she still delights  
To weave the mirror's magic sights,  
For often thro' the silent nights  
A funeral, with plumes and lights  
And music, went to Camelot:  
Or when the moon was overhead,  
Came two young lovers lately wed;  
"I am half sick of shadows," said  
The Lady of Shalott.

72

PART III

A bow-shot from her bower-eaves,  
He rode between the barley-sheaves,  
The sun came dazzling thro' the leaves,  
And flamed upon the brazen greaves  
Of bold Sir Lancelot.  
A red-cross knight forever kneel'd  
To a lady in his shield,  
That sparkled on the yellow field,  
Beside remote Shalott.

81

The gemmy bridle glitter'd free,  
Like to some branch of stars we see  
Hung in the golden Galaxy.  
The bridle bells rang merrily  
As he rode down to Camelot:  
And from his blazon'd baldrick slung  
A mighty silver bugle hung,  
And as he rode his armour rung,  
Beside remote Shalott.

90

All in the blue unclouded weather  
Thick-jewell'd shone the saddle-leather,  
The helmet and the helmet-feather  
Burn'd like one burning flame together,

As he rode down to Camelot.  
As often thro' the purple night,  
Below the starry clusters bright,  
Some bearded meteor trailing light,  
Moves over still Shalott.

His broad clear brow in sunlight glow'd;  
On burnish'd hooves his war-horse strode;  
From underneath his helmet flow'd  
His coal-black curls as on he rode,  
As he rode down to Camelot.  
From the bank and from the river  
He flash'd into the crystal mirror,  
"Tirra lirra," by the river  
Sang Sir Lancelot.

She left the web, she left the loom,  
She made three paces thro' the room,  
She saw the water-lily bloom,  
She saw the helmet and the plume,  
She look'd down to Camelot.  
Out flew the web and floated wide;  
The mirror crack'd from side to side;  
"The curse is come upon me," cried  
The Lady of Shalott.

#### PART IV

In the stormy east-wind straining,  
The pale yellow woods were waning,  
The broad stream in his banks complaining,  
Heavily the low sky raining,  
Over tower'd Camelot;  
Down she came and found a boat  
Beneath a willow left afloat,  
And round about the prow she wrote  
*The Lady of Shalott.*

And down the river's dim expanse  
Like some bold seer in a trance,  
Seeing all his own mischance —  
With a glassy countenance  
Did she look to Camelot.  
And at the closing of the day  
She loosed the chain, and down she lay;  
The broad stream bore her far away,  
The Lady of Shalott.

Lying, robed in snowy white,  
That loosely flew to left and right —

The leaves upon her falling light —  
Thro' the noises of the night  
She floated down to Camelot:  
And as the boat-head wound along  
The willowy hills and fields among,  
They heard her singing her last song,  
The Lady of Shalott.

144

99 Heard a carol, mournful, holy,  
Chanted loudly, chanted lowly,  
Till her blood was frozen slowly,  
And her eyes were darkened wholly,  
Turn'd to tower'd Camelot  
For ere she reach'd upon the tide  
The first house by the water-side,  
Singing in her song she died,  
The Lady of Shalott.

153

108 Under tower and balcony,  
By garden-wall and gallery,  
A gleaming shape she floated by,  
Dead-pale between the houses high,  
Silent into Camelot.  
Out upon the wharfs they came,  
Knight and burgher, lord and dame,  
And round the prow they read her name,  
*The Lady of Shalott.*

162

117 Who is this? and what is here?  
And in the lighted palace near  
Died the sound of royal cheer;  
And they cross'd themselves for fear,  
All the knights at Camelot:  
But Lancelot mused a little space;  
He said, "She has a lovely face;  
God in his mercy lend her grace,  
The Lady of Shalott."

171

#### A DREAM OF FAIR WOMEN

126 I read, before my eyelids dropt their shade,<sup>1</sup>  
"The Legend of Good Women," long ago  
Sung by the morning-star of song, who made  
His music heard below; 4

Dan<sup>2</sup> Chaucer, the first warbler, whose sweet  
breath  
Preluded those melodious bursts that fill  
The spacious times of great Elizabeth  
With sounds that echo still. 8

<sup>1</sup> i e, before I fell asleep <sup>2</sup> not a name but a  
title of respect, like the Spanish *Don*, from Latin  
*dominus*

135

And, for a while, the knowledge of his art  
 Held me above the subject, as strong gales  
 Hold swollen clouds from raining, tho' my  
 heart,  
 Brimful of those wild tales, 12

Charged both mine eyes with tears. In every  
 land  
 I saw, wherever light illumineth,  
 Beauty and anguish walking hand in hand  
 The downward slope to death. 16

Those far-renowned brides of ancient song  
 Peopled the hollow dark, like burning stars,  
 And I heard sounds of insult, shame, and  
 wrong,  
 And trumpets blown for wars; 20

And clattering flints batter'd with clanging  
 hoofs;  
 And I saw crowds in column'd sanctuaries,  
 And forms that pass'd at windows and on roofs  
 Of marble palaces; 24

Corpses across the threshold; heroes tall  
 Dislodging pinnacle and parapet  
 Upon the tortoise<sup>1</sup> creeping to the wall;  
 Lances in ambush set; 28

And high shrine-doors burst thro' with heated  
 blasts  
 That run before the fluttering tongues of  
 fire;  
 White surf wind-scatter'd over sails and masts,  
 And ever climbing higher; 32

Squadrons and squares of men in brazen plates,  
 Scaffolds, still sheets of water, divers woes,  
 Ranges of glimmering vaults with iron grates,  
 And hush'd seraglios. 36

So shape chased shape as swift as, when to land  
 Bluster the winds and tides the self-same  
 way,  
 Crisp foam-flakes scud along the level sand,  
 Torn from the fringe of spray. 40

I started once, or seem'd to start in pain,  
 Resolved on noble things, and strove to  
 speak,  
 As when a great thought strikes along the brain,  
 And flushes all the cheek. 44

<sup>1</sup> a close formation of troops protected by  
 overlapping their shields above their heads

And once my arm was lifted to hew down  
 A cavalier from off his saddle-bow,  
 That bore a lady from a leaguer'd town;  
 And then, I know not how, 48

All those sharp fancies, by down-lapsing  
 thought  
 Stream'd onward, lost their edges, and did  
 creep,  
 Roll'd on each other, rounded, smooth'd, and  
 brought  
 Into the gulfs of sleep. 52

At last methought that I had wander'd far  
 In an old wood: fresh-wash'd in coolest  
 dew  
 The maiden splendours of the morning star  
 Shook in the steadfast blue. 56

Enormous elm-tree-boles did stoop and lean  
 Upon the dusky brushwood underneath  
 Their broad curved branches, fledged with  
 clearest green,  
 New from its silken sheath. 60

The dim red morn had died, her journey  
 done,  
 And with dead lips smiled at the twilight  
 plain,  
 Half-fall'n across the threshold of the sun,  
 Never to rise again. 64

There was no motion in the dumb dead air,  
 Not any song of bird or sound of rill;  
 Gross darkness of the inner sepulchre  
 Is not so deadly still 68

As that wide forest. Growths of jasmine  
 turn'd  
 Their humid arms festooning tree to tree,  
 And at the root thro' lush green grasses  
 burn'd  
 The red anemone. 72

I knew the flowers, I knew the leaves, I knew  
 The tearful glimmer of the languid dawn  
 On those long, rank, dark wood-walks  
 drench'd in dew,  
 Leading from lawn to lawn. 76

The smell of violets, hidden in the green,  
 Pour'd back into my empty soul and  
 frame  
 The times when I remember to have been  
 Joyful and free from blame. 80

And from within me a clear undertone  
 Thrill'd thro' mine ears in that unblissful  
 chime,  
 "Pass freely thro': the wood is all thine own,  
 Until the end of time " 84

At length I saw a lady<sup>1</sup> within call,  
 Still'er than chisell'd marble, standing  
 there,  
 A daughter of the gods, divinely tall,  
 And most divinely fair. 38

Her loveliness with shame and with surprise  
 Froze my swift speech: she, turning on my  
 face  
 The star-like sorrows of immortal eyes,  
 Spoke slowly in her place. 92

"I had great beauty. ask thou not my name:  
 No one can be more wise than destiny.  
 Many drew swords and died. Where'er I  
 came  
 I brought calamity." 96

"No marvel, sovereign lady: in fair field  
 Myself for such a face had boldly died,"  
 I answer'd free, and turning I appeal'd  
 To one that stood beside.<sup>2</sup> 100

But she, with sick and scornful looks averse,  
 To her full height her stately stature draws;  
 "My youth," she said, "was blasted with a  
 curse:  
 This woman was the cause. 104

"I was cut off from hope in that sad place,  
 Which men call'd Aulis in those iron years:  
 My father<sup>3</sup> held his hand upon his face;  
 I, blinded with my tears, 108

"Still strove to speak: my voice was thick  
 with sighs  
 As in a dream. Dimly I could descry  
 The stern black-bearded kings with wolfish  
 eyes,  
 Waiting to see me die. 112

"The high masts flicker'd as they lay afloat;  
 The crowds, the temples, waver'd, and the  
 shore;  
 The bright death quiver'd at the victim's  
 throat;  
 Touch'd; and I knew no more." 116

<sup>1</sup> Helen of Troy <sup>2</sup> Iphigenia <sup>3</sup> Agamemnon

Whereto the other with a downward brow:  
 "I would the white cold heavy-plunging  
 foam,  
 Whirl'd by the wind, had roll'd me deep below  
 Then when I left my home." 120

Her slow full words sank thro' the silence  
 drear,  
 As thunder-drops fall on a sleeping sea:  
 Sudden I heard a voice that cried, "Come  
 here,  
 That I may look on thee " 124

I turning saw, throned on a flowery rise,  
 One sitting on a crimson scarf unroll'd,<sup>1</sup>  
 A queen, with swarthy cheeks and bold black  
 eyes,  
 Brow-bound with burning gold. 128

She, flashing forth a haughty smile, began:  
 "I govern'd men by change, and so I sway'd  
 All moods. 'Tis long since I have seen a man.  
 Once, like the moon, I made 132

"The ever-shifting currents of the blood  
 According to my humour ebb and flow.  
 I have no men to govern in this wood: 136  
 That makes my only woe.

"Nay—yet it chafes me that I could not bend  
 One will; nor tame and tutor with mine eye  
 That dull cold-blooded Cæsar. Prythee,  
 friend,  
 Where is Mark Antony?

"The man, my lover, with whom I rode sub-  
 lime  
 On Fortune's neck: we sat as God by God:  
 The Nilus would have risen before his time  
 And flooded at our nod. 144

"We drank the Libyan Sun to sleep, and lit  
 Lamps which out-burn'd Canopus.<sup>2</sup> O my  
 life  
 In Egypt! O the dalliance and the wit,  
 The flattery and the strife, 148

"And the wild kiss, when fresh from war's  
 alarms,  
 My Hercules, my Roman Antony,  
 My mail'd Bacchus leapt into my arms,  
 Contented there to die! 152

<sup>1</sup> Cleopatra <sup>2</sup> a star in the southern constella-  
 tion Argo

"And there he died: and when I heard my  
name  
Sigh'd forth with life, I would not brook<sup>1</sup>  
my fear  
Of the other:<sup>2</sup> with a worm I balk'd his fame.  
What else was left? look here!" 156

(With that she tore her robe apart, and half  
The polish'd argent of her breast to sight  
Laid bare. Thereto she pointed with a laugh,  
Showing the aspick's bite.) 160

"I died a Queen. The Roman soldier found  
Me lying dead, my crown about my brows,  
A name forever! — lying robed and crown'd,  
Worthy a Roman spouse" 164

Her warbling voice, a lyre of widest range  
Struck by all passion, did fall down and  
glance  
From tone to tone, and glided thro' all change  
Of liveliest utterance. 168

When she made pause I knew not for delight:  
Because with sudden motion from the  
ground  
She rais'd her piercing orbs, and fill'd with  
light  
The interval of sound. 172

Still with their fires Love tipt his keenest  
darts;  
As once they drew into two burning rings  
All beams of Love, melting the mighty hearts  
Of captains and of kings. 176

Slowly my sense undazzled. Then I heard  
A noise of some one<sup>3</sup> coming thro' the lawn,  
And singing clearer than the crested bird<sup>4</sup>  
'That claps his wings at dawn. 180

"The torrent brooks of hallow'd Israel  
From craggy hollows pouring, late and soon,  
Sound all night long, in falling thro' the dell,  
Far-heard beneath the moon. 184

"The balmy moon of blessèd Israel  
Floods all the deep-blue gloom with beams  
divine:  
All night the splinter'd crags that wall the dell  
With spires of silver shine." 188

<sup>1</sup> endure <sup>2</sup> Octavius, who conquered Antony  
<sup>3</sup> Jephthah's daughter, cf. *Judges*, ix <sup>4</sup> the  
lark

As one that museth where broad sunshine laves  
The lawn by some cathedral, thro' the door  
Hearing the holy organ rolling waves  
Of sound on roof and floor 192

Within, and anthem sung, is charm'd and tied  
To where he stands, — so stood I, when that  
flow  
Of music left the lips of her that died  
To save her father's vow, 196

The daughter of the warrior Gileadite;  
A maiden pure; as when she went along  
From Mizpeh's tower'd gate with welcome  
light,  
With timbrel and with song. 200

My words leapt forth: "Heaven heads the  
count of crimes  
With that wild oath." She render'd answer  
high:  
"Not so, nor once alone, a thousand times  
I would be born and die. 204

"Single I grew, like some green plant, whose  
root  
Creeps to the garden water-pipes beneath,  
Feeding the flower; but ere my flower to fruit  
Changed, I was ripe for death. 208

"My God, my land, my father — these did  
move  
Me from my bliss of life, that Nature gave,  
Lower'd softly with a threefold cord of love  
Down to a silent grave. 212

"And I went mourning, 'No fair Hebrew boy  
Shall smile away my maiden blame among  
The Hebrew mothers' — emptied of all joy,  
Leaving the dance and song, 216

"Leaving the olive-gardens far below,  
Leaving the promise of my bridal bower,  
The valleys of grape-loaded vines that glow  
Beneath the battled tower. 220

"The light white cloud swam over us. Anon  
We heard the lion roaring from his den;  
We saw the large white stars rise one by one,  
Or, from the darken'd glen, 224

"Saw God divide the night with flying flame,  
And thunder on the everlasting hills.  
I heard Him, for He spake, and grief became  
A solemn scorn of ills. 228



"When the next moon was roll'd into the sky,  
Strength came to me that equal'd my desire.  
How beautiful a thing it was to die  
For God and for my sire ! 232

"It comforts me in this one thought to dwell,  
That I subdued me to my father's will,  
Because the kiss he gave me, ere I fell,  
Sweetens the spirit still 236

"Moreover it is written that my race  
Hew'd Ammon, hip and thigh, from Aroer  
On Arnon unto Minneth." Here her face  
Glow'd as I look'd at her. 240

She lock'd her lips : she left me where I stood :  
"Glory to God," she sang, and passed afar,  
Thridding the sombre boskage of the wood,  
Toward the morning-star. 244

Losing her carol I stood pensively,  
As one that from a casement leans his head,  
When midnight bells cease ringing suddenly,  
And the old year is dead 248

"Alas ! alas !" a low voice, full of care,  
Murmur'd beside me. "Turn and look on  
me :

I am that Rosamond,<sup>1</sup> whom men call fair,  
If what I was I be. 252

"Would I had been some maiden coarse and  
poor !

O me, that I should ever see the light !  
Those dragon eyes of anger'd Eleanor  
Do hunt me, day and night." 256

She ceased in tears, fallen from hope and trust :  
To whom the Egyptian : "O, you tamely  
died !

You should have clung to Fulvia's<sup>2</sup> waist, and  
thrust  
The dagger thro' her side." 260

With that sharp sound the white dawn's creep-  
ing beams,

Stol'n to my brain, dissolved the mystery  
Of folded sleep. The captain of my dreams  
Ruled in the eastern sky. 264

Morn broaden'd on the borders of the dark,  
Ere I saw her, who clasp'd in her last trance

was Eleanor of Aquitaine<sup>2</sup> Antony's wife

Her murder'd father's head,<sup>1</sup> or Joan of Arc,  
A light of ancient France, 268

Or her<sup>2</sup> who knew that Love can vanquish  
Death,

Who kneeling with one arm about her king,  
Drew forth the poison with her balmy breath,  
Sweet as new buds in Spring. 272

No memory labours longer from the deep  
Gold-mines of thought to lift the hidden ore  
That glimpses, moving up, than I from sleep  
To gather and tell o'er 276

Each little sound and sight. With what dull  
pain

Compass'd, how eagerly I sought to strike  
Into that wondrous track of dreams again !  
But no two dreams are like. 280

As when a soul laments, which hath been blest,  
Desiring what is mingled with past years,  
In yearnings that can never be express'd  
By sighs or groans or tears ; 284

Because all words, tho' cull'd with choicest art,  
Failing to give the bitter of the sweet,  
Wither beneath the palate, and the heart  
Faints, faded by its heat. 288

## MORTE D'ARTHUR

So all day long the noise of battle roll'd  
Among the mountains by the winter sea ;  
Until King Arthur's table, man by man,  
Had fallen in Lyonness<sup>3</sup> about their Lord,  
King Arthur : then, because his wound was  
deep,

The bold Sir Bedivere uplifted him,  
Sir Bedivere, the last of all his knights,  
And bore him to a chapel nigh the field,  
A broken chancel with a broken cross,  
That stood on a dark strait of barren land. 10  
On one side lay the Ocean, and on one  
Lay a great water, and the moon was full.

Then spake King Arthur to Sir Bedivere :  
"The sequel of to-day unsolders all  
The goodliest fellowship of famous knights  
Whereof this world holds record. Such a sleep

<sup>1</sup> Margaret, daughter of Sir Thomas More

<sup>2</sup> Eleanor of Castile, wife of Edward I of England

<sup>3</sup> supposed to lie between Cornwall and the Scilly  
Isles, now submerged, but cf. Layamon's *Brut*

They sleep — the men I loved. I think that  
we

Shall nevermore, at any future time,  
Delight our souls with talk of knightly deeds,  
Walking about the gardens and the halls 20  
Of Camelot,<sup>1</sup> as in the days that were.  
I perish by this people which I made, —  
Tho' Merlin<sup>2</sup> swore that I should come again  
To rule once more — but let what will be, be,  
I am so deeply smitten thro' the helm  
That without help I cannot last till morn.  
Thou therefore take my brand Excalibur,  
Which was my pride: for thou rememberest  
how

In those old days, one summer noon, an arm  
Rose up from out the bosom of the lake, 30  
Clothed in white samite, mystic, wonderful,  
Holding the sword — and how I row'd across  
And took it, and have worn it like a king:  
And, wheresoever I am sung or told  
In aftertime, this also shall be known:  
But now delay not: take Excalibur,  
And sling him far into the middle mere.<sup>3</sup>  
Watch what thou seest, and lightly bring me  
word."

To him replied the bold Sir Bedivere:  
"It is not meet, Sir King, to leave thee thus,  
Aidless, alone, and smitten thro' the helm. 41  
A little thing may harm a wounded man.  
Yet I thy hest will all perform at full,  
Watch what I see, and lightly bring thee  
word."

So saying, from the ruin'd shrine he stept  
And in the moon athwart the place of tombs,  
Where lay the mighty bones of ancient men,  
Old knights, and over them the sea-wind sang  
Shrill, chill, with flakes of foam. He, step-  
ping down

By zig-zag paths, and juts of pointed rock, 50  
Came on the shining levels of the lake.

There drew he forth the brand Excalibur,  
And o'er him, drawing it, the winter moon,  
Brightening the skirts of a long cloud, ran forth  
And sparkled keen with frost against the hilt:  
For all the haft twinkled with diamond sparks,  
Myriads of topaz-lights, and jacinth-work  
Of subtlest jewellery. He gazed so long  
That both his eyes were dazzled, as he stood.  
This way and that dividing the swift mind. 60  
In act to throw: but at the last it seem'd  
Better to leave Excalibur conceal'd  
There in the many-knotted water-flags,

That whistled stiff and dry about the marge.  
So strode he back slow to the wounded King.

Then spake King Arthur to Sir Bedivere:  
"Hast thou perform'd my mission which I  
gave?"

What is it thou hast seen? or what hast  
heard?"

And answer made the bold Sir Bedivere:  
"I heard the ripple washing in the reeds, 70  
And the wild water lapping on the crag."

To whom replied King Arthur, faint and  
pale:

"Thou hast betray'd thy nature and thy name,  
Not rendering true answer, as besem'd  
Thy fealty, nor like a noble knight:  
For surer sign had follow'd, either hand,  
Or voice, or else a motion of the mere.  
This is a shameful thing for men to lie.  
Yet now, I charge thee, quickly go again,  
As thou art lief<sup>1</sup> and dear, and do the thing 80  
I bade thee, watch, and lightly bring me  
word."

Then went Sir Bedivere the second time  
Across the ridge, and paced beside the mere,  
Counting the dewy pebbles, fix'd in thought;  
But when he saw the wonder of the hilt,  
How curiously and strangely chased, he smote  
His palms together, and he cried aloud:

"And if indeed I cast the brand away,  
Surely a precious thing, one worthy note,  
Should thus be lost forever from the earth, 90  
Which might have pleased the eyes of many  
men.

What good should follow this, if this were  
done?"

What harm, undone? deep harm to disobey,  
Seeing obedience is the bond of rule.

Were it well to obey then, if a king demand  
An act unprofitable, against himself?

The King is sick, and knows not what he does.

What record, or what relic of my lord

Should be to aftertime, but empty breath 99

And rumours of a doubt? but were this kept,

Stored in some treasure-house of mighty kings,

Some one might show it at a joust of arms,

Saying, 'King Arthur's sword, Excalibur,

Wrought by the lonely maiden of the Lake.

Nine years she wrought it, sitting in the deeps

Upon the hidden bases of the hills.'

So might some old man speak in the aftertime

To all the people, winning reverence.

But now much honour and much fame were  
lost."

<sup>1</sup> King Arthur's capital <sup>2</sup> cf. Layamon's *Brut*,  
p. 8, above <sup>3</sup> the middle of the lake

<sup>1</sup> beloved

So spake he clouded with his own conceit,<sup>1</sup>  
And hid Excalibur the second time, 111  
And so strode back slow to the wounded  
King

Then spoke King Arthur, breathing heavily :  
"What is it thou hast seen? or what hast  
heard?"

And answer made the bold Sir Bedivere :  
"I heard the water lapping on the crag,  
And the long ripple washing in the reeds "

To whom replied King Arthur, much in  
wrath :

"Ah, miserable and unkind, untrue,  
Unknightly, traitor-hearted! Woe is me!  
Authority forgets a dying king, 121  
Laid widow'd of the power in his eye  
That bow'd the will. I see thee what thou  
art,

For thou, the latest-left of all my knights,  
In whom should meet the offices of all,  
Thou wouldst betray me for the precious hilt ;  
Either from lust of gold, or like a girl  
Valuing the giddy pleasure of the eyes  
Yet, for a man may fail in duty twice,  
And the third time may prosper, get thee  
hence :

But, if thou spare to fling Excalibur, 131  
I will arise and slay thee with my hands."

Then quickly rose Sir Bedivere, and ran,  
And, leaping down the ridges lightly, plunged  
Among the bulrush-beds, and clutch'd the  
sword,

And strongly wheel'd and threw it. The great  
brand

Made lightnings in the splendour of the moon,  
And flashing round and round, and whirl'd in  
an arch,

Shot like a streamer of the northern morn,<sup>2</sup>  
Seen where the moving isles of winter<sup>3</sup> shock  
By night, with noises of the northern sea. 141  
So flash'd and fell the brand Excalibur :

But ere he<sup>4</sup> dipt the surface, rose an arm  
Clothed in white samite, mystic, wonderful,  
And caught him by the hilt, and brandish'd  
him

Three times, and drew him under in the mere.  
And lightly went the other to the King.

Then spoke King Arthur, drawing thicker  
breath :

"Now see I by thine eyes that this is done  
Speak out : what is it thou hast heard, or  
seen?"

And answer made the bold Sir Bedivere : 151  
"Sir King, I closed mine eyelids, lest the gems  
Should blind my purpose, for I never saw,  
Nor shall see, here or elsewhere, till I die,  
Not tho' I live three lives of mortal men,  
So great a miracle as yonder hilt.

Then with both hands I flung him, wheeling  
him ;

But when I look'd again, behold an arm,  
Clothed in white samite, mystic, wonderful,  
That caught him by the hilt, and brandish'd  
him 160

Three times, and drew him under in the mere."

And answer made King Arthur, breathing  
hard :

"My end draws nigh ; 'tis time that I were  
gone.

Make broad thy shoulders to receive my  
weight,

And bear me to the margin, yet I fear  
My wound hath taken cold, and I shall die."

So saying, from the pavement he halt rose,  
Slowly, with pain, reclining on his arm,  
And looking wistfully with wide blue eyes  
As in a picture. Him Sir Bedivere 170  
Remorsefully regarded thro' his tears,

And would have spoken, but he found not  
words,

Then took with care, and kneeling on one knee,  
O'er both his shoulders drew the languid  
hands,

And rising bore him thro' the place of tombs.

But, as he walk'd, King Arthur panted hard,  
Like one that feels a nightmare on his bed  
When all the house is mute. So sigh'd the  
King,

Muttering and murmuring at his ear, "Quick,  
quick !

I fear it is too late, and I shall die." 180

But the other swiftly strode from ridge to  
ridge,

Clothed with his breath, and looking, as he  
walk'd,

Larger than human on the frozen hills  
He heard the deep behind him, and a cry  
Before. His own thought drove him, like a  
goad.

Dry clash'd his harness in the icy caves  
And barren chasms, and all to left and right  
The bare black cliff clang'd round him, as he  
based

His feet on juts of slippery crag that rang  
Sharp-smitten with the dint of armed heels —  
And on a sudden, lo ! the level lake, 191  
And the long glories of the winter moon.

<sup>1</sup>idea <sup>2</sup>Aurora Borealis <sup>3</sup>ice-bergs <sup>4</sup>Excalibur,  
cf. ll. 145, etc.

Then saw they how there hove a dusky  
barge,

Dark as a funeral scarf from stem to stern,  
Beneath them, and descending they were  
ware

That all the decks were dense with stately  
forms

Black-stoled, black-hooded, like a dream — by  
these

Three Queens with crowns of gold — and  
from them rose

A cry that shiver'd to the tingling stars,  
And, as it were one voice, an agony 200

(O! lamentation, like a wind, that shrills

All night in a waste land, where no one comes,  
Or hath come, since the making of the world.

Then murmur'd Arthur, "Place me in the  
barge,"

And to the barge they came. There those  
three Queens

Put forth their hands, and took the King, and  
wept.

But she, that rose the tallest of them all  
And fairest, laid his head upon her lap,

And loosed the shatter'd casque, and chafed  
his hands,

And call'd him by his name, complaining loud,  
And dropping bitter tears against his brow

Striped with dark blood: for all his face was  
white 212

And colourless, and like the wither'd moon  
Smote by the fresh beam of the springing  
east;

And all his greaves and cuisses dash'd with  
drops

Of onset; and the light and lustrous curls —  
That made his forehead like a rising sun

High from the dais-throne — were parch'd  
with dust;

Or, clotted into points and hanging loose,  
Mix'd with the knightly growth that fringed  
his lips. 220

So like a shatter'd column lay the King;  
Not like that Arthur who, with lance in rest,

From spur to plume a star of tournament,  
Shot thro' the lists at Camelot, and charged

Before the eyes of ladies and of kings.

Then loudly cried the bold Sir Bedivere:  
"Ah! my Lord Arthur, whither shall I go?

Where shall I hide my forehead and my eyes?  
For now I see the true old times are dead,

When every morning brought a noble chance,  
And every chance brought out a noble knight.

Such times have been not since the light that  
led 232

The holy Elders<sup>1</sup> with the gift of myrrh.  
But now the whole Round Table is dissolved  
Which was an image of the mighty world,  
And I, the last, go forth companionless,  
And the days darken round me, and the  
years,

Among new men, strange faces, other minds."

And slowly answered Arthur from the  
barge:

"The old order changeth, yielding place to  
new,

And God fulfils Himself in many ways, 241  
Lest one good custom should corrupt the  
world.

Comfort thyself: what comfort is in me?  
I have lived my life, and that which I have  
done

May He within Himself make pure! but thou,  
If thou shouldst never see my face again,

Pray for my soul. More things are wrought  
by prayer

Than this world dreams of. Wherefore, let  
thy voice

Rise like a fountain for me night and day.  
For what are men better than sheep or goats

That nourish a blind life within the brain,  
If, knowing God, they lift not hands of prayer

Both for themselves and those who call them  
friend? 253

For so the whole round earth is every way  
Bound by gold chains about the feet of God.

But now farewell. I am going a long way  
With these thou seest — if indeed I go —

(For all my mind is clouded with a doubt)  
To the island-valley of Avilion;

Where falls not hail, or rain, or any snow, 260  
Nor ever wind blows loudly; but it lies

Deep-meadow'd, happy, fair with orchard-  
lawns

And bowery hollows crown'd with summer sea,  
Where I will heal me of my grievous wound."

So said he, and the barge with oar and sail  
Moved from the brink, like some full-breasted  
swan

That, fluting a wild carol ere her death,<sup>2</sup>  
Ruffles her pure cold plume, and takes the  
flood

With swarthy webs. Long stood Sir Bedivere  
Revolving many memories, till the hull 270

Look'd one black dot against the verge of  
dawn,

And on the mere the wailing died away.

<sup>1</sup> the Wise Men of the East <sup>2</sup> The swan is  
fabled to sing just before dying.

## ULYSSES

It little profits that an idle king,  
By this still hearth, among these barren crags,  
Match'd with an aged wife,<sup>1</sup> I mete and dole  
Unequal laws unto a savage race,  
That hoard, and sleep, and feed, and know not  
me.

I cannot rest from travel: I will drink  
Life to the lees: all times I have enjoy'd  
Greatly, have suffer'd greatly, both with those  
That loved me, and alone; on shore, and  
when

Thro' scudding drifts the rainy Hyades<sup>2</sup> 10  
Vext the dim sea; I am become a name;  
For always roaming with a hungry heart  
Much have I seen and known, cities of men,  
And manners, climates, councils, governments,  
Myself not least, but honour'd of them all;  
And drunk delight of battle with my peers,  
Far on the ringing plains of windy Troy.  
I am a part of all that I have met.

Yet all experience is an arch where-thro'  
Gleams that untravell'd world, whose margin  
fades 20

Forever and forever when I move  
How dull it is to pause, to make an end,  
To rust unburnish'd, not to shine in use!  
As tho' to breathe were life! Life piled on life  
Were all too little, and of one to me  
Little remains: but every hour is saved  
From that eternal silence, something more,  
A bringer of new things; and vile it were  
For some three suns to store and hoard myself,  
And this grey spirit yearning in desire 30  
To follow knowledge like a sinking star,  
Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,  
To whom I leave the sceptre and the isle<sup>3</sup> —  
Well-loved of me, discerning to fulfil  
This labour, by slow prudence to make mild  
A rugged people, and thro' soft degrees  
Subdue them to the useful and the good.  
Most blameless is he, centred in the sphere  
Of common duties, decent not to fail 40  
In offices of tenderness, and pay  
Meet adoration to my household gods,  
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:  
There gloom the dark broad seas. My mar-  
iners,

Souls that have toil'd, and wrought, and  
thought with me —

That ever with a frolic welcome took  
The thunder and the sunshine, and opposed  
Free hearts, free foreheads — you and I are  
old,

Old age hath yet his honour and his toil; 50  
Death closes all. but something ere the end,  
Some work of noble note, may yet be done,  
Not unbecoming men that strove with  
Gods.

The lights begin to twinkle from the rocks:  
The long day wanes: the slow moon climbs:  
the deep

Moans round with many voices. Come, my  
friends,

'Tis not too late to seek a newer world  
Push off, and sitting well in order smite  
The sounding furrows; for my purpose  
holds

To sail beyond the sunset, and the baths 60  
Of all the western stars, until I die.

It may be that the gulfs will wash us down:  
It may be we shall touch the Happy Isles,<sup>1</sup>  
And see the great Achilles, whom we knew.  
Tho' much is taken, much abides; and tho'  
We are not now that strength which in old  
days

Moved earth and heaven; that which we are,  
we are;

One equal temper of heroic hearts,  
Made weak by time and fate, but strong in  
will

To strive, to seek, to find, and not to yield. 70

## LOCKSLEY HALL

Comrades, leave me here a little, while as yet  
'tis early morn:

Leave me here, and when you want me, sound  
upon the bugle-horn.

'Tis the place, and all around it, as of old, the  
curlwax call,

Dreary gleams about the moorland flying over  
Locksley Hall;

Locksley Hall, that in the distance overlooks  
the sandy tracts,  
And the hollow ocean-ridges roaring into  
cataracts.

<sup>1</sup> Penelope, who for twenty years awaited his  
return from Troy <sup>2</sup> a cluster of stars in Taurus,  
supposed to presage rain <sup>3</sup> Ithaca

<sup>1</sup> islands supposed by the ancients to lie west  
of Gibraltar and to be the abode of the blest

Many a night from yonder ivied casement, ere  
I went to rest,  
Did I look on great Orion sloping slowly to  
the West.

Many a night I saw the Pleiads, rising thro'  
the mellow shade,  
Glitter like a swarm of fire-flies tangled in a  
silver braid. 10

Here about the beach I wander'd, nourishing  
a youth sublime  
With the fairy tales of science, and the long  
result of Time,

When the centuries behind me like a fruitful  
land reposed,  
When I clung to all the present for the promise  
that it closed:

When I dipt into the future far as human eye  
could see;  
Saw the Vision of the world, and all the won-  
der that would be —

In the Spring a fuller crimson comes upon the  
robin's breast;  
In the Spring the wanton lapwing gets himself  
another crest;

In the Spring a livelier iris changes on the  
burnish'd dove;  
In the Spring a young man's fancy lightly  
turns to thoughts of love. 20

Then her cheek was pale and thinner than  
should be for one so young,  
And her eyes on all my motions with a mute  
observance hung.

And I said, "My cousin Amy, speak, and  
speak the truth to me,  
Trust me, cousin, all the current of my being  
sets to thee."

On her pallid cheek and forehead came a colour  
and a light,  
As I have seen the rosy red flushing in the  
northern night.

And she turn'd — her bosom shaken with a  
sudden storm of sighs —  
All the spirit deeply dawning in the dark of  
hazel eyes —

Saying, "I have hid my feelings, fearing they  
should do me wrong";  
Saying, "Dost thou love me, cousin?" weep-  
ing, "I have loved thee long." 30

Love took up the glass<sup>1</sup> of Time, and turn'd it  
in his glowing hands;  
Every moment, lightly shaken, ran itself in  
golden sands.

Love took up the harp of Life, and smote on  
all the chords with might,  
Smote the chord of Self, that, trembling,  
pass'd in music out of sight.

Many a morning on the moorland did we hear  
the copses ring,  
And her whisper throng'd my pulses with the  
fullness of the Spring.

Many an evening by the waters did we watch  
the stately ships,  
And our spirits rush'd together at the touch-  
ing of the lips.

O my cousin, shallow-hearted! O my Amy,  
mine no more!  
O the dreary, dreary moorland! O the barren,  
barren shore! 40

Falser than all fancy fathoms, falser than all  
songs have sung,  
Puppet to a father's threat, and servile to a  
shrewish tongue!

Is it well to wish thee happy? — having  
known me — to decline  
On a range of lower feelings and a narrower  
heart than mine!

Yet it shall be: thou shalt lower to his level  
day by day,  
What is fine within thee growing coarse to sym-  
pathise with clay.

As the husband is, the wife is: thou art mated  
with a clown,  
And the grossness of his nature will have  
weight to drag thee down.

He will hold thee, when his passion shall have  
spent its novel force,  
Something better than his dog, a little dearer  
than his horse. 50

<sup>1</sup> hourglass

What is this? his eyes are heavy; think not  
they are glazed with wine.  
Go to him: it is thy duty: kiss him: take his  
hand in thine

It may be my lord is weary, that his brain is  
overwrought,  
Soothe him with thy finer fancies, touch him  
with thy lighter thought

He will answer to the purpose, easy things to  
understand —  
Better thou wert dead before me, tho' I slew  
thee with my hand!

Better thou and I were lying, hidden from the  
heart's disgrace,  
Roll'd in one another's arms, and silent in a  
last embrace

Cursed be the social wants that sin against  
the strength of youth!  
Cursed be the social lies that warp us from  
the living truth! 60

Cursed be the sickly forms that err from honest  
Nature's rule!  
Cursed be the gold that gilds the straiten'd  
forehead of the fool!

Well — 'tis well that I should bluster! —  
Hadst thou less unworthy proved —  
Would to God — for I had loved thee more  
than ever wife was loved.

Am I mad, that I should cherish that which  
bears but bitter fruit?  
I will pluck it from my bosom, tho' my heart  
be at the root.

Never, tho' my mortal summers to such length  
of years should come  
As the many-winter'd crow that leads the  
clanging rookery home.

Where is comfort? in division of the records  
of the mind?  
Can I part her from herself, and love her, as  
I knew her, kind? 70

I remember one that perish'd<sup>1</sup> sweetly did  
she speak and move:  
Such a one do I remember, whom to look at  
was to love.

Can I think of her as dead, and love her for  
the love she bore?  
No — she never loved me truly: love is love  
for evermore.

Comfort? comfort scorn'd of devils! this is  
truth the poet sings,  
That a sorrow's crown of sorrow is remember-  
ing happier things<sup>1</sup>

Drug thy memories, lest thou learn it, lest thy  
heart be put to proof,  
In the dead unhappy night, and when the rain  
is on the roof.

Like a dog, he hunts in dreams, and thou art  
staring at the wall,  
Where the dying night-lamp flickers, and the  
shadows rise and fall. 80

Then a hand shall pass before thee, pointing  
to his drunken sleep,  
To thy widow'd marriage-pillows, to the tears  
that thou wilt weep

Thou shalt hear the "Never, never," whisper'd  
by the phantom years,  
And a song from out the distance in the ring-  
ing of thine ears;

And an eye shall vex thee, looking ancient  
kindness on thy pain.  
Turn thee, turn thee on thy pillow: get thee  
to thy rest again.

Nay, but Nature brings thee solace; for a  
tender voice will cry.  
'Tis a purer life than thine; a lip to drain thy  
trouble dry.

Baby lips will laugh me down: my latest rival  
brings thee rest.  
Baby fingers, waxen touches, press me from  
the mother's breast. 90

O, the child too clothes the father with a dear-  
ness not his due.  
Half is thine and half is his: it will be worthy  
of the two.

O, I see thee old and formal, fitted to thy petty  
part,  
With a little hoard of maxims preaching down  
a daughter's heart.

<sup>1</sup> i.e., one who is dead to him

<sup>1</sup> See Notes on *Dream of Fair Women*, ll. 73-6

"They were dangerous guides the feelings —  
she herself was not exempt —  
Truly, she herself had suffer'd" — Perish in  
thy self-contempt !

Overlive it — lower yet — be happy ! where-  
fore should I care ?  
I myself must mix with action, lest I wither  
by despair.

What is that which I should turn to, lighting  
upon days like these ?  
Every door is barr'd with gold, and opens but  
to golden keys. 100

Every gate is throng'd with suitors, all the  
markets overflow  
I have but an angry fancy, what is that  
which I should do ?

I had been content to perish, falling on the foe-  
man's ground,  
When the ranks are roll'd in vapour, and the  
winds are laid with sound.

But the jingling of the guinea helps the hurt  
that Honour feels,  
And the nations do but murmur, snarling at  
each other's heels

Can I but relive in sadness ? I will turn that  
earlier page.  
Hide me from thy deep emotion, O thou won-  
drous Mother-Age !

Make me feel the wild pulsation that I felt  
before the strife,  
When I heard my days before me, and the  
tumult of my life ; 110

Yearning for the large excitement that the  
coming years would yield,  
Eager-hearted as a boy when first he leaves  
his father's field,

And at night along the dusky highway near  
and nearer drawn,  
Sees in heaven the light of London flaring like  
a dreary dawn .

And his spirit leaps within him to be gone  
before him then.  
Underneath the light he looks at, in among  
the throngs of men :

Men, my brothers, men the workers, ever  
reaping something new .  
That which they have done but earnest of the  
things that they shall do :

For I dipt into the future, far as human eye  
could see,  
Saw the Vision of the world, and all the won-  
der that would be, 120

Saw the heavens fill with commerce, argosies  
of magic sails,  
Pilots of the purple twilight, dropping down  
with costly bales ;

Heard the heavens fill with shouting, and there  
ran'd a ghastly dew  
From the nations' airy navies grappling in the  
central blue ,

Far along the world-wide whisper of the south-  
wind rushing warm,  
With the standards of the peoples plunging  
thro' the thunder-storm ,

Till the war-drum throb'd no longer, and the  
battle-flags were furl'd  
In the Parliament of man, the Federation of  
the world.

There the common sense of most shall hold a  
fretful realm in awe,  
And the kindly earth shall slumber, lapt in  
universal law. 130

So I triumph'd ere my passion sweeping thro'  
me left me dry,  
Left me with the palsied heart, and left me  
with the jaundiced eye ;

Eye, to which all order fosters, all things here  
are out of joint .  
Science moves, but slowly slowly, creeping on  
from point to point .

Slowly comes a hungry people, as a lion creep-  
ing nigher,  
Glares at one that nods and winks behind a  
slowly-dying fire.

Yet I doubt not thro' the ages one increasing  
purpose runs,  
And the thoughts of men are widen'd with the  
process of the suns



What is that to him that reaps not harvest of  
 his youthful joys,  
 Tho' the deep heart of existence beat forever  
 like a boy's? 140

Knowledge comes, but wisdom lingers, and I  
 linger on the shore,  
 And the individual withers, and the world is  
 more and more.

Knowledge comes, but wisdom lingers, and he  
 bears a laden breast,  
 Full of sad experience, moving toward the  
 stillness of his rest

Hark, my merry comrades call me, sounding  
 on the bugle-horn,  
 They to whom my foolish passion were a tar-  
 get for their scorn:

Shall it not be scorn to me to harp on such a  
 moulder'd string?  
 I am shamed thro' all my nature to have loved  
 so slight a thing

Weakness to be wroth with weakness!  
 woman's pleasure, woman's pain —  
 Nature made them blinder motions bounded  
 in a shallower brain. 150

Woman is the lesser man, and all thy passions,  
 match'd with mine,  
 Are as moonlight unto sunlight, and as water  
 unto wine —

Here at least, where nature sickens, nothing.  
 Ah, for some retreat  
 Deep in yonder shining Orient, where my life  
 began to beat;

Where in wild Mahratta-battle<sup>1</sup> fell my father  
 evil-starr'd; —  
 I was left a trampled orphan, and a selfish  
 uncle's ward.

Or to burst all links of habit — there to wan-  
 der far away,  
 On from island unto island at the gateways of  
 the day.

Larger constellations burning, mellow moons  
 and happy skies,  
 Breadths of tropic shade and palms in cluster,  
 knots of Paradise. 160

Never comes the trader, never floats an Euro-  
 pean flag,  
 Slides the bird o'er lustrous woodland, swings  
 the trailer from the crag;

Droops the heavy-blossom'd bower, hangs the  
 heavy-fruited tree —  
 Summer isles of Eden lying in dark-purple  
 spheres of sea.

There methinks would be enjoyment more  
 than in this march of mind,  
 In the steamship, in the railway, in the  
 thoughts that shake mankind.

There the passions cramp'd no longer shall  
 have scope and breathing space,  
 I will take some savage woman, she shall rear  
 my dusky race.

Iron jointed, supple-sinew'd, they shall dive,  
 and they shall run,  
 Catch the wild goat by the hair, and hurl their  
 lances in the sun; 170

Whistle back the parrot's call, and leap the  
 rainbows of the brooks,  
 Not with blinded eyesight poring over miser-  
 able books —

Fool, again the dream, the fancy! but I know  
 my words are wild,  
 But I count the grey barbarian lower than the  
 Christian child.

I, to herd with narrow foreheads, vacant of our  
 glorious gains,  
 Like a beast with lower pleasures, like a beast  
 with lower pains!

Mated with a squalid savage — what to me  
 were sun or clime?  
 I the heir of all the ages, in the foremost files  
 of time —

I that rather held it better men should perish  
 one by one,  
 Than that earth should stand at gaze like  
 Joshua's moon in Ajalon!<sup>1</sup> 180

Not in vain the distance beacons. Forward,  
 forward let us range,  
 Let the great world spin forever down the  
 ringing grooves of change.

<sup>1</sup> See above, p. 331, n. 3.

<sup>1</sup> *Joshua*, x : 12, 13.

Thro' the shadow of the globe we sweep into  
the younger day  
Better fifty years of Europe than a cycle of  
Cathay.<sup>1</sup>

Mother-Age (for mine I knew not), help me as  
when life begun.  
Rift the hills, and roll the waters, flash the  
lightnings, weigh the Sun

O, I see the crescent promise of my spirit hath  
not set.  
Ancient founts of inspiration well thro' all my  
fancy yet.

Howsoever these things be, a long farewell to  
Locksley Hall!  
Now for me the woods may wither, now for  
me the roof-tree fall. 190

Comes a vapour from the margin, blackening  
over heath and holt,  
Cramming all the blast before it, in its breast  
a thunderbolt.

Let it fall on Locksley Hall, with rain or hail,  
or fire or snow;  
For the mighty wind arises, roaring seaward,  
and I go.

## ST. AGNES' EVE

Deep on the convent-roof the snows  
Are sparkling to the moon:  
My breath to heaven like vapour goes:  
May my soul follow soon!  
The shadows of the convent-towers  
Slant down the snowy sward, 6  
Still creeping with the creeping hours  
That lead me to my Lord:  
Make Thou my spirit pure and clear  
As are the frosty skies,  
Or this first snowdrop of the year 12  
That in my bosom lies.

As these white robes are soil'd and dark,  
To yonder shining ground;  
As this pale taper's earthly spark,  
To yonder argent round;  
So shows my soul before the Lamb,  
My spirit before Thee; 18  
So in mine earthly house I am,  
To that I hope to be.

<sup>1</sup> China

Break up the heavens, O Lord! and far,  
Thro' all yon starlight keen,  
Draw me, Thy bride, a glittering star,  
In raiment white and clean. 24

He lifts me to the golden doors;  
The flashes come and go,  
All heaven bursts her starry floors,  
And strows her lights below,  
And deepens on and up! the gates 30  
Roll back, and far within  
For me the Heavenly Bridegroom waits,  
To make me pure of sin  
The sabbaths of Eternity,  
One sabbath deep and wide —  
A light upon the shining sea — 36  
The Bridegroom with His bride!

## SIR GALAHAD

My good blade carves the casques of men,  
My tough lance thrusteth sure,  
My strength is as the strength of ten,  
Because my heart is pure.  
The shattering trumpet shrilleth high,  
The hard brands shiver on the steel,  
The splinter'd spear-shafts crack and fly.  
The horse and rider reel:  
They reel, they roll in clanging lists,  
And when the tide of combat stands, 10  
Perfume and flowers fall in showers,  
That lightly rain from ladies' hands.

How sweet are looks that ladies bend  
On whom their favours fall!  
For them I battle till the end,  
To save from shame and thrall:  
But all my heart is drawn above,  
My knees are bow'd in crypt and shrine:  
I never felt the kiss of love,  
Nor maiden's hand in mine. 20  
More bounteous aspects on me beam,  
Me mightier transports move and thrill;  
So keep I fair thro' faith and prayer  
A virgin heart in work and will.

When down the stormy crescent goes,  
A light before me swims,  
Between dark stems the forest glows,  
I hear a noise of hymns:  
Then by some secret shrine I ride;  
I hear a voice but none are there; 30  
The stalls are void, the doors are wide,  
The tapers burning fair.

Fair gleams the snowy altar-cloth,  
 The silver vessels sparkle clean,  
 The shrill bell rings, the censer swings,  
 And solemn chants resound between.

Sometimes on lonely mountain-meres  
 I find a magic bark,  
 I leap on board: no helmsman steers:  
 I float till all is dark  
 A gentle sound, an awful light!  
 Three angels bear the holy Grail:  
 With folded feet, in stoles of white,  
 On sleeping wings they sail.  
 Ah, blessed vision! blood of God!  
 My spirit beats her mortal bars,  
 As down dark tides the glory slides,  
 And star-like mingles with the stars.

When on my goodly charger borne  
 Thro' dreaming towns I go,  
 The cock crows ere the Christmas morn,  
 The streets are dumb with snow.  
 The tempest crackles on the leads,  
 And, ringing, springs from brand and mail;  
 But o'er the dark a glory spreads,  
 And gilds the driving hail.  
 I leave the plain, I climb the height;  
 No branchy thicket shelter yields;  
 But blessed forms in whistling storms  
 Fly o'er waste fens and windy fields.

A maiden knight — to me is given  
 Such hope, I know not fear,  
 I yearn to breathe the airs of heaven  
 That often meet me here.  
 I muse on joy that will not cease,  
 Pure spaces clothed in living beams,  
 Pure lilies of eternal peace,  
 Whose odours haunt my dreams;  
 And, stricken by an angel's hand,  
 This mortal armour that I wear,  
 This weight and size, this heart and eyes,  
 Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,  
 And thro' the mountain-walls  
 A rolling organ-harmony  
 Swells up, and shakes and falls.  
 Then move the trees, the corses nod,  
 Wings flutter, voices hover clear:  
 "O just and faithful knight of God!  
 Ride on! the prize is near."  
 So pass I hostel, hall, and grange;  
 By bridge and ford, by park and pale,  
 All-arm'd I ride, whate'er betide,  
 Until I find the holy Grail.

## BREAK, BREAK, BREAK

Break, break, break,  
 On thy cold grey stones, O Sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me 4

O well for the fisherman's boy,  
 That he shouts with his sister at play!  
 O well for the sailor lad,  
 That he sings in his boat on the bay! 8

And the stately ships go on  
 To their haven under the hill;  
 But O for the touch of a vanish'd hand,  
 And the sound of a voice that is still! 12

Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead  
 Will never come back to me. 16

## WAGES

Glory of warrior, glory of orator, glory of song,  
 Paid with a voice flying by to be lost on an  
 endless sea —  
 Glory of Virtue, to fight, to struggle, to right  
 the wrong —  
 Nay, but she aim'd not at glory, no lover of  
 glory she: 4  
 Give her the glory of going on, and still to be.

The wages of sin is death: if the wages of Vir-  
 tue be dust,  
 Would she have heart to endure for the life  
 of the worm and the fly?  
 She desires no isles of the blest, no quiet seats  
 of the just,  
 To rest in a golden grove, or to bask in a  
 summer sky: 9  
 Give her the wages of going on, and not to die.

## THE HIGHER PANTHEISM

The sun, the moon, the stars, the seas, the  
 hills and the plains —  
 Are not these, O Soul, the Vision of Him who  
 reigns?

Is not the Vision He? tho' He be not that  
 which He seems?  
 Dreams are true while they last, and do we not  
 live in dreams? 4.

Earth, these solid stars, this weight of body  
and limb,  
Are they not sign and symbol of thy division  
from Him?

Dark is the world to thee: thyself art the  
reason why;  
For is He not all but thou, that hast power  
to feel "I am I"? 8

Glory about thee, without thee, and thou ful-  
fillest thy doom  
Making Him broken gleams, and a stifled  
splendour and gloom.

Speak to Him thou for He hears, and Spirit  
with Spirit can meet —  
Closer is He than breathing, and nearer than  
hands and feet. 12

God is law, say the wise; O Soul, and let us  
rejoice,  
For if He thunder by law the thunder is yet  
His voice.

Law is God, say some: no God at all, says the  
fool;  
For all we have power to see is a straight staff  
bent in a pool; 16

And the ear of man cannot hear, and the eye  
of man cannot see;  
But if we could see and hear, this Vision —  
were it not He?

## FROM MAUD

## XXII

Come into the garden, Maud,  
For the black bat, night, has flown,  
Come into the garden, Maud,  
I am here at the gate alone;  
And the woodbine spices are wafted abroad,  
And the musk of the rose is blown. 6

For a breeze of morning moves,  
And the planet of Love is on high,  
Beginning to faint in the light that she loves  
On a bed of daffodil sky,  
To faint in the light of the sun she loves,  
To faint in his light, and to die. 12

All night have the roses heard  
The flute, violin, bassoon;

All night has the casement jessamine stirr'd  
To the dancers dancing in tune;  
Till a silence fell with the waking bird,  
And a hush with the setting moon. 18

I said to the lily, "There is but one  
With whom she has heart to be gay.  
When will the dancers leave her alone?  
She is weary of dance and play"  
Now half to the setting moon are gone,  
And half to the rising day;  
Low on the sand and loud on the stone  
The last wheel echoes away. 26

I said to the rose, "The brief night goes  
In babble and revel and wine.  
O young lord-lover, what sighs are those,  
For one that will never be thine?  
But mine, but mine," so I swear to the rose,  
"For ever and ever, mine." 32

And the soul of the rose went into my blood,  
As the music clash'd in the hall;  
And long by the garden lake I stood,  
For I heard your rivulet fall  
From the lake to the meadow and on to the  
wood,  
Our wood, that is dearer than all; 38

From the meadow your walks have left so  
sweet  
That whenever a March-wind sighs  
He sets the jewel-print of your feet  
In violets blue as your eyes,  
To the woody hollows in which we meet  
And the valleys of Paradise. 44

The slender acacia would not shake  
One long milk-bloom on the tree;  
The white lake-blossom fell into the lake  
As the pimpernel<sup>1</sup> dozed on the lea;  
But the rose was awake all night for your sake,  
Knowing your promise to me;  
The lilies and roses were all awake,  
They sigh'd for the dawn and thee. 52

Queen rose of the rosebud garden of girls,  
Come hither, the dances are done,  
In gloss of satin and glimmer of pearls,  
Queen lily and rose in one;  
Shine out, little head, sunning over with curls,  
To the flowers, and be their sun. 58

<sup>1</sup> probably the scarlet pimpernel, a flower of the  
primrose family

- There has fallen a splendid tear  
From the passion-flower at the gate.  
She is coming, my dove, my dear;  
She is coming, my life, my fate;  
The red rose cries, "She is near, she is near;"  
And the white rose weeps, "She is late;"  
The larkspur listens, "I hear, I hear;"  
And the lily whispers, "I wait." 66
- She is coming, my own, my sweet;  
Were it ever so airy a tread,  
My heart would hear her and beat,  
Were it earth in an earthy bed;  
My dust would hear her and beat,  
Had I lain for a century dead;  
Would start and tremble under her feet,  
And blossom in purple and red. 74
- But vaster. We are fools and slight;  
We mock thee when we do not fear:  
But help thy foolish ones to bear,  
Help thy vain worlds to bear thy light. 32
- Forgive what seem'd my sin in me;  
What seem'd my worth since I began;  
For merit lives from man to man,  
And not from man, O Lord, to thee 36
- Forgive my grief for one removed,  
Thy creature, whom I found so fair.  
I trust he lives in thee, and there  
I find him worthier to be loved 40
- Forgive these wild and wandering cries,  
Confusions of a wasted youth;  
Forgive them where they fail in truth,  
And in thy wisdom make me wise. 44

## FROM IN MEMORIAM

## PROEM

- Strong Son of God, immortal Love,  
Whom we, that have not seen thy face,  
By faith, and faith alone, embrace,  
Believing where we cannot prove; 4
- Thine are these orbs of light and shade;  
Thou madest Life in man and brute;  
Thou madest Death; and lo, thy foot  
Is on the skull which thou hast made. 8
- Thou wilt not leave us in the dust:  
Thou madest man, he knows not why,  
He thinks he was not made to die;  
And thou hast made him: thou art just. 12
- Thou seemest human and divine,  
The highest, holiest manhood, thou:  
Our wills are ours, we know not how;  
Our wills are ours, to make them thine. 16
- Our little systems have their day;  
They have their day and cease to be:  
They are but broken lights of thee,  
And thou, O Lord, art more than they. 20
- We have but faith: we cannot know;  
For knowledge is of things we see;  
And yet we trust it comes from thee,  
A beam in darkness: let it grow. 24
- Let knowledge grow from more to more,  
But more of reverence in us dwell;  
That mind and soul, according well,  
May make one music as before, 28
- I held it truth, with him who sings  
To one clear harp in divers tones,<sup>1</sup>  
That men may rise on stepping-stones  
Of their dead selves to higher things. 4
- But who shall so forecast the years  
And find in loss a gain to match?  
Or reach a hand thro' time to catch  
The far-off interest of tears? 8
- Let Love clasp Grief lest both be drown'd,  
Let darkness keep her raven gloss:  
Ah, sweeter to be drunk with loss,  
To dance with death, to beat the ground, 12
- Than that the victor Hours should scorn  
The long result of love, and boast,  
"Behold the man that loved and lost,  
But all he was is overworn." 16

## XXVII

- I envy not in any moods  
The captive void of noble rage,  
The linnet born within the cage,  
That never knew the summer woods: 4
- I envy not the beast that takes  
His license in the field of time,  
Unfetter'd by the sense of crime,  
To whom a conscience never wakes; 8

<sup>1</sup> Tennyson said he meant Goethe.

Nor, what may count itself as blest,  
 The heart that never plighted troth  
 But stagnates in the weeds of sloth;  
 Nor any want-begotten rest.

I hold it true, whate'er befall,  
 I feel it, when I sorrow most;  
 'Tis better to have loved and lost  
 Than never to have loved at all.

## XXXI

When Lazarus left his charnel-cave,  
 And home to Mary's house return'd,  
 Was this demanded — if he yearn'd  
 To hear her weeping by his grave?

"Where wert thou, brother, those four days?"  
 There lives no record of reply,  
 Which telling what it is to die  
 Had surely added praise to praise.

From every house the neighbours met,  
 The streets were fill'd with joyful sound,  
 A solemn gladness even crown'd  
 The purple brows of Olivet.

Behold a man raised up by Christ!  
 The rest remaineth unreveal'd;  
 He told it not; or something seal'd  
 The lips of that Evangelist.

## XXXII

Her eyes are homes of silent prayer,  
 Nor other thought her mind admits  
 But, he was dead, and there he sits,  
 And He that brought him back is there.

Then one deep love doth supersede  
 All other, when her ardent gaze  
 Roves from the living brother's face,  
 And rests upon the Life indeed.

All subtle thought. all curious fears.  
 Borne down by gladness so complete,  
 She bows, she bathes the Saviour's feet  
 With costly spikenard and with tears

Thrice blest whose lives are faithful prayers,  
 Whose loves in higher love endure;  
 What souls possess themselves so pure,  
 Or is there blessedness like theirs?

## LIV

Oh yet we trust that somehow good  
 Will be the final goal of ill,  
 To pangs of nature, sins of will,  
 Defects of doubt, and taints of blood;

That nothing walks with aimless feet;  
 That not one life shall be destroy'd,  
 Or cast as rubbish to the void,  
 When God hath made the pile complete;

That not a worm is cloven in vain;  
 That not a moth with vain desire  
 Is shrivell'd in a fruitless fire,  
 Or but subserves another's gain.

Behold, we know not anything;  
 I can but trust that good shall fall  
 At last — far off — at last, to all,  
 And every winter change to spring.

So runs my dream, but what am I?  
 An infant crying in the night:  
 An infant crying for the light:  
 And with no language but a cry.

## LVII

Peace; come away: the song of woe  
 Is after all an earthly song.  
 Peace; come away: we do him wrong  
 To sing so wildly: let us go.

Come; let us go: your cheeks are pale;  
 But half my life I leave behind:  
 Methinks my friend is richly shrined;  
 But I shall pass; my work will fail.

Yet in these ears, till hearing dies,  
 One set slow bell will seem to toll  
 The passing of the sweetest soul  
 That ever look'd with human eyes.

I hear it now, and o'er and o'er,  
 Eternal greetings to the dead;  
 And "Ave,<sup>1</sup> Ave, Ave," said,  
 "Adieu, adieu" for evermore.

## XCVI

You say, but with no touch of scorn,  
 Sweet-hearted, you, whose light-blue eyes  
 Are tender over drowning flies,  
 You tell me, doubt is Devil-born.

<sup>1</sup> Ave (the Latin word of greeting) is dissyllabic.

I know not : one indeed I knew  
 In many a subtle question versed,  
 'Who touch'd a jarring lyre at first,  
 But ever strove to make it true:

8

Perplex in faith, but pure in deeds,  
 At last he beat his music out.  
 There lives more faith in honest doubt,  
 Believe me, than in half the creeds.

12

He fought his doubts and gather'd strength,  
 He would not make his judgment blind,  
 He faced the spectres of the mind  
 And laid them : thus he came at length

16

To find a stronger faith his own ;  
 And Power was with him in the night,  
 Which makes the darkness and the light,  
 And dwells not in the light alone,

20

But in the darkness and the cloud,  
 As over Sinai's peaks of old,  
 While Israel made their gods of gold,  
 Altho' the trumpet blew so loud.

24

## CVI

Ring out, wild bells, to the wild sky,  
 The flying cloud, the frosty light :  
 The year is dying in the night ;  
 Ring out, wild bells, and let him die.

4

Ring out the old, ring in the new,  
 Ring, happy bells, across the snow :  
 The year is going, let him go ;  
 Ring out the false, ring in the true.

8

Ring out the grief that saps the mind,  
 For those that here we see no more ;  
 Ring out the feud of rich and poor,  
 Ring in redress to all mankind.

12

Ring out a slowly dying cause,  
 And ancient forms of party strife ;  
 Ring in the nobler modes of life,  
 With sweeter manners, purer laws.

16

Ring out the want, the care, the sin,  
 The faithless coldness of the times ;  
 Ring out, ring out my mournful rhymes,  
 But ring the fuller minstrel in.

20

Ring out false pride in place and blood,  
 The civic slander and the spite ,  
 Ring in the love of truth and right,  
 Ring in the common love of good.

24

Ring out old shapes of foul disease ;  
 Ring out the narrowing lust of gold ;  
 Ring out the thousand wars of old,  
 Ring in the thousand years of peace.

28

Ring in the valiant man and free,  
 The larger heart, the kindlier hand ;  
 Ring out the darkness of the land,  
 Ring in the Christ that is to be.

32

## CXXX

Thy voice is on the rolling air ;  
 I hear thee where the waters run ;  
 Thou standest in the rising sun,  
 And in the setting thou art fair.

4

What art thou then ? I cannot guess ;  
 But tho' I seem in star and flower  
 To feel thee some diffusive power,  
 I do not therefore love thee less :

8

My love involves the love before ;  
 My love is vaster passion now ;  
 Tho' mix'd with God and Nature thou,  
 I seem to love thee more and more.

12

Far off thou art, but ever nigh ;  
 I have thee still, and I rejoice ;  
 I prosper, circled with thy voice ;  
 I shall not lose thee tho' I die.

16

## FROM THE EPILOGUE

And rise, O moon, from yonder down,  
 Till over down and over dale  
 All night the shining vapour sail  
 And pass the silent-lighted town,

112

The white-faced halls, the glancing rills,  
 And catch at every mountain head,  
 And o'er the friths that branch and spread  
 Their sleeping silver thro' the hills ;

116

And touch with shade the bridal doors.  
 With tender gloom the roof, the wall ;  
 And breaking let the splendour fall  
 To spangle all the happy shores

120

By which they rest, and ocean sounds,  
 And, star and system rolling past,  
 A soul shall draw from out the vast  
 And strike his being into bounds, 124

And, moved thro' life of lower phase,  
 Result in man, be born and think,  
 And act and love, a closer link  
 Betwixt us and the crowning race 128

Of those that, eye to eye, shall look  
 On knowledge; under whose command  
 Is Earth and Earth's, and in their hand  
 Is Nature like an open book; 132

No longer half-akin to brute,  
 For all we thought and loved and did,  
 And hoped, and suffer'd, is but seed  
 Of what in them is flower and fruit; 136

Whereof the man, that with me trod  
 This planet, was a noble type  
 Appearing ere the times were ripe,  
 That friend of mine who lives in God, 140

That God, which ever lives and loves,  
 One God, one law, one element,  
 And one far-off divine event,  
 To which the whole creation moves. 144

## SIR JOHN FRANKLIN

## ON THE CENOTAPH IN WESTMINSTER ABBEY

Not here! the white North has thy bones;  
 and thou,  
 Heroic sailor-soul,  
 Art passing on thine happier voyage now  
 Toward no earthly pole. 4

## TO DANTE

WRITTEN AT REQUEST OF THE FLOR-  
ENTINES

King, that hast reign'd six hundred years, and  
 grown  
 In power, and ever growest! since thine own  
 Fair Florence honouring thy nativity,  
 Thy Florence now the crown of Italy,  
 Hath sought the tribute of a verse from me,  
 I, wearing but the garland of a day, 6  
 Cast at thy feet one flower that fades away.

## THE SILENT VOICES

When the dumb Hour, clothed in black,  
 Brings the Dreams about my bed,  
 Call me not so often back,  
 Silent Voices of the dead,  
 Toward the lowland ways behind me,  
 And the sunlight that is gone!  
 Call me rather, silent voices,  
 Forward to the starry track  
 Glimmering up the heights beyond me  
 On, and always on! 10

## MERLIN AND THE GLEAM

## I

O young Mariner,  
 You from the haven  
 Under the sea-cliff,  
 You that are watching  
 The gray Magician  
 With eyes of wonder,  
 I am Merlin,  
 And I am dying,  
 I am Merlin  
 Who follow The Gleam. 10

## II

Mighty the Wizard  
 Who found me at sunrise  
 Sleeping, and woke me  
 And learn'd me Magic!  
 Great the Master,  
 And sweet the Magic,  
 When over the valley,  
 In early summers,  
 Over the mountain,  
 On human faces, 20  
 And all around me,  
 Moving to melody,  
 Floated The Gleam.

## III

Once at the croak of a Raven who crost it,  
 A barbarous people,  
 Blind to the magic,  
 And deaf to the melody,  
 Snarl'd at and cursed me.  
 A demon vext me,  
 The light retreated, 30  
 The landskip darken'd,  
 The melody deaden'd,  
 The Master whisper'd  
 "Follow The Gleam."



## IV

Then to the melody,  
Over a wilderness  
Gliding, and glancing at  
Elf of the woodland,  
Gnome of the cavern,  
Griffin and Giant,  
And dancing of Fairies  
In desolate hollows,  
And wraiths of the mountain,  
And rolling of dragons  
By warble of water,  
Or cataract music  
Of falling torrents,  
Flitted The Gleam.

## V

Down from the mountain  
And over the level,  
And streaming and shining on  
Silent river,  
Silvery willow,  
Pasture and plowland,  
Horses and oxen,  
Innocent maidens,  
Garrulous children,  
Homestead and harvest,  
Reaper and gleaner,  
And rough-ruddy faces  
Of lowly labour,  
Slided The Gleam. —

## VI

Then, with a melody  
Stronger and statelier,  
Led me at length  
To the city and palace  
Of Arthur the king;  
Touch'd at the golden  
Cross of the churches,  
Flash'd on the Tournament,  
Flicker'd and bicker'd  
From helmet to helmet,  
And last on the forehead  
Of Arthur the blameless  
Rested The Gleam.

## VII

Clouds and darkness  
Closed upon Camelot;

Arthur had vanish'd  
I knew not whither,  
The king who loved me, 80  
And cannot die,  
For out of the darkness  
Silent and slowly  
The Gleam, that had waned to a wintry  
glimmer  
On icy fallow  
And faded forest,  
Drew to the valley  
Named of the shadow,  
And slowly brightening  
Out of the glimmer, 90  
And slowly moving again to a melody  
Yearningly tender,  
Fell on the shadow,  
No longer a shadow,  
But clothed with The Gleam.

## VIII

And broader and brighter  
The Gleam flying onward,  
Wed to the melody,  
Sang thro' the world;  
And slower and fainter, 100  
Old and weary,  
But eager to follow,  
I saw, whenever  
In passing it glanced upon  
Hamlet or city,  
That under the Crosses  
The dead man's garden,  
The mortal hillock,  
Would break into blossom;  
And to the land's 110  
Last limit I came —  
And can no longer,  
But die rejoicing,  
For thro' the Magic  
Of Him the Mighty,  
Who taught me in childhood,  
There on the border  
Of boundless Ocean,  
And all but in Heaven  
Hovers The Gleam. 120

## IX

Not of the sunlight,  
Not of the moonlight,  
Not of the starlight!  
O young Mariner,

Down to the haven,  
Call your companions,  
Launch your vessel,  
And crowd your canvas,  
And, ere it vanishes  
Over the margin,  
After it, follow it,  
Follow The Gleam.

Behind me, and drew me backward by the  
hair;  
And a voice said in mastery while I strove,  
"Guess now who holds thee?" — "Death!"  
I said. But there,  
130 The silver answer rang: "Not Death, but  
Love."

## VII

## CROSSING THE BAR

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea, 4

But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless  
deep  
Turns again home. 8

Twilight and evening bell,  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark; 12

For tho' from out our bourne of Time and  
Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar. 16

ELIZABETH BARRETT BROWN-  
ING (1806-1861)

## SONNETS FROM THE PORTUGUESE

## I

I thought once how Theocritus had sung  
Of the sweet years, the dear and wished-for  
years,  
Who each one in a gracious hand appears  
To bear a gift for mortals, old or young:  
And, as I mused it in his antique tongue,  
I saw in gradual vision through my tears,  
The sweet, sad years, the melancholy years,  
Those of my own life, who by turns had flung  
A shadow across me. Straightway I was  
'ware,  
So weeping, how a mystic Shape did move 10

The face of all the world is changed, I think,  
Since first I heard the footsteps of thy soul  
Move still, oh, still, beside me; as they stole  
Betwixt me and the dreadful outer brink  
Of obvious death, where I who thought to sink  
Was caught up into love and taught the whole  
Of life in a new rhythm. The cup of dole<sup>1</sup>  
God gave for baptism, I am fain<sup>2</sup> to drink,  
And praise its sweetness, Sweet, with thee  
anear.  
The name of country, heaven, are changed  
away  
For where thou art or shalt be, there or here;  
And this — this lute and song — loved yester-  
day, 12  
(The singing angels know) are only dear,  
Because thy name moves right in what they  
say.

## XIV

If thou must love me, let it be for nought  
Except for love's sake only Do not say,  
"I love her for her smile — her look — her way  
Of speaking gently, — for a trick of thought  
That falls in well with mine, and certes brought  
A sense of pleasant ease on such a day;" —  
For these things in themselves, Belovèd, may  
Be changed, or change for thee, — and love so  
wrought,  
May be unwrought so. Neither love me for  
Thine own dear pity's wiping my cheeks dry:  
A creature might forget to weep, who bore 11  
Thy comfort long, and lose thy love thereby.  
But love me for love's sake, that evermore  
Thou may'st love on through love's eternity.

## XVII

My poet, thou canst touch on all the notes  
God set between His After and Before,  
And strike up and strike off the general roar  
Of the rushing worlds a melody that floats

<sup>1</sup> sorrow      <sup>2</sup> glad

In a serene air purely. Antidotes  
Of medicated music, answering for  
Mankind's forlornest uses, thou canst pour  
From thence into their ears. God's will  
devotes

Thine to such ends and mine to wait on thine !  
How, Dearest, wilt thou have me for most use?  
A hope, to sing by gladly? — or a fine 11  
Sad memory, with thy songs to interfuse?  
A shade, in which to sing — of palm or pine?  
A grave on which to rest from singing? —  
Choose.

## XX

Belovèd, my Belovèd, when I think  
That thou wast in the world a year ago,  
What time I sate alone here in the snow  
And saw no footprint, heard the silence sink  
No moment at thy voice, — but link by link  
Went counting all my chains as if that so  
They never could fall off at any blow  
Struck by thy possible hand, — why, thus I  
drink

Of life's great cup of wonder. Wonderful,  
Never to feel thee thrill the day or night 10  
With personal act or speech, — nor ever cull  
Some prescience of thee with the blossoms  
white

Thou sawest growing! Atheists are as dull,  
Who cannot guess God's presence out of sight.

## XXI

Say over again and yet once over again  
That thou dost love me. Though the word  
repeated  
Should seem "a cuckoo-song,"<sup>1</sup> as thou dost  
treat it,

Remember never to the hill or plain,  
Valley and wood, without her cuckoo-strain,  
Comes the fresh Spring in all her green com-  
pleted!

Belovèd, I, amid the darkness greeted  
By a doubtful spirit-voice, in that doubt's  
pain

Cry, "Speak once more, thou lovest!" Who  
can fear

Too many stars, though each in heaven shall  
roll — 10

Too many flowers, though each shall crown  
the year?

Say thou dost love me, love me, love me —  
toll

<sup>1</sup> a constant repetition of the same few notes

The silver iterance! — only minding. Dear,  
To love me also in silence, with thy soul.

## XXII

When our two souls stand up erect and strong,  
Face to face, silent, drawing nigh and nigher,  
Until the lengthening wings break into fire  
At either curvèd point, — What bitter wrong  
Can the earth do to us, that we should not  
long

Be here contented? Think. In mounting  
higher,

The angels would press on us, and aspire  
To drop some golden orb of perfect song  
Into our deep, dear silence. Let us stay  
Rather on earth, Belovèd, — where the unfit,  
Contrarious moods of men recoil away 11  
And isolate pure spirits, and permit  
A place to stand and love in for a day,  
With darkness and the death-hour rounding it.

## XXVIII

My letters all dead paper, mute and white!  
And yet they seem alive and quivering  
Against my tremulous hands which loose the  
string

And let them drop down on my knee to-night.  
This said, he wished to have me in his sight  
Once, as a friend; this fixed a day in spring  
To come and touch my hand — a simple thing,  
Yet I wept for it! — this — the paper's  
light —

Said, "Dear, I love thee"; and I sank and  
quailed

As if God's future thundered on my past: 10  
This said, "I am thine" — and so its ink has  
paled

With lying at my heart that beat too fast:  
And this — O Love, thy words have ill  
availed,

If, what this said, I dared repeat at last!

## XLIII

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and  
height

My soul can reach, when feeling out of sight  
For the ends of Being and Ideal Grace.

I love thee to the level of everyday's  
Most quiet need, by sun and candlelight.

I love thee freely, as men strive for Right;

I love thee purely, as they turn from Praise;  
 I love thee with the passion put to use  
 In my old griefs, and with my childhood's  
     faith, 10  
 I love thee with a love I seemed to lose  
 With my lost saints, — I love thee with the  
     breath,  
 Smiles, tears, of all my life! — and, if God  
     choose,  
 I shall but love thee better after death.

## THE CRY OF THE CHILDREN

Do ye hear the children weeping, O my  
     brothers,  
 Ere the sorrow comes with years?  
 They are leaning their young heads against  
     their mothers,  
 And *that* cannot stop their tears.  
 The young lambs are bleating in the meadows:  
     The young birds are chirping in the nest;  
 The young fawns are playing with the shadows;  
     The young flowers are blowing toward  
     the west —  
 But the young, young children, O my brothers,  
     They are weeping bitterly! 10  
 They are weeping in the playtime of the  
     others,  
 In the country of the free.

Do you question the young children in their  
     sorrow,  
 Why their tears are falling so?  
 The old man may weep for his to-morrow  
     Which is lost in Long Ago;  
 The old tree is leafless in the forest,  
     The old year is ending in the frost,  
 The old wound, if stricken, is the sorest,  
     The old hope is hardest to be lost: 20  
 But the young, young children, O my brothers,  
 Do you ask them why they stand  
 Weeping sore before the bosoms of their  
     mothers,  
 In our happy Fatherland?

They look up with their pale and sunken  
     faces,  
 And their looks are sad to see,  
 For the man's hoary anguish draws and  
     presses  
 Down the cheeks of infancy,  
 "Your old earth," they say, "is very dreary,  
 Our young feet," they say, "are very  
     weak!"

Few paces have we taken, yet are weary — 31  
 Our grave-rest is very far to seek:  
 Ask the aged why they weep, and not the  
     children,  
 For the outside earth is cold,  
 And we young ones stand without, in our  
     bewildering,  
 And the graves are for the old:

"True," say the children, "it may happen  
     That we die before our time:  
 Little Alice died last year, her grave is shapen  
     Like a snowball, in the rime. 40  
 We looked into the pit prepared to take her:  
     Was no room for any work in the close  
     clay!  
 From the sleep wherein she lieth none will  
     wake her  
 Crying, 'Get up, little Alice! it is day.'  
 If you listen by that grave, in sun and shower,  
     With your ear down, little Alice never  
     cries,  
 Could we see her face, be sure we should not  
     know her,  
 For a smile has time for growing in her  
     eyes:  
 And merry go her moments, lulled and stilled  
     in  
 The shroud by the kirk-chime. 50  
 It is good when it happens," say the children,  
 "That we die before our time."

Alas, alas, the children! they are seeking  
     Death in life as best to have:  
 They are binding up their hearts away from  
     breaking,  
 With a cerement from the grave.  
 Go out, children, from the mine and from  
     the city,  
 Sing out, children, as the little thrushes  
     do;  
 Pluck your handfuls of the meadow-cowslips  
     pretty,  
 Laugh aloud, to feel your fingers let them  
     through! 60  
 But they answer, "Are your cowslips of the  
     meadows  
     Like our weeds anear the mine?  
 Leave us quiet in the dark of the coal-shadows,  
 From your pleasures fair and fine!"

"For oh," say the children, "we are weary,  
     And we cannot run or leap;  
 If we cared for any meadows, it were merely  
     To drop down in them and sleep."

Our knees tremble sorely in the stooping.  
 We fall upon our faces, trying to go; 70  
 And, underneath our heavy eyelids drooping,  
 The reddest flower would look as pale as  
 snow.

For, all day, we drag our burden tiring,  
 Through the coal-dark, underground;  
 Or, all day, we drive the wheels of iron  
 In the factories, round and round.

"For, all day, the wheels are droning,  
 turning;

Their wind comes in our faces,  
 Till our hearts turn, our heads, with pulses  
 burning,

And the walls turn in their places: 80  
 Turns the sky in the high window, blank and  
 reeling,

Turns the long light that drops adown  
 the wall,  
 Turn the black flies that crawl along the  
 ceiling:

All are turning, all the day, and we with  
 all.

And all day the iron wheels are droning:

And sometimes we could pray,

'O ye wheels,' (breaking out in a mad moan-  
 ing)

'Stop! be silent for to-day!'"

Ay, be silent! Let them hear each other  
 breathing

For a moment, mouth to mouth! 90  
 Let them touch each other's hands, in a fresh  
 wreathing

Of their tender human youth!

Let them feel that this cold metallic motion  
 Is not all the life God fashions or  
 reveals:

Let them prove their living souls against the  
 notion

That they live in you, or under you, O  
 wheels!

Still, all day, the iron wheels go onward,  
 Grinding life down from its mark;

And the children's souls, which God is calling  
 sunward,

Spin on blindly in the dark. 100

Now tell the poor young children, O my  
 brothers,

To look up to Him and pray;

So the blessed One who blesseth all the  
 others,

Will bless them another day.

They answer, "Who is God that He should  
 hear us,

While the rushing of the iron wheels is  
 stirred?

When we sob aloud, the human creatures  
 near us

Pass by, hearing not, or answer not a  
 word.

And we hear not (for the wheels in their  
 resounding)

Strangers speaking at the door: 110

Is it likely God, with angels singing round Him,  
 Hears our weeping any more?

"Two words, indeed, of praying we remember;  
 And at midnight's hour of harm,

'Our Father,' looking upward in the chamber,  
 We say softly for a charm.

We know no other words, except 'Our Father,'  
 And we think that, in some pause of  
 angels' song,

God may pluck them with the silence sweet to  
 gather,

And hold both within His right hand  
 which is strong. 120

'Our Father!' If He heard us, He would  
 surely

(For they call Him good and mild)

Answer, smiling down the steep world very  
 purely,

'Come and rest with me, my child.'

"But no!" say the children, weeping faster,  
 "He is speechless as a stone:

And they tell us, of His image is the master  
 Who commands us to work on.

Go to!" say the children, — "Up in Heaven,  
 Dark, wheel-like, turning clouds are all  
 we find: 130

Do not mock us; grief has made us unbeliev-  
 ing:

We look up for God, but tears have made  
 us blind."

Do you hear the children weeping and dis-  
 proving,

O my brothers, what ye preach?

For God's possible is taught by His world's  
 loving,

And the children doubt of each.

And well may the children weep before you!  
 They are weary ere they run;

They have never seen the sunshine, nor the  
 glory

Which is brighter than the sun: 140

They know the grief of man, without its wisdom;

They sink in man's despair, without its calm;

And slaves, without the liberty in Christdom,  
Are martyrs, by the pang without the palm.

Are worn as if with age, yet unretrievingly  
The harvest of its memories cannot reap, —

Are orphans of the earthly love and heavenly.

Let them weep! let them weep!

They look up with their pale and sunken faces,

And their look is dread to see, 150

For they mind you of their angels in high places,

With eyes turned on Deity.

"How long," they say, "how long, O cruel nation,

Will you stand, to move the world, on a child's heart, —

Stifle down with a mailed heel its palpitation,  
And tread onward to your throne amid the mart?

Our blood splashes upward, O gold-heaper,

And your purple shows your path!

But the child's sob in the silence curses deeper  
Than the strong man in his wrath." 160

## A MUSICAL INSTRUMENT

What was he doing, the great god Pan,<sup>1</sup>

Down in the reeds by the river?

Spreading ruin and scattering ban,  
Splashing and paddling with hoofs of a goat,  
And breaking the golden lilies afloat

With the dragon-fly on the river? 6

He tore out a reed, the great god Pan,

From the deep cool bed of the river,

The limpid water turbidly ran,

And the broken lilies a-dying lay,

And the dragon-fly had fled away,

Ere he brought it out of the river. 12

High on the shore sat the great god Pan,

While turbidly flowed the river,

And hacked and hewed as a great god can

<sup>1</sup> the goat-footed god, traditional inventor of the shepherd's flute

With his hard bleak steel at the patient reed,  
Till there was not a sign of the leaf indeed  
To prove it fresh from the river. 18

He cut it short, did the great god Pan,

(How tall it stood in the river!),

Then drew the pith, like the heart of a man,

Steadily from the outside ring,

And notched the poor dry empty thing

In holes as he sat by the river. 24

"This is the way," laughed the great god Pan,  
(Laughed while he sat by the river)

"The only way since gods began

To make sweet music, they could succeed."

Then dropping his mouth to a hole in the reed,

He blew in power by the river. 30

Sweet, sweet, sweet, O Pan!

Piercing sweet by the river!

Blinding sweet, O great god Pan!

The sun on the hill forgot to die,

And the lilies revived, and the dragon-fly

Came back to dream on the river. 36

Yet half a beast is the great god Pan

To laugh, as he sits by the river,

Making a poet out of a man:

The true gods sigh for the cost and pain —

For the reed which grows never more again

As the reed with the reeds of the river. 42

## ROBERT BROWNING (1812-1889)

### CAVALIER TUNES

#### I. MARCHING ALONG

Kentish Sir Byng stood for his King,  
Bidding the crop-headed<sup>1</sup> Parliament swing:  
And, pressing a troop unable to stoop  
And see the rogues flourish and honest folk droop,

Marched them along, fifty-score strong,  
Great-hearted gentlemen, singing this song. 6

God for King Charles! Pym<sup>2</sup> and such carles  
To the Devil that prompts 'em their treasonous parles!

<sup>1</sup> short-haired, Roundheads <sup>2</sup> Pym, Hampden, Hazelrig, Fiennes, and Sir Harry Vane the younger were prominent Parliamentarians.

Cavaliers, up! Lips from the cup,  
Hands from the pasty, nor bite take nor sup  
Till you're —

CHORUS. — Marching along, fifty-score  
strong,  
Great-hearted gentlemen, sing-  
ing this song. 12

Hampden to hell, and his obsequies' knell  
Serve<sup>1</sup> Hazelrig, Fiennes, and young Harry as  
well!

England, good cheer! Rupert<sup>2</sup> is near!  
Kentish and loyalists, keep we not here,

CHO. — Marching along, fifty-score strong,  
Great-hearted gentlemen, singing  
this song? 18

Then, God for King Charles! Pym and his  
snarls  
To the Devil that pricks on such pestilent  
carles!

Hold by the right, you double your might;  
So, onward to Nottingham,<sup>3</sup> fresh for the fight,

CHO. — March we along, fifty-score strong,  
Great-hearted gentlemen, singing  
this song! 24

## II. GIVE A ROUSE

King Charles, and who'll do him right now?  
King Charles, and who's ripe for fight now?  
Give a rouse: here's, in hell's despite now,  
King Charles! 4

Who gave me the goods that went since?  
Who raised me the house that sank once?  
Who helped me to gold I spent since?  
Who found me in wine you drank once? 8

CHO. — King Charles, and who'll do him  
right now?  
King Charles, and who's ripe for  
fight now?  
Give a rouse: here's, in hell's  
despite now,  
King Charles! 12

To whom used my boy George quaff else,  
By the old fool's side that begot him?  
For whom did he cheer and laugh else,  
While Noll's<sup>4</sup> damned troopers shot him? 16

<sup>1</sup> Let it serve <sup>2</sup> Prince Rupert, nephew of King  
Charles and commander of his cavalry <sup>3</sup> where  
the King's troops assembled in 1642 <sup>4</sup> Oliver  
Cromwell

CHO — King Charles, and who'll do him  
right now?  
King Charles, and who's ripe for  
fight now?  
Give a rouse: here's, in hell's  
despite now,  
King Charles! 20

## "HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX"

(16—)

I sprang to the stirrup, and Joris, and he;  
I galloped, Dirck galloped, we galloped all  
three;

"Good speed!" cried the watch, as the gate-  
bolts undrew;

"Speed!" echoed the wall to us galloping  
through;

Behind shut the postern, the lights sank  
to rest,

And into the midnight we galloped abreast. 6

Not a word to each other; we kept the great  
pace

Neck by neck, stride by stride, never changing  
our place;

I turned in my saddle and made its girths  
tight,

Then shortened each stirrup, and set the  
pique<sup>1</sup> right,

Rebuckled the check-strap, chained slacker  
the bit,

Nor galloped less steadily Roland a whit. 12

'Twas moonset at starting; but while we  
drew near

Lokeren, the cocks crew and twilight dawned  
clear;

At Boom, a great yellow star came out to see;  
At Duffeld, 'twas morning as plain as could  
be;

And from Mecheln church-steeple we heard  
the half-chime, 17

So Joris broke silence with, "Yet there is  
time!"

At Aershot, up leaped of a sudden the sun,  
And against him the cattle stood black every  
one,

To stare through the mist at us galloping past,  
And I saw my stout galloper Roland at last,

<sup>1</sup> pommel

With resolute shoulders, each butting away 23  
The haze, as some bluff river headland its  
spray:

And his low head and crest, just one sharp  
ear bent back  
For my voice, and the other pricked out on  
his track;  
And one eye's black intelligence, — ever that  
glance  
O'er its white edge at me, his own master,  
askance!  
And the thick heavy spume-flakes which aye  
and anon  
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned; and cried Joris,  
"Stay spur!" 31  
Your Roos galloped bravely, the fault's not  
in her,  
We'll remember at Aix" — for one heard the  
quick wheeze  
Of her chest, saw the stretched neck and  
staggering knees,  
And sunk tail, and horrible heave of the flank,  
As down on her haunches she shuddered and  
sank. 36

So, we were left galloping, Joris and I,  
Past Looz and past Tongres, no cloud in the  
sky;  
The broad sun above laughed a pitiless laugh,  
'Neath our feet broke the brittle bright stubble  
like chaff;  
Till over by Dalhem a dome-spire sprang  
white,  
And "Gallop," gasped Joris, "for Aix is in  
sight!" 42

"How they'll greet us!" — and all in a  
moment his roan  
Rolled neck and croup over, lay dead as a  
stone;  
And there was my Roland to bear the whole  
weight  
Of the news which alone could save Aix from  
her fate,  
With his nostrils like pits full of blood to the  
brim, 47  
And with circles of red for his eye-sockets' rim.

'Then I cast loose my buffcoat, each holster  
let fall,  
Shook off both my jack-boots, let go belt and  
all,

Stood up in the stirrup, leaned, patted his ear,  
Called my Roland his pet-name, my horse  
without peer.

Clapped my hands, laughed and sang, any  
noise, bad or good, 53  
Till at length into Aix Roland galloped and  
stood.

And all I remember is — friends flocking  
round  
As I sat with his head 'twixt my knees on the  
ground;  
And no voice but was praising this Roland of  
mine,  
As I poured down his throat our last measure  
of wine,  
Which (the burgesses voted by common  
consent)  
Was no more than his due who brought good  
news from Ghent. 60

## SONG

Nay but you, who do not love her,  
Is she not pure gold, my mistress?  
Holds earth aught — speak truth — above  
her?  
Aught like this tress, see, and this tress,  
And this last fairest tress of all,  
So fair, see, ere I let it fall? 6

Because you spend your lives in praising;  
To praise, you search the wide world over:  
Then why not witness, calmly gazing,  
If earth holds aught — speak truth —  
above her?  
Above this tress, and this, I touch  
But cannot praise, I love so much! 12

## EVELYN HOPE

Beautiful Evelyn Hope is dead!  
Sit and watch by her side an hour.  
That is her book-shelf, this her bed;  
She plucked that piece of geranium-flower,  
Beginning to die too, in the glass;  
Little has yet been changed, I think:  
The shutters are shut, no light may pass  
Save two long rays through the hinge's  
chink. 8

Sixteen years old when she died!  
Perhaps she had scarcely heard my name;



It was not her time to love; beside,  
 Her life had many a hope and aim,  
 Duties enough and little cares,  
 And now was quiet, now astir,  
 Till God's hand beckoned unawares, —  
 And the sweet white brow is all of her. 16

Is it too late then, Evelyn Hope?  
 What, your soul was pure and true,  
 The good stars met in your horoscope,  
 Made you of spirit, fire and dew —  
 And, just because I was thrice as old  
 And our paths in the world diverged so wide,  
 Each was naught to each, must I be told?  
 We were fellow mortals, naught beside? 24

No, indeed! for God above  
 Is great to grant, as mighty to make,  
 And creates the love to reward the love:  
 I claim you still, for my own love's sake!  
 Delayed it may be for more lives yet,  
 Through worlds I shall traverse, not a few:  
 Much is to learn, much to forget  
 Ere the time be come for taking you. 32

But the time will come, — at last it will,  
 When, Evelyn Hope, what meant (I shall say)  
 In the lower earth, in the years long still,  
 That body and soul so pure and gay?  
 Why your hair was amber, I shall divine,  
 And your mouth of your own geranium's  
 red —

And what you would do with me, in fine,  
 In the new life come in the old one's stead.

I have lived (I shall say) so much since then,  
 Given up myself so many times, 42  
 Gained me the gains of various men,  
 Ransacked the ages, spoiled the climes;  
 Yet one thing, one, in my soul's full scope,  
 Either I missed or itself missed me:  
 And I want and find you, Evelyn Hope!  
 What is the issue? let us see! 48

I loved you, Evelyn, all the while!  
 My heart seemed full as it could hold;  
 There was place and to spare for the frank  
 young smile,  
 And the red young mouth, and the hair's  
 young gold.

So hush, — I will give you this leaf to keep:  
 See, I shut it inside the sweet cold hand!  
 There, that is our secret: go to sleep! 55  
 You will wake, and remember, and under-  
 stand.

## HOME-THOUGHTS, FROM ABROAD

Oh, to be in England  
 Now that April's there,  
 And whoever wakes in England  
 Sees, some morning, unaware,  
 That the lowest boughs and the brush-wood  
 sheaf  
 Round the elm-tree bole are in tiny leaf,  
 While the chaffinch sings on the orchard bough  
 In England — now!  
 And after April, when May follows, 9  
 And the whitethroat builds, and all the  
 swallows!  
 Hark, where my blossomed pear-tree in the  
 hedge  
 Leans to the field and scatters on the clover  
 Blossoms and dewdrops — at the bent spray's  
 edge —  
 That's the wise thrush; he sings each song  
 twice over,  
 Lest you should think he never could recapture  
 The first fine careless rapture!  
 And though the fields look rough with hoary  
 dew,  
 All will be gay when noontide wakes anew  
 The buttercups, the little children's dower 19  
 — Far brighter than this gaudy melon-flower!

## FROM SAUL

## XVII

"I have gone the whole round of creation:  
 I saw and I spoke;  
 I, a work of God's hand for that purpose, re-  
 ceived in my brain  
 And pronounced on the rest of his handwork  
 — returned him again 110  
 His creation's approval or censure: I spoke  
 as I saw:  
 I report, as a man may of God's work — all's  
 love, yet all's law.  
 Now I lay down the judgeship he lent me.  
 Each faculty tasked  
 To perceive him, has gained an abyss, where  
 a dewdrop was asked.  
 Have I knowledge? confounded it shrivels at  
 Wisdom laid bare.  
 Have I forethought? how purblind, how  
 blank, to the Infinite Care!  
 Do I task any faculty highest, to image suc-  
 cess?  
 I but open my eyes, — and perfection, no  
 more and no less,

In the kind I imagined, full-fronts me, and  
 God is seen God  
 In the star, in the stone, in the flesh, in the  
 soul and the clod 120  
 And thus looking within and around me, I  
 ever renew  
 (With that stoop of the soul which in bending  
 upraises it too)  
 The submission of man's nothing-perfect to  
 God's all-complete,  
 As by each new obeisance in spirit, I climb to  
 his feet.  
 Yet with all this abounding experience, this  
 deity known,  
 I shall dare to discover some province, some  
 gift of my own.  
 There's a faculty pleasant to exercise, hard to  
 hoodwink,  
 I am fain to keep still in abeyance, (I laugh  
 as I think)  
 Lest, insisting to claim and parade in it, wot  
 ye, I worst  
 E'en the Giver in one gift. — Behold, I could  
 love if I durst! 130  
 But I sink the pretension as fearing a man  
 may o'ertake  
 God's own speed in the one way of love: I  
 abstain for love's sake.  
 — What, my soul? see thus far and no  
 farther? when doors great and small,  
 Nine-and-ninety flew ope at our touch, should  
 the hundredth appall?  
 In the least things have faith, yet distrust in  
 the greatest of all?  
 Do I find love so full in my nature, God's  
 ultimate gift,  
 That I doubt his own love can compete with  
 it? Here, the parts shift?  
 Here, the creature surpass the Creator, —  
 the end, what Began?  
 Would I fain in my impotent yearning do  
 all for this man,  
 And dare doubt he alone shall not help him,  
 who yet alone can? 140  
 Would it ever have entered my mind, the  
 bare will, much less power,  
 To bestow on this Saul what I sang of, the  
 marvellous dower  
 Of the life he was gifted and filled with? to  
 make such a soul,  
 Such a body, and then such an earth for  
 insphering the whole?  
 And doth it not enter my mind (as my warm  
 tears attest)

These good things being given, to go on, and  
 give one more, the best?  
 Ay, to save and redeem and restore him, main-  
 tain at the height  
 This perfection, — succeed with life's day-  
 spring, death's minute of night?  
 Interpose at the difficult minute, snatch Saul  
 the mistake,  
 Saul the failure, the ruin he seems now, —  
 and bid him awake 150  
 From the dream, the probation, the prelude,  
 to find himself set  
 Clear and safe in new light and new life, —  
 a new harmony yet  
 To be run, and continued, and ended — who  
 knows? — or endure!  
 The man taught enough by life's dream, of  
 the rest to make sure;  
 By the pain-throb, triumphantly winning in-  
 tensified bliss,  
 And the next world's reward and repose, by  
 the struggles in this.

## XVIII

"I believe it! 'Tis thou, God, that givest, 'tis  
 I who receive:  
 In the first is the last, in thy will is my power  
 to believe.  
 All's one gift. thou canst grant it moreover,  
 as prompt to my prayer  
 As I breathe out this breath, as I open these  
 arms to the air. 160  
 From thy will stream the worlds, life and  
 nature, thy dread Sabaoth:<sup>1</sup>  
 I will? — the mere atoms despise me! Why  
 am I not loth  
 To look that, even that in the face too? Why  
 is it I dare  
 Think but lightly of such impuissance?  
 What stops my despair?  
 This; — 'tis not what man Does which exalts  
 him, but what man Would do!  
 See the King — I would help him but cannot,  
 the wishes fall through.  
 Could I wrestle to raise him from sorrow,  
 grow poor to enrich,  
 To fill up his life, starve my own out, I would  
 — knowing which,  
 I know that my service is perfect. Oh, speak  
 through me now!  
 Would I suffer for him that I love? So  
 wouldst thou — so wilt thou! 170

<sup>1</sup> armies

So shall crown thee the topmost, ineffablest,  
 uttermost crown —  
 And thy love fill infinitude wholly, nor leave  
 up nor down  
 One spot for the creature to stand in! It is  
 by no breath,  
 Turn of eye, wave of hand, that salvation joins  
 issue with death!  
 As thy Love is discovered almighty, almighty  
 be proved  
 Thy power, that exists with and for it, of  
 being Beloved!  
 He who did most, shall bear most; the strong-  
 est shall stand the most weak.  
 'Tis the weakness in strength, that I cry for!  
 my flesh, that I seek  
 In the Godhead! I seek and I find it. O Saul,  
 it shall be  
 A Face like my face that receives thee; a  
 Man like to me, 180  
 Thou shalt love and be loved by, forever: a  
 Hand like this hand  
 Shall throw open the gates of new life to  
 thee! See the Christ stand!"

## SONG

## MY STAR

All that I know  
 Of a certain star  
 Is, it can throw  
 (Like the angled spar)  
 Now a dart of red,  
 Now a dart of blue;  
 Till my friends have said  
 They would fain see, too,  
 My star that dartles the red and the blue!  
 Then it stops like a bird. like a flower, hangs  
 furled: 10  
 They must solace themselves with the  
 Saturn above it.  
 What matter to me if their star is a world?  
 Mine has opened its soul to me; therefore  
 I love it.

## MY LAST DUCHESS

## FERRARA

That's my last Duchess painted on the wall,  
 Looking as if she were alive. I call  
 That piece a wonder, now: Fra Pandolf's  
 hands  
 Worked busily a day, and there she stands.

Will't please you sit and look at her? I said  
 "Fra Pandolf" by design, for never read  
 Strangers like you that pictured countenance,  
 The depth and passion of its earnest glance,  
 But to myself they turned (since none puts by  
 The curtain I have drawn for you, but I) 10  
 And seemed as they would ask me, if they  
 durst,  
 How such a glance came there; so, not the  
 first  
 Are you to turn and ask thus. Sir, 'twas not  
 Her husband's presence only, called that spot  
 Of joy into the Duchess' cheek: perhaps  
 Fra Pandolf chanced to say, "Her mantle laps  
 Over my lady's wrist too much," or "Paint  
 Must never hope to reproduce the faint  
 Half-flush that dies along her throat:" such  
 stuff  
 Was courtesy, she thought, and cause enough  
 For calling up that spot of joy. She had 21  
 A heart — how shall I say? — too soon made  
 glad,  
 Too easily impressed: she liked whate'er  
 She looked on, and her looks went every-  
 where.  
 Sir, 'twas all one! My favour at her breast,  
 The dropping of the daylight in the West,  
 The bough of cherries some officious fool  
 Broke in the orchard for her, the white mule  
 She rode with round the terrace — all and  
 each  
 Would draw from her alike the approving  
 speech,  
 Or blush, at least. She thanked men, —  
 good! but thanked 31  
 Somehow — I know not how — as if she  
 ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to blame  
 This sort of trifling? Even had you skill  
 In speech — (which I have not) — to make  
 your will  
 Quite clear to such an one, and say, "Just  
 this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark" — and if she let  
 Herself be lessoned so, nor plainly set 40  
 Her wits to yours, forsooth, and made excuse,  
 — E'en then would be some stooping; and I  
 choose  
 Never to stoop. Oh sir, she smiled, no doubt,  
 Whene'er I passed her; but who passed with-  
 out  
 Much the same smile? This grew; I gave  
 commands;

Then all smiles stopped together. There she  
 stands  
 As if alive. Will't please you rise? We'll  
 meet  
 The company below, then. I repeat.  
 The Count your master's known munificence  
 Is ample warrant that no just pretence 50  
 Of mine for dowry will be disallowed;  
 Though his fair daughter's self, as I avow'd  
 At starting, is my object. Nay, we'll go  
 Together down, sir. Notice Neptune,  
 though,  
 Taming a sea-horse, thought a rarity,  
 Which Claus of Innsbruck cast in bronze for  
 me!

## A GRAMMARIAN'S FUNERAL

SHORTLY AFTER THE REVIVAL OF  
LEARNING IN EUROPE

Let us begin and carry up this corpse,  
 Singing together.  
 Leave we the common crofts, the vulgar  
 thorpes  
 Each in its tether  
 Sleeping safe on the bosom of the plain,  
 Cared-for till cock-crow:  
 Look out if yonder be not day again  
 Rimming the rock-row!  
 That's the appropriate country; there, man's  
 thought,  
 Rarer, intenser, 10  
 Self-gathered for an outbreak, as it ought,  
 Chafes in the censer.  
 Leave we the unlettered plain its herd and  
 crop;  
 Seek we sepulture  
 On a tall mountain, citied to the top,  
 Crowded with culture!  
 All the peaks soar, but one the rest excels;  
 Clouds overcome it;  
 No! yonder sparkle is the citadel's  
 Circling its summit. 20  
 Thither our path lies; wind we up the  
 heights;  
 Wait ye the warning?  
 Our low life was the level's and the night's;  
 He's for the morning.  
 Step to a tune, square chests, erect each  
 head,  
 'Ware the beholders!  
 This is our master, famous, calm and dead,  
 Borne on our shoulders.

Sleep, crop and herd! sleep, darkling thorpe  
 and croft,  
 Safe from the weather! 30  
 He, whom we convoy to his grave aloft,  
 Singing together,  
 He was a man born with thy face and throat,  
 Lyric Apollo!  
 Long he lived nameless: how should Spring  
 take note  
 Winter would follow?  
 Till lo, the little touch, and youth was gone!  
 Cramped and diminished,  
 Moaned he, "New measures, other feet anon!  
 My dance is finished"? 40  
 No, that's the world's way: (keep the moun-  
 tain-side,  
 Make for the city!)  
 He knew the signal, and stepped on with pride  
 Over men's pity,  
 Left play for work, and grappled with the  
 world  
 Bent on escaping:  
 "What's in the scroll," quoth he, "thou  
 keepest furled?  
 Show me their shaping,  
 Theirs who most studied man, the bard and  
 sage, —  
 Give!" — So, he gowned him, 50  
 Straight got by heart that book to its last  
 page:  
 Learned, we found him  
 Yea, but we found him bald too, eyes like  
 lead,  
 Accents uncertain:  
 "Time to taste life," another would have  
 said,  
 "Up with the curtain!"  
 This man said rather, "Actual life comes  
 next?  
 Patience a moment!  
 Grant I have mastered learning's crabbed text,  
 Still there's the comment. 60  
 Let me know all! Prate not of most or least,  
 Painful or easy!  
 Even to the crumbs I'd fain eat up the feast,  
 Ay, nor feel queasy."  
 Oh, such a life as he resolved to live,  
 When he had learned it,  
 When he had gathered all books had to give!  
 Sooner, he spurned it.  
 Image the whole, then execute the parts —  
 Fancy the fabric 70  
 Quite, ere you build, ere steel strike fire from  
 quartz,  
 Ere mortar dab brick!

(Here's the town-gate reached: there's the  
market-place  
Gaping before us.)  
Yea, this in him was the peculiar grace  
(Hearten our chorus!)  
That before living he'd learn how to live —  
No note to learning:  
Earn the means first — God surely will con-  
trive  
Use for our earning. 80  
Others mistrust and say, "But time escapes:  
Live now or never!"  
He said, "What's time? Leave Now for dogs  
and apes!  
Man has Forever."  
Back to his book then: deeper drooped his  
head:  
*Calculus*<sup>1</sup> racked him:  
Leadens before, his eyes grew dross of lead:  
*Tussis*<sup>2</sup> attacked him.  
"Now, master, take a little rest!" — not he!  
(Caution redoubled, 90  
Step two abreast, the way winds narrowly!)  
Not a whit troubled,  
Back to his studies, fresher than at first,  
Fierce as a dragon  
He (soul-hydroptic with a sacred thirst)<sup>3</sup>  
Sucked at the flagon.  
Oh, if we draw a circle premature,  
Heedless of far gain,  
Greedy for quick returns of profit, sure  
Bad is our bargain! 100  
Was it not great? did not he throw on God,  
(He loves the burthen) —  
God's task to make the heavenly period  
Perfect the earthen?  
Did not he magnify the mind, show clear  
Just what it all meant?  
He would not discount life, as fools do here,  
Paid by instalment.  
He ventured neck or nothing — heaven's  
success  
Found, or earth's failure: 110  
"Wilt thou trust death or not?" He an-  
swered "Yes!  
Hence with life's pale lure!"  
That low man seeks a little thing to do,  
Sees it and does it:  
This high man, with a great thing to pursue,  
Dies ere he knows it.  
That low man goes on adding one to one,  
His hundred's soon hit:

This high man, aiming at a million,  
Misses an unit 120  
That, has the world here — should he need the  
next,  
Let the world mind him!  
This, throws himself on God, and unperplexed  
Seeking shall find him.  
So, with the throttling hands of death at strife,  
Ground he at grammar;  
Still, through the rattle, parts of speech were  
rife:  
While he could stammer  
He settled *Hoti's* business — let it be! —  
Properly based *Oun* — 130  
Gave us the doctrine of the enclitic *De*,<sup>1</sup>  
Dead from the waist down.  
Well, here's the platform, here's the proper  
place;  
Hail to your purlieus,  
All ye highfliers of the feathered race,  
Swallows and curlews!  
Here's the top-peak; the multitude below  
Live, for they can, there:  
This man decided not to Live but Know —  
Bury this man there? 140  
Here — here's his place, where meteors shoot,  
clouds form,  
Lightnings are loosened,  
Stars come and go! Let joy break with the  
storm,  
Peace let the dew send!  
Lofty designs must close in like effects:  
Loftily lying,  
Leave him — still loftier than the world suspects  
Living and dying.

"CHILDE<sup>2</sup> ROLAND TO THE DARK  
TOWER CAME"

(See Edgar's song in *Lear*)

My first thought was, he lied in every word,  
That hoary cripple, with malicious eye  
Askance to watch the working of his lie  
On mine, and mouth scarce able to afford  
Suppression of the glee, that pursed and scored  
Its edge, at one more victim gained thereby.  
What else should he be set for, with his staff? 7  
What, save to waylay with his lies, ensnare  
All travellers who might find him posted  
there,

<sup>1</sup> the stone <sup>2</sup> a cough <sup>3</sup> thirsty like one who  
has dropsy

<sup>1</sup> minute but difficult problems of Greek  
grammar <sup>2</sup> a young knight

And ask the road? I guessed what skull-like  
laugh  
Would break, what crutch 'gin write my  
epitaph

For pastime in the dusty thoroughfare, 12

If at his counsel I should turn aside  
Into that ominous tract which, all agree,  
Hides the Dark Tower. Yet acquiescingly  
I did turn as he pointed: neither pride  
Nor hope rekindling at the end desried, 17  
So much as gladness that some end might be.

For, what with my whole world-wide wander-  
ing,

What with my search drawn out through  
years, my hope

Dwindled into a ghost not fit to cope

With that obstreperous joy success would  
bring, —

I hardly tried now to rebuke the spring  
My heart made, finding failure in its scope.

As when a sick man very near to death 25  
Seems dead indeed, and feels begin and end  
The tears, and takes the farewell of each  
friend,

And hears one bid the other go, draw breath  
Freelier outside, ("since all is o'er," he saith,  
"And the blow fallen no grieving can  
amend;") 30

While some discuss if near the other graves  
Be room enough for this, and when a day  
Suits best for carrying the corpse away,  
With care about the banners, scarves and  
staves:

And still the man hears all, and only craves 35  
He may not shame such tender love and  
stay.

Thus, I had so long suffered in this quest,  
Heard failure prophesied so oft, been writ  
So many times among "The Band" — to  
wit,

The knights who to the Dark Tower's search  
addressed 40

Their steps — that just to fail as they, seemed  
best,

And all the doubt was now — should I be  
fit?

So, quiet as despair, I turned from him,  
That hateful cripple, out of his highway  
Into the path he pointed. All the day 45

Had been a dreary one at best, and dim  
Was settling to its close, yet shot one grim  
Red leer to see the plain catch its estuary.

For mark! no sooner was I fairly found  
Pledged to the plain, after a pace or two,  
Than, pausing to throw backward a last  
view

O'er the safe road, 'twas gone; grey plain all  
round:

Nothing but plain to the horizon's bound.  
I might go on, naught else remained to do.

So, on I went. I think I never saw 55  
Such starved ignoble nature; nothing  
throve

For flowers — as well expect a cedar grove!  
But cockle, spurge, according to their law

Might propagate their kind, with none to  
awe, 59

You'd think: a burr had been a treasure  
trove.

No! penury, inertness and grimace,  
In some strange sort, were the land's por-  
tion. "See

Or shut your eyes," said Nature peevishly,  
"It nothing skills:<sup>1</sup> I cannot help my case:  
'Tis the Last Judgment's fire must cure this  
place,  
Calcine its clods and set my prisoners free."

If there pushed any ragged thistle-stalk 67  
Above its mates, the head was chopped; the  
bents<sup>2</sup>

Were jealous else. What made those holes  
and rents

In the dock's harsh swarth leaves, bruised as  
to balk

All hope of greenness? 'tis a brute must  
walk

Pashing their life out, with a brute's intents.

As for the grass, it grew as scant as hair 73  
In leprosy; thin dry blades pricked the  
mud

Which underneath looked kneaded up with  
blood.

One stiff blind horse, his every bone a-stare,  
Stood stupefied, however he came there: 77  
Thrust out past service from the devil's  
stud!

<sup>1</sup> it makes no difference <sup>2</sup> the old stalks of  
weeds or grass

Alive? he might be dead for aught I know,  
 With that red gaunt and colloped<sup>1</sup> neck  
 a-strain,  
 And shut eyes underneath the rusty mane;  
 Seldom went such grotesqueness with such  
 woe;  
 I never saw a brute I hated so;  
 He must be wicked to deserve such pain. 84

I shut my eyes and turned them on my heart.  
 As a man calls for wine before he fights,  
 I asked one draught of earlier, happier sights,  
 Ere fitly I could hope to play my part.  
 Think first, fight afterwards — the soldier's  
 art:  
 One taste of the old time sets all to rights. 90

Not it! I fancied Cuthbert's reddening face  
 Beneath its garniture of curly gold,  
 Dear fellow, till I almost felt him fold  
 An arm in mine to fix me to the place,  
 That way he used. Alas, one night's disgrace!  
 Out went my heart's new fire and left it  
 cold. 96

Giles then, the soul of honour — there he  
 stands  
 Frank as ten years ago when knighted first.  
 What honest man should dare (he said) he  
 durst.  
 Good — but the scene shifts — laugh! what  
 hangman hands  
 Pin to his breast a parchment? His own  
 bands  
 Read it. Poor traitor, spit upon and curst!

Better this present than a past like that; 103  
 Back therefore to my darkening path again!  
 No sound, no sight as far as eye could strain.  
 Will the night send a howlet or a bat?  
 I asked: when something on the dismal flat  
 Came to arrest my thoughts and change  
 their train. 108

A sudden little river crossed my path  
 As unexpected as a serpent comes.  
 No sluggish tide congenial to the glooms;  
 This, as it frothed by, might have been a bath  
 For the fiend's glowing hoof — to see the  
 wrath  
 Of its black eddy bespate<sup>2</sup> with flakes and  
 spumes.

<sup>1</sup> Used of the folds or ridges of the horse's  
 withered neck. <sup>2</sup> bespattered

So petty yet so spiteful! All along, 115  
 Low scrubby alders knecled down over it,  
 Drenched willows flung them headlong in a  
 fit  
 Of mute despair, a suicidal throng  
 The river which had done them all the wrong,  
 Whate'er that was, rolled by, deterred no  
 whit.

Which, while I forded, — good saints, how I  
 feared 121  
 To set my foot upon a dead man's cheek,  
 Each step, or feel the spear I thrust to seek  
 For hollows, tangled in his hair or beard!  
 — It may have been a water-rat I speared,  
 But, ugh! it sounded like a baby's shriek.

Glad was I when I reached the other bank. 127  
 Now for a better country Vain presage!  
 Who were the strugglers, what war did they  
 wage,  
 Whose savage trample thus could pad the  
 dank  
 Soil to a splash? Toads in a poisoned tank,  
 Or wild cats in a red-hot iron cage — 132

The fight must so have seemed in that fell  
 cirque.  
 What penned them there, with all the plain  
 to choose?  
 No footprint leading to that horrid mews,  
 None out of it! Mad brewage set to work  
 Their brains, no doubt, like galley-slaves the  
 Turk  
 Pits for his pastime, Christians against Jews.

And more than that — a furlong on — why,  
 there! 139  
 What bad use was that engine for, that  
 wheel,  
 Or brake, not wheel — that harrow fit to  
 reel  
 Men's bodies out like silk? with all the air<sup>1</sup>  
 Of Tophet's tool,<sup>2</sup> on earth left unaware, 143  
 Or brought to sharpen its rusty teeth of  
 steel.

Then came a bit of stubbed ground, once a  
 wood,  
 Next a marsh, it would seem, and now  
 mere earth  
 Desperate and done with: (so a fool finds  
 mirth,

<sup>1</sup> look <sup>2</sup> an instrument of hell

Makes a thing and then mars it, till his mood  
Changes and off he goes!) within a rood —  
Bog, clay and rubble, sand and stark black  
dearth. 150

Now blotches rankling, coloured gay and grim,  
Now patches where some leanness of the  
soil's

Broke into moss or substances like boils;  
Then came some palsied oak, a cleft in him  
Like a distorted mouth that splits its rim  
Gaping at death, and dies while it recoils.

And just as far as ever from the end! 157  
Naught in the distance but the evening,  
naught

To point my footstep further! At the  
thought,

A great black bird, Apollyon's bosom-friend,  
Sailed past, nor beat his wide wing dragon-  
penned<sup>1</sup>

That brushed my cap — perchance the  
guide I sought. 162

For, looking up, aware I somehow grew,  
'Spite of the dusk, the plain had given place  
All round to mountains — with such name  
to grace

Mere ugly heights and heaps now stolen in  
view.

How thus they had surprised me, — solve it,  
you!

How to get from them was no clearer case.

Yet half I seemed to recognise some trick 169  
Of mischief happened to me, God knows  
when —

In a bad dream perhaps Here ended, then,  
Progress this way. When, in the very nick

Of giving up, one time more, came a click 173  
As when a trap shuts — you're inside the  
den!

Burningly it came on me all at once,  
This was the place! those two hills on the  
right,

Crouched like two bulls locked horn in horn  
in fight;

While to the left, a tall scalped mountain . . .  
Dunce,

Dotard, a-doing at the very nonte,<sup>2</sup>  
After a life spent training for the sight! 180

<sup>1</sup> provided with dragon feathers; cf. p. 240

<sup>2</sup> critical moment

What in the midst lay but the Tower itself?  
The round squat turret, blind as the fool's  
heart,

Built of brown stone, without a counterpart  
In the whole world. The tempest's mocking  
elf

Points to the shipman thus the unseen shelf  
He strikes on, only when the timbers start.

Not see? because of night perhaps? — why,  
day 187

Came back again for that! before it left,  
The dying sunset kindled through a cleft:  
The hills, like giants at a hunting, lay,  
Chin upon hand, to see the game at bay, —  
"Now stab and end the creature — to the  
heft!" 192

Not hear? when noise was everywhere! it  
tolled

Increasing like a bell. Names in my ears,  
Of all the lost adventurers my peers, —  
How such a one was strong, and such was bold,  
And such was fortunate, yet each of old  
Lost, lost! one moment knelled the woe of  
years. 198

There they stood, ranged along the hillsides,  
met

To view the last of me, a living frame  
For one more picture! in a sheet of flame  
I saw them and I knew them all. And yet  
Dauntless the slug-horn to my lips I set,  
And blew. "*Childe Roland to the Dark  
Tower came.*" 204

## FRA LIPPO LIPPI

I am poor brother Lippo, by your leave!  
You need not clap your torches to my face.  
Zooks,<sup>1</sup> what's to blame? you think you see a  
monk!

What, 'tis past midnight, and you go the  
rounds,

And here you catch me at an alley's end  
Where sportive ladies leave their doors ajar?  
The Carmine's my cloister: hunt it up,  
Do, — harry out, if you must show your zeal,  
Whatever rat, there, haps on his wrong hole,  
And nip each softling of a wee white mouse, 10  
*Weke, weke*, that's crept to keep him company!  
Aha, you know your betters! Then, you'll take

<sup>1</sup> a mincing oath



Your hand away that's fiddling on my throat,  
And please to know me likewise. Who am I?  
Why, one, sir, who is lodging with a friend  
Three streets off — he's a certain . . . how  
d'ye call?

Master — a . . . Cosimo of the Medici,<sup>1</sup>  
I' the house that caps the corner. Boh! you  
were best!

Remember and tell me, the day you're hanged,  
How you affected such a gullet's-gripe! 20  
But you, sir,<sup>2</sup> it concerns you that your knaves  
Pick up a manner nor discredit you:

Zooks, are we pilchards, that they sweep the  
streets

And count fair prize what comes into their  
net?

He's Judas to a tittle, that man is!

Just such a face! Why, sir, you make amends.

Lord, I'm not angry! Bid your handogs go

Drink out this quarter-florin to the health

Of the munificent House that harbours me

(And many more beside, lads! more beside!)

And all's comesquare again. I'd like his face —

His, elbowing on his comrade in the door 32

With the pike and lantern, — for the slave  
that holds

John Baptist's head a-dangle by the hair

With one hand ("Look you, now," as who  
should say)

And his weapon in the other, yet unwiped!

It's not your chance to have a bit of chalk,

A wood-coal or the like? or you should see!

Yes, I'm the painter, since you style me so.

What, brother Lippo's doings, up and down,

You know them and they take you? like  
enough! 41

I saw the proper twinkle in your eye —

'Tell you, I liked your looks at very first.

Let's sit and set things straight now, hip to  
haunch.

Here's spring come, and the nights one makes  
up bands

To roam the town and sing out carnival,

And I've been three weeks shut within my  
mew,

A-painting for the great man, saints and saints

And saints again. I could not paint all  
night — 49

Ouf! I leaned out of window for fresh air.

There came a hurry of feet and little feet,

A sweep of lute-strings, laughs, and whiffs of  
song, —

*Flower o' the broom,  
Take away love, and our earth is a tomb!*

*Flower o' the quince,*

*I let Lisa go, and what good in life since?*

*Flower o' the thyme — and so on. Round they  
went.<sup>1</sup>*

Scarce had they turned the corner when a  
titter

Like the skipping of rabbits by moonlight, —  
three slim shapes,

And a face that looked up . . . zooks, sir,  
flesh and blood, 60

That's all I'm made of! Into shreds it went,

Curtain and counterpane and coverlet,

All the bed-furniture — a dozen knots,

There was a ladder! Down I let myself,

Hands and feet, scrambling somehow, and so  
dropped,

And after them. I came up with the fun

Hard by Saint Laurence,<sup>2</sup> hail fellow, well  
met, —

*Flower o' the rose,*

*If I've been merry, what matter who knows?*

And so as I was stealing back again 70

To get to bed and have a bit of sleep

Ere I rise up to-morrow and go work

On Jerome<sup>3</sup> knocking at his poor old breast

With his great round stone to subdue the  
flesh,

You snap me of the sudden. Ah, I see!

Though your eye twinkles still, you shake your  
head —

Mine's shaved — a monk, you say — the  
sting's in that!

If Master Cosimo announced himself,

Mum's the word naturally; but a monk!

Come, what am I a beast for? tell us, now! 80

I was a baby when my mother died

And father died and left me in the street.

I starved there, God knows how, a year or two

On fig-skins, melon-parings, rinds and shucks,

Refuse and rubbish. One fine frosty day,

My stomach being empty as your hat,

The wind doubled me up and down I went.

Old Aunt Lapaccia trussed<sup>4</sup> me with one hand,

(Its fellow was a stinger as I knew)

And so along the wall, over the bridge, 90

By the straight cut to the convent. Six words  
there,

While I stood munching my first bread that  
month:

<sup>1</sup> Cosimo de' Medici, the leading citizen of  
Florence <sup>2</sup> the leader of the band of watchmen

<sup>1</sup> i.e., they sang in turn <sup>2</sup> the famous church  
of San Lorenzo <sup>3</sup> an ascetic, and one of the four  
greatest church fathers <sup>4</sup> seized

"So, boy, you're minded," quoth the good fat father,

Wiping his own mouth, 'twas refection-time,—  
"To quit this very miserable world?"

Will you renounce" . . . "the mouthful of bread?" thought I;

"By no means!" Brief, they made a monk of me;

I did renounce the world, its pride and greed,  
Palace, farm, villa, shop, and banking-house,  
Trash, such as these poor devils of Medici 100  
Have given their hearts to — all at eight years old.

Well, sir, I found in time, you may be sure,  
'Twas not for nothing — the good bellyful,  
The warm serge and the rope that goes all round,

And day-long blessed idleness beside!

"Let's see what the urchin's fit for" — that came next.

Not overmuch their way, I must confess.

Such a to-do! They tried me with their books;

Lord, they'd have taught me Latin in pure waste!

*Flower o' the clove,* 110

*All the Latin I construe is "amo," I love!*

But, mind you, when a boy starves in the streets

Eight years together, as my fortune was,  
Watching folk's faces to know who will fling  
The bit of half-stripped grape-bunch he desires,  
And who will curse or kick him for his pains,—  
Which gentleman processional<sup>1</sup> and fine,  
Holding a candle to the Sacrament,  
Will wink and let him lift a plate and catch  
The droppings of the wax to sell again, 120  
Or holla for the Eight<sup>2</sup> and have him whipped,  
How say I? — nay, which dog bites, which  
lets drop

His bone from the heap of offal in the street,—  
Why, soul and sense of him grow sharp alike,  
He learns the look of things, and none the less  
For admonition from the hunger-pinch.

I had a store of such remarks, be sure,  
Which, after I found leisure, turned to use.

I drew men's faces on my copy-books,  
Scrawled them within the antiphony's<sup>3</sup>  
marge, 130

Joined legs and arms to the long music-notes,  
Found eyes and nose and chin for A's and B's,

And made a string of pictures of the world  
Betwixt the ins and outs of verb and noun,  
On the wall, the bench, the door The monks  
looked black.

"Nay," quoth the Prior, "turn him out, d'ye say?"

In no wise. Lose a crow and catch a lark.

What if at last we get our man of parts,  
We Carmelites, like those Camaldolese<sup>1</sup> 139

And Preaching Friars,<sup>2</sup> to do our church up fine  
And put the front on it that ought to be!"

And hereupon he bade me daub away.

Thank you! my head being crammed, the  
walls a blank,

Never was such prompt disembodying.

First, every sort of monk, the black and white,  
I drew them, fat and lean: then, folk at church,

From good old gossips waiting to confess  
Their cribs<sup>3</sup> of barrel-droppings, candle-ends,—

To the breathless fellow at the altar-foot,  
Fresh from his murder, safe and sitting there

With the little children round him in a row 151  
Of admiration, half for his beard and half

For that white anger of his victim's son  
Shaking a fist at him with one fierce arm,

Signing himself with the other because of Christ

(Whose sad face on the cross sees only this  
After the passion of a thousand years)

Till some poor girl, her apron o'er her head,  
(Which the intense eyes looked through)  
came at eve

On tiptoe, said a word, dropped in a loaf, 160  
Her pair of earrings and a bunch of flowers

(The brute took growling), prayed, and so was gone.

I painted all, then cried "'Tis ask and have;  
Choose, for more's ready!" — laid the ladder  
flat,

And showed my covered bit of cloister-wall.

The monks closed in a circle and praised loud  
Till checked, taught what to see and not to see,

Being simple bodies, — "That's the very man!

Look at the boy who stoops to pat the dog!

That woman's like the Prior's niece who comes  
To care about his asthma: it's the life!" 171

But there my triumph's straw-fire flared and  
funked;

Their betters took their turn to see and say:

<sup>1</sup> walking in procession with the Sacrament

<sup>2</sup> the magistrates <sup>3</sup> book of antiphons or responsive songs

<sup>1</sup> Benedictine monks at Camaldoli <sup>2</sup> Dominicans; their painter was Fra Angelico <sup>3</sup> thefts

The Prior and the learned pulled a face  
And stopped all that in no time. "How?  
what's here?"

Quite from the mark of painting, bless us all!  
Faces, arms, legs, and bodies like the true  
As much as pea and pea 't's devil's-game!  
Your business is not to catch men with show,  
With homage to the perishable clay. 180  
But lift them over it, ignore it all,  
Make them forget there's such a thing as flesh.  
Your business is to paint the souls of men —  
Man's soul, and it's a fire, smoke . . . no, it's  
not . . .

It's vapour done up like a new-born babe —  
(In that shape when you die it leaves your  
mouth)

It's . . . well, what matters talking, it's the  
soul!

Give us no more of body than shows soul!  
Here's Giotto,<sup>1</sup> with his Saint a-praising  
God,

That sets us praising, — why not stop with  
him? 190

Why put all thoughts of praise out of our head  
With wonder at lines, colours, and what not?  
Paint the soul, never mind the legs and arms!  
Rub all out, try at it a second time.

Oh, that white smallish female with the  
breasts,

She's just my niece . . . Herodias,<sup>2</sup> I would  
say, —

Who went and danced and got men's heads  
cut off!

Have it all out!" Now, is this sense, I ask?  
A fine way to paint soul, by painting body  
So ill, the eye can't stop there, must go further  
And can't fare worse! Thus, yellow does for  
white 201

When what you put for yellow's simply black,  
And any sort of meaning looks intense  
When all beside itself means and looks naught.  
Why can't a painter lift each foot in turn,  
Left foot and right foot, go a double step,  
Make his flesh liker and his soul more like,  
Both in their order? Take the prettiest face,  
The Prior's niece . . . patron-saint — is it so  
pretty

You can't discover if it means hope, fear, 210  
Sorrow or joy? won't beauty go with these?  
Suppose I've made her eyes all right and blue,  
Can't I take breath and try to add life's flash,

And then add soul and heighten them three-  
fold?

Or say there's beauty with no soul at all —  
(I never saw it — put the case the same —)  
If you get simple beauty and naught else,  
You get about the best thing God invents.  
That's somewhat: and you'll find the soul you  
have missed,

Within yourself, when you return him thanks.  
"Rub all out!" Well, well, there's my life,  
in short, 221

And so the thing has gone on ever since.  
I'm grown a man no doubt, I've broken  
bounds:

You should not take a fellow eight years old  
And make him swear to never kiss the girls.  
I'm my own master, paint now as I please —  
Having a friend, you see, in the Corner-house!  
Lord, it's fast holding by the rings in front —  
Those great rings serve more purposes than  
just

To plant a flag in, or tie up a horse! 230  
And yet the old schooling sticks, the old grave  
eyes

Are peeping o'er my shoulder as I work,  
The heads shake still — "It's art's decline,  
my son!

You're not of the true painters, great and old:  
Brother Angelico's<sup>1</sup> the man, you'll find;  
Brother Lorenzo<sup>2</sup> stands his single peer:  
Fag on at flesh, you'll never make the third!"

*Flower o' the pine,*  
*You keep your mistr . . . manners, and I'll*  
*stick to mine!*

I'm not the third, then: bless us, they must  
know! 240

Don't you think they're the likeliest to know,  
They with their Latin? So, I swallow my  
rage,

Clench my teeth, suck my lips in tight, and  
paint

To please them — sometimes do and some-  
times don't;

For, doing most, there's pretty sure to come  
A turn, some warm eve finds me at my  
saints —

A laugh, a cry, the business of the world —  
(*Flower o' the peach,*

*Death for us all, and his own life for each!*) 249  
And my whole soul revolves, the cup runs over,  
The world and life's too big to pass for a dream,

<sup>1</sup> the first great Italian painter (1276?–1337)

<sup>2</sup> The Prior's memory is at fault, cf. *Math.*  
xiv:6.

<sup>1</sup> Giovanni da Fiesole, called Fra Angelico  
from his fondness for painting angels <sup>2</sup> Lorenzo  
Monaco, of Sienna

And I do these wild things in sheer despite,  
 And play the fooleries you catch me at,  
 In pure rage! The old mill-horse, out at grass  
 After hard years, throws up his stiff heels so,  
 Although the miller does not preach to him  
 The only good of grass is to make chaff.  
 What would men have? Do they like grass or  
 no —  
 May they or mayn't they? all I want's the  
 thing  
 Settled forever one way. As it is, 260  
 You tell too many lies and hurt yourself:  
 You don't like what you only like too much.  
 You do like what, if given you at your word,  
 You find abundantly detestable  
 For me, I think I speak as I was taught;  
 I always see the garden and God there  
 A-making man's wife: and, my lesson learned,  
 The value and significance of flesh,  
 I can't unlearn ten minutes afterwards.

You understand me: I'm a beast, I know.  
 But see, now — why, I see as certainly 271  
 As that the morning-star's about to shine,  
 What will hap some day. We've a youngster  
 here  
 Comes to our convent, studies what I do,  
 Slouches and stares and lets no atom drop:  
 His name is Guidi<sup>1</sup> — he'll not mind the  
 monks —  
 They call him Hulking Tom,<sup>2</sup> he lets them  
 talk —  
 He picks my practice up — he'll paint apace,  
 I hope so — though I never live so long,  
 I know what's sure to follow. You be judge!  
 You speak no Latin more than I, belike; 281  
 However you're my man, you've seen the world  
 — The beauty and the wonder and the power,  
 The shapes of things, their colours, lights and  
 shades,  
 Changes, surprises, — and God made it all!  
 — For what? Do you feel thankful, ay or no,  
 For this fair town's face, yonder river's line,  
 The mountain round it and the sky above,  
 Much more the figures of man, woman, child,  
 These are the frame to? What's it all about?  
 To be passed over, despised? or dwelt upon,  
 Wondered at? oh, this last of course! — you  
 say. 292  
 But why not do as well as say, — paint these  
 just as they are, careless what comes of it?  
 God's works — paint any one, and count it  
 crime

To let a truth slip. Don't object, "His works  
 Are here already; nature is complete.  
 Suppose you reproduce her — (which you  
 can't)  
 There's no advantage! you must beat her,  
 then."  
 For, don't you mark? we're made so that we  
 love 300  
 First when we see them painted, things we  
 have passed  
 Perhaps a hundred times nor cared to see;  
 And so they are better, painted — better to us,  
 Which is the same thing. Art was given for  
 that;  
 God uses us to help each other so,  
 Lending our minds out. Have you noticed,  
 now,  
 Your cullion's hanging face! A bit of chalk,  
 And trust me but you should, though! How  
 much more,  
 If I drew higher things with the same truth!  
 That were to take the Prior's pulpit-place, 310  
 Interpret God to all of you! Oh, oh,  
 It makes me mad to see what men shall do  
 And we in our graves! This world's no blot  
 for us,  
 Nor blank, it means intensely, and means  
 good:  
 To find its meaning is my meat and drink.  
 "Ay, but you don't so instigate to prayer!"  
 Strikes in the Prior: "when your meaning's  
 plain  
 It does not say to folk — remember matins,  
 Or, mind you fast next Friday!" Why, for  
 this  
 What need of art at all? A skull and bones,  
 Two bits of stick nailed crosswise, or, what's  
 best, 321  
 A bell to chime the hour with, does as well.  
 I painted a Saint Laurence<sup>1</sup> six months since  
 At Prato,<sup>2</sup> splashed the fresco in fine style:  
 "How looks my painting, now the scaffold's  
 down?"  
 I ask a brother: "Hugely," he returns —  
 "Already not one phiz of your three slaves  
 Who turn the Deacon off his toasted side,<sup>3</sup>  
 But's scratched and prodded to our heart's  
 content,  
 The pious people have so eased their own 330  
 With coming to say prayers there in a rage:  
 We get on fast to see the bricks beneath.

<sup>1</sup> a martyr who was broiled on a gridiron  
<sup>2</sup> twelve miles west of Florence <sup>3</sup> He asked to  
 be turned over, as one side was "done."

<sup>1</sup> Tommaso Guidi (1401-28) <sup>2</sup> Masaccio

Expect another job this time next year,  
For pity and religion grow i' the crowd —  
Your painting serves its purpose!" Hang the  
fools!

— That is — you'll not mistake an idle word  
Spoke in a huff by a poor monk, God wot,  
Tasting the air this spicy night which turns  
The unaccustomed head like Chianti wine!  
Oh, the church knows! don't misreport me,  
now! 340

It's natural a poor monk out of bounds  
Should have his apt word to excuse himself:  
And hearken how I plot to make amends.  
I have bethought me: I shall paint a piece  
. . . There's for you! Give me six months,  
then go, see

Something in Sant' Ambrogio's!<sup>1</sup> Bless the  
nuns!

They want a cast o' my office. I shall paint  
God in the midst, Madonna and her babe,  
Ringed by a bowery, flowery angel-brood,  
Lilies and vestments and white faces, sweet  
As puff on puff of grated orris-root 351  
When ladies crowd to Church at midsummer.  
And then i' the front, of course a saint or  
two —

Saint John,<sup>2</sup> because he saves the Florentines,  
Saint Ambrose, who puts down in black and  
white

The convent's friends and gives them a long  
day,

And Job, I must have him there past mistake,  
The man of Uz (and Us without the z,  
Painters who need his patience). Well, all  
these

Secured at their devotion, up shall come 360  
Out of a corner when you least expect,  
As one by a dark stair into a great light,  
Music and talking, who but Lippo! I! —  
Mazed, motionless, and moonstruck — I'm  
the man!

Back I shrink — what is this I see and  
hear?

I, caught up with my monk's-things by mis-  
take,

My old serge gown and rope that goes all  
round,

I, in this presence, this pure company!  
Where's a hole, where's a corner for escape?  
Then steps a sweet, angelic slip of a thing 370

<sup>1</sup> a convent dedicated to St. Ambrose (340? —  
397?), one of the four greatest church fathers

<sup>2</sup> John the Baptist, patron saint of Florence

Forward, puts out a soft palm — "Not so  
fast!"

— Addresses the celestial presence, "nay —  
He made you and devised you, after all,  
Though he's none of you! Could Saint John  
there draw —

His camel-hair made up a painting-brush?  
We come to brother Lippo for all that,  
*Iste perfecit opus!*"<sup>1</sup> So, all smile —  
I shuffle sideways with my blushing face  
Under the cover of a hundred wings 379  
Thrown like a spread of kirtles when you're  
gay

And play hot cockles, all the doors being shut,  
Till, wholly unexpected, in there pops  
The hothead husband! Thus I scuttle off  
To some safe bench behind, not letting go  
The palm of her, the little lily thing  
That spoke the good word for me in the nick,  
Like the Prior's niece . . . Saint Lucy, I  
would say.

And so all's saved for me, and for the church  
A pretty picture gained. Go, six months  
hence!

Your hand, sir, and good-by: no lights, no  
lights! 390

The street's hushed, and I know my own way  
back,

Don't fear me! There's the grey beginning.  
Zooks!

## ONE WORD MORE

TO E. B. B.

LONDON, SEPTEMBER, 1855

### I

There they are, my fifty men and women  
Naming me the fifty poems finished!  
Take them, Love, the book and me together;  
Where the heart lies, let the brain lie also.

### II

Rafael made a century of sonnets,  
Made and wrote them in a certain volume  
Dinted with the silver-pointed pencil  
Else he only used to draw Madonnas:  
These, the world might view — but one, the  
volume.

Who that one, you ask? Your heart instructs  
you.

<sup>1</sup> "He painted the picture."

Did she live and love it all her lifetime? 11  
 Did she drop, his lady of the sonnets,  
 Die, and let it drop beside her pillow  
 Where it lay in place of Rafael's glory,  
 Rafael's cheek so dutious and so loving —  
 Cheek, the world was wont to hail a painter's,  
 Rafael's cheek, her love had turned a poet's?

## III

You and I would rather read that volume,  
 (Taken to his beating bosom by it)  
 Lean and list the bosom-beats of Rafael, 20  
 Would we not? than wonder at Madonnas —  
 Her, San Sisto<sup>1</sup> names, and Her, Foligno,<sup>2</sup>  
 Her, that visits Florence in a vision,<sup>3</sup>  
 Her, that's left with lilies in the Louvre<sup>4</sup> —  
 Seen by us and all the world in circle.

## IV

You and I will never read that volume.  
 Guido Reni,<sup>5</sup> like his own eye's apple  
 Guarded long the treasure-book and loved it.  
 Guido Reni dying, all Bologna  
 Cried, and the world cried too, "Ours, the  
 treasure!" 30  
 Suddenly, as rare things will, it vanished.

## V

Dante once prepared to paint an angel:  
 Whom to please? You whisper "Beatrice."<sup>6</sup>  
 While he mused and traced it and retraced it,  
 (Peradventure with a pen corroded  
 Still by drops of that hot ink he dipped for,  
 When, his left-hand i' the hair o' the wicked,<sup>7</sup>  
 Back he held the brow and pricked its stigma,  
 Bit into the live man's flesh for parchment,  
 Loosed him, laughed to see the writing rankle,  
 Let the wretch go festering through Florence)  
 Dante, who loved well because he hated,  
 Hated wickedness that hinders loving,  
 Dante standing, studying his angel, —  
 In there broke the folk of his Inferno.

<sup>1</sup> the Sistine Madonna, now in Dresden <sup>2</sup> the Madonna di Foligno, now in the Vatican at Rome  
<sup>3</sup> the Madonna del Granduca, representing her as appearing to a votary in a vision <sup>4</sup> In the Louvre at Paris, the Madonna called La Belle Jardinière is seated in a garden. <sup>5</sup> a Florentine painter (1575-1642) <sup>6</sup> Beatrice Portinari, Dante's ideal love <sup>7</sup> cf. *Inferno*, xxxii, 97

Says he — "Certain people of importance"  
 (Such he gave his daily dreadful line to)  
 "Entered and would seize, forsooth, the poet."  
 Says the poet — "Then I stopped my painting"

## VI

You and I would rather see that angel, 50  
 Painted by the tenderness of Dante,  
 Would we not? — than read a fresh *Inferno*.

## VII

You and I will never see that picture.  
 While he mused on love and Beatrice,  
 While he softened o'er his outlined angel,  
 In they broke, those "people of importance:"  
 We and Bice<sup>1</sup> bear the loss forever.

## VIII

What of Rafael's sonnets, Dante's picture?  
 This: no artist lives and loves, that longs  
 not  
 Once, and only once, and for one only, 60  
 (Ah, the prize!) to find his love a language  
 Fit and fair and simple and sufficient —  
 Using nature that's an art to others,  
 Not, this one time, art that's turned his  
 nature.  
 Ay, of all the artists living, loving,  
 None but would forego his proper dowry, —  
 Does he paint? he fain would write a poem, —  
 Does he write? he fain would paint a picture,  
 Put to proof art alien to the artist's,  
 Once, and only once, and for one only, 70  
 So to be the man and leave the artist,  
 Gain the man's joy, miss the artist's sorrow.

## IX

Wherefore? Heaven's gift takes earth's  
 abatement!  
 He who smites the rock and spreads the  
 water,<sup>2</sup>  
 Bidding drink and live a crowd beneath him,  
 Even he, the minute makes immortal,  
 Proves, perchance, but mortal in the minute,  
 Desecrates, belike, the deed in doing.  
 While he smites, how can he but remember,  
 So he smote before, in such a peril, 80  
 When they stood and mocked — "Shall smit-  
 ing help us?"

<sup>1</sup> diminutive of Beatrice <sup>2</sup> Moses, cf. *Num.* xx.

When they drank and sneered — "A stroke is easy!"

When they wiped their mouths and went their journey,

Throwing him for thanks — "But drought was pleasant"

Thus old memories mar the actual triumph;  
Thus the doing savours of disrelish;

Thus achievement lacks a gracious somewhat;  
O'er-importuned brows becloud the mandate,

Carelessness or consciousness — the gesture  
For he bears an ancient wrong about him, 90

Sees and knows again those phalanx faces,  
Hears, yet one time more, the 'customed prelude —

"How shouldst thou of all men, smite, and save us?"

Guesses what is like to prove the sequel —  
"Egypt's flesh-pots<sup>1</sup> — nay, the drought was better."

## X

Oh, the crowd must have emphatic warrant!  
Theirs, the Sinai-forehead's cloven brilliance,<sup>2</sup>

Right-arm's rod-sweep, tongue's imperial fiat.  
Never dares the man put off the prophet.

## XI

Did he love one face from out the thousands,  
(Were she Jethro's daughter,<sup>3</sup> white and wifely, 101

Were she but the Æthiopian bondslave),<sup>4</sup>  
He would envy yon dumb patient camel,

Keeping a reserve of scanty water  
Meant to save his own life in the desert;

Ready in the desert to deliver  
(Kneeling down to let his breast be opened)

Hoard and life together for his mistress.

## XII

I shall never, in the years remaining,  
Paint you pictures, no, nor carve you statues,

Make you music that should all-express me;  
So it seems: I stand on my attainment. 112

This of verse alone, one life allows me;  
Verse and nothing else have I to give you.

Other heights in other lives, God willing:  
All the gifts from all the heights, your own,

Love!

<sup>1</sup> cf. *Exodus* xvi:3 <sup>2</sup> *Exodus* xxxiv:29 <sup>3</sup> *Exodus* ii:21 <sup>4</sup> *Numbers* xii:1

## XIII

Yet a semblance of resource avails us —

Shade so linely touched, love's sense must seize it

Take these lines, look lovingly and nearly,  
Lines I write the first time and the last time.

He who works in fresco, steals a hair-brush,  
Curbs the liberal hand, subservient proudly,

Cramps his spirit, crowds its all in little, 123  
Makes a strange art of an art familiar,

Fills his lady's missal-marge<sup>1</sup> with flowerets  
He who blows through bronze, may breathe

through silver,  
Fittly serenade a slumbrous princess.

He who writes, may write for once as I do.

## XIV

Love, you saw me gather men and women,  
Live or dead or fashioned by my fancy, 130

Enter each and all, and use their service,  
Speak from every mouth, — the speech, a poem.

Hardly shall I tell my joys and sorrows,  
Hopes and fears, belief and disbelieving:

I am mine and yours — the rest be all men's,  
Karshish, Cleon, Norbert, and the fifty<sup>2</sup>

Let me speak this once in my true person,  
Not as Lippo, Roland, or Andrea,

Though the fruit of speech be just this sentence

Pray you, look on these my men and women,  
Take and keep my fifty poems finished; 141

Where my heart lies, let my brain lie also!  
Poor the speech, be how I speak, for all things.

## XV

Not but that you know me! Lo, the moon's self!

Here in London, yonder late in Florence,  
Still we find her face, the thrice-transfigured.

Curving on a sky imbrued by colour,  
Drifted over Fiesole by twilight,

Came she, our new crescent of a hair's-breadth.

Full she flared it, lamping Samminiato,<sup>3</sup> 150  
Rounder 'twixt the cypresses and rounder,

Perfect till the nightingales applauded  
Now, a piece of her old self, impoverished,

<sup>1</sup> The margins of missals and other service books were often filled with beautiful pictures of flowers, birds, etc. <sup>2</sup> Characters in Browning's *Men and Women* <sup>3</sup> a mountain near Florence

Hard to greet, she traverses the house-roofs,  
Hurries with unhandsome thrift of silver,  
Goes dispiritedly, glad to finish.

XVI

What, there's nothing in the moon noteworthy?  
Nay: for if that moon could love a mortal,  
Use, to charm him (so to fit a fancy),  
All her magic ('tis the old sweet mythos<sup>1</sup>), 160  
She would turn a new side to her mortal,  
Side unseen of herdsman, huntsman, steers-  
man —

Blank to Zoroaster on his terrace,  
Blind to Galileo on his turret,  
Dumb to Homer, dumb to Keats — him, even!  
Think, the wonder of the moonstruck mor-  
tal —

When she turns round, comes again in heaven,  
Opens out anew for worse or better!  
Proves she like some portent of an iceberg  
Swimming full upon the ship it founders, 170  
Hungry with huge teeth of splintered crystals?  
Proves she as the paved work of a sapphire  
Seen by Moses<sup>2</sup> when he climbed the moun-  
tain?

Moses, Aaron, Nadab and Abihu  
Climbed and saw the very God, the Highest,  
Stand upon the paved work of a sapphire.  
Like the bodied heaven in his clearness  
Shone the stone, the sapphire of that paved  
work,

When they ate and drank and saw God also!

XVII

What were seen? None knows, none ever  
shall know. 180

Only this is sure — the sight were other,  
Not the moon's same side, born late in  
Florence,

Dying now impoverished here in London.  
God be thanked, the meanest of his creatures  
Boasts two soul-sides, one to face the world  
with,

One to show a woman when he loves her!

XVIII

This I say of me, but think of you, Love!  
This to you — yourself my moon of poets!

<sup>1</sup> the myth of Endymion, beloved of the moon  
goddess <sup>2</sup> *Exodus* xxiv: 10

Ah, but that's the world's side, there's the  
wonder,

Thus they see you, praise you, think they  
know you! 190

There, in turn I stand with them and praise  
you —

Out of my own self, I dare to phrase it  
But the best is when I glide from out them,  
Cross a step or two of dubious twilight,  
Come out on the other side, the novel  
Silent silver lights and darks undreamed of,  
Where I hush and bless myself with silence.

XIX

Oh, their Rafael of the dear Madonnas,  
Oh, their Dante of the dread Inferno, 199  
Wrote one song — and in my brain I sing it,  
Drew one angel — borne, see, on my bosom!  
— R. B.

ABT VOGLER

AFTER HE HAS BEEN EXTEMPORISING  
UPON THE MUSICAL INSTRUMENT  
OF HIS INVENTION

Would that the structure brave, the manifold  
music I build,

Bidding my organ obey, calling its keys to  
their work,

Claiming each slave of the sound, at a touch,  
as when Solomon willed

Armies of angels that soar, legions of demon  
that lurk,

Man, brute, reptile, fly, — alien of end and of  
aim,

Adverse, each from the other heaven-high,  
hell-deep removed, —

Should rush into sight at once as he named the  
ineffable Name,

And pile him a palace straight, to pleasure  
the princess he loved! 8

Would it might tarry like his, the beautiful  
building of mine,

This which my keys in a crowd pressed and  
importuned to raise!

Ah, one and all, how they helped, would dis-  
part now and now combine,

Zealous to hasten the work, heighten their  
master his praise!

And one would bury his brow with a blind  
plunge down to hell,



Burrow awhile and build, broad on the roots  
of things,  
Then up again swim into sight, having based  
me my palace well,  
Founded it, fearless of flame, flat on the  
nether springs 16

And another would mount and march, like the  
excellent minion he was,  
Ay, another and yet another, one crowd but  
with many a crest,

Raising my rampired walls of gold as transpar-  
ent as glass,

Eager to do and die, yield each his place to  
the rest :

For higher still and higher (as a runner tips  
with fire,

When a great illumination surprises a festal  
night —

Outlined round and round Rome's dome from  
space to spire)

Up, the pinnaced glory reached, and the  
pride of my soul was in sight. 24

In sight? Not half! for it seemed, it was  
certain, to match man's birth,

Nature in turn conceived, obeying an  
impulse as I ;

And the emulous heaven yearned down, made  
effort to reach the earth,

As the earth had done her best, in my pas-  
sion, to scale the sky :

Novel splendours burst forth, grew familiar  
and dwelt with mine,

Not a point nor peak but found and fixed  
its wandering star ;

Meteor-moons, balls of blaze : and they did  
not pale nor pine,

For earth had attained to heaven, there was  
no more near nor far. 32

Nay more ; for there wanted not who walked  
in the glare and glow,

Presences plain in the place ; or, fresh from  
the Protoplast,<sup>1</sup>

Furnished for ages to come, when a kindlier  
wind should blow,

Lured now to begin and live, in a house to  
their liking at last ;

Or else the wonderful Dead who have passed  
through the body and gone,

But were back once more to breathe in an  
old world worth their new :

What never had been, was now ; what was, as  
it shall be anon,  
And what is, — shall I say, matched both ?  
for I was made perfect too. 40

All through<sup>1</sup> my keys that gave their sounds to  
a wish of my soul,

All through my soul that praised as its wish  
• flowed visibly forth,

All through music and me ! For think, had I  
painted the whole,

Why, there it had stood, to see, nor the  
process so wonder-worth :

Had I written the same, made verse — still,  
effect proceeds from cause,

Ye know why the forms are fair, ye hear  
how the tale is told ;

It is all triumphant art, but art in obedience  
to laws,

Painter and poet are proud in the artist-list  
enrolled : — 48

But here is the finger of God, a flash of the will  
that can,

Existent behind all laws, that made them  
and, lo, they are !

And I know not if, save in this, such gift be  
allowed to man,

That out of three sounds he frame, not a  
fourth sound, but a star.

Consider it well : each tone of our scale in  
itself is naught :

It is everywhere in the world — loud, soft,  
and all is said :

Give it to me to use ! I mix it with two in my  
thought :

And there ! Ye have heard and seen : con-  
sider and bow the head ! 56

Well, it is gone at last, the palace of music I  
reared ;

Gone ! and the good tears start, the praises  
that come too slow ;

For one is assured at first, one scarce can say  
that he feared,

That he even gave it a thought, the gone  
thing was to go.

Never to be again ! But many more of the  
kind

As good, nay, better perchance : is this your  
comfort to me ?

To me, who must be saved because I cling  
with my mind

<sup>1</sup> Creator<sup>1</sup> by means of

To the same, same self, same love, same  
God: ay, what was, shall be. 64

Therefore to whom turn I but to thee, the inef-  
fable Name?

Builder and maker, thou, of houses not  
made with hands!

What, have fear of change from thee who art  
ever the same?

Doubt that thy power can fill the heart that  
thy power expands?

There shall never be one lost good! What  
was, shall live as before;

The evil is null, is naught, is silence imply-  
ing sound;

What was good shall be good, with, for evil, so  
much good more;

On the earth the broken arcs; in the heaven  
a perfect round. 72

All we have willed or hoped or dreamed of good  
shall exist;

Not its semblance, but itself; no beauty,  
nor good, nor power

Whose voice has gone forth, but each survives  
for the melodist

When eternity affirms the conception of an  
hour.

The high that proved too high, the heroic for  
earth too hard,

The passion that left the ground to lose  
itself in the sky,

Are music sent up to God by the lover and the  
bard;

Enough that he heard it once: we shall hear  
it by and by. 80

And what is our failure here but a triumph's  
evidence

For the fullness of the days? Have we with-  
ered or agonized?

Why else was the pause prolonged but that  
singing might issue thence?

Why rushed the discords in, but that har-  
mony should be prized?

Sorrow is hard to bear, and doubt is slow to  
clear,

Each sufferer says his say, his scheme of the  
weal and woe:

But God has a few of us whom he whispers in  
the ear;

The rest may reason and welcome: 'tis we  
musicians know. 88

Well, it is earth with me; silence resumes her  
reign:

I will be patient and proud, and soberly ac-  
quiesce.

Give me the keys, I feel for the common  
chord again,

Sliding by semitones till I sink to the minor,  
— yes,

And I blunt it into a ninth, and I stand on  
alien ground,

Surveying awhile the heights I rolled from  
into the deep;

Which, hark, I have dared and done, for my  
resting-place is found,

The C Major of this life: so, now I will  
try to sleep. 96

RABBI BEN EZRA

Grow old along with me!

The best is yet to be,  
The last of life, for which the first was made:

Our times are in his hand  
Who saith, "A whole I planned,

Youth shows but half; trust God: see all, nor  
be afraid!" 6

Not that, amassing flowers,  
Youth sighed, "Which rose make ours,

Which lily leave and then as best recall?"

Not that, admiring stars,  
It yearned, "Nor Jove, nor Mars;

Mine be some figured flame which blends,  
transcends them all!" 12

Not for such hopes and fears  
Annulling youth's brief years,

Do I remonstrate: folly wide the mark!  
Rather I prize the doubt

Low kinds exist without, 17  
Finished and finite clods, untroubled by a

spark.

Poor vaunt of life indeed,  
Were man but formed to feed

On joy, to solely seek and find and feast:  
Such feasting ended, then

As sure an end to men;  
Irks care<sup>1</sup> the crop-full bird? Frets doubt<sup>1</sup> the

maw-crammed beast? 24

Rejoice we are allied  
To that which doth provide

<sup>1</sup> Subject of the verb.

And not partake, effect and not receive !  
 A spark disturbs our clod ;  
 Nearer we hold of God  
 Who gives, than of his tribes that take, I must  
 believe. 30

Then, welcome each rebuff  
 That turns earth's smoothness rough.  
 Each sting that bids nor sit nor stand but go !  
 Be our joys three-parts pain !  
 Strive, and hold cheap the strain ;  
 Learn, nor account the pang ; dare, never  
 grudge the throe ! 36

For thence, — a paradox  
 Which comforts while it mocks, —  
 Shall life succeed in that it seems to fail :  
 What I aspired to be,  
 And was not, comforts me .  
 A brute I might have been, but would not  
 sink i' the scale. 42

What is he but a brute  
 Whose flesh has soul to suit,  
 Whose spirit works lest arms and legs want  
 play ?  
 To man, propose this test —  
 Thy body at its best,  
 How far can that project thy soul on its lone  
 way ? 48

Yet gifts should prove their use :  
 I own the Past profuse  
 Of power each side, perfection every turn :  
 Eyes, ears took in their dole,  
 Brain treasured up the whole ,  
 Should not the heart beat once "How good to  
 live and learn" ? 54

Not once beat "Praise be thine !  
 I see the whole design,  
 I, who saw power, see now love perfect too :  
 Perfect I call thy plan .  
 Thanks that I was a man !  
 Maker, remake, complete, — I trust what  
 thou shalt do" ? 60

For pleasant is this flesh ;  
 Our soul, in its rose-mesh  
 Pulled ever to the earth, still yearns for rest :  
 Would we some prize might hold  
 To match those manifold  
 Possessions of the brute, — gain most, as we  
 did best ! 66

Let us not always say,  
 "Spite of this flesh to-day  
 I strove, made head, gained ground upon the  
 whole !" 72  
 As the bird wings and sings,  
 Let us cry, "All good things  
 Are ours, nor soul helps flesh more, now, than  
 flesh helps soul !" 72

Therefore I summon age  
 To grant youth's heritage,  
 Life's struggle having so far reached its term :  
 Thence shall I pass, approved  
 A man, for aye removed  
 From the developed brute ; a god, though in  
 the germ. 78

And I shall thereupon  
 Take rest, ere I be gone  
 Once more on my adventure brave and new :  
 Fearless and unperplexed,  
 When I wage battle next,  
 What weapons to select, what armour to in-  
 due.<sup>1</sup> 84

Youth ended, I shall try  
 My gain or loss thereby ;  
 Leave the fire ashes, what survives is gold :  
 And I shall weigh the same,  
 Give life its praise or blame :  
 Young, all lay in dispute ; I shall know, being  
 old. 90

For note, when evening shuts,  
 A certain moment cuts  
 The deed off, calls the glory from the grey :  
 A whisper from the west  
 Shoots — "Add this to the rest,  
 Take it and try its worth : here dies another  
 day." 96

So, still within this life,  
 Though lifted o'er its strife,  
 Let me discern, compare, pronounce at last,  
 "This rage was right i' the main,  
 That acquiescence vain :  
 The Future I may face now I have proved the  
 Past." 102

For more is not reserved  
 To man, with soul just nerved  
 To act to-morrow what he learns to-day :  
 Here, work enough<sup>2</sup> to watch

<sup>1</sup> put on    <sup>2</sup> i.e., it is work enough

The Master work, and catch  
Hints of the proper craft, tricks of the tool's  
true play. 108

As it was better, youth  
Should strive, through acts uncouth,  
Toward making, than repose on aught found  
made:

So, better, age, exempt  
From strife, should know, than tempt  
Further. Thou waitedst age: wait death nor  
be afraid! 114

Enough now, if the Right  
And Good and Infinite  
Be named here, as thou callest thy hand thine  
own,

With knowledge absolute,  
Subject to no dispute  
From fools that crowded youth, nor let thee  
feel alone. 120

Be there, for once and all,  
Severed great minds from small,  
Announced to each his station in the Past!  
Was I, the world arraigned,  
Were they, my soul disdained,  
Right? Let age speak the truth and give us  
peace at last! 126

Now, who shall arbitrate?  
Ten men love what I hate,  
Shun what I follow, slight what I receive;  
Ten, who in ears and eyes  
Match me: we all surmise,  
They this thing, and I that: whom shall my  
soul believe? 132

Not on the vulgar mass  
Called "work," must sentence pass,  
Things done, that took the eye and had the  
price,  
O'er which, from level stand,  
The low world laid its hand,  
Found straightway to its mind, could value in  
a trice: 138

But all, the world's coarse thumb  
And finger failed to plumb,  
So passed in making up the main account;  
All instincts immature,  
All purposes unsure,  
That weighed not as his work, yet swelled the  
man's amount: 144

Thoughts hardly to be packed  
Into a narrow act,  
Fancies that broke through language and es-  
caped;

All I could never be,  
All, men ignored in me,  
This, I was worth to God, whose wheel the  
pitcher shaped.<sup>1</sup> 150

Ay, note that Potter's wheel,  
That metaphor! and feel  
Why time spins fast, why passive lies our  
clay, —

Thou, to whom fools propound,  
When the wine makes its round,  
"Since life fleets, all is change; the Past gone,  
seize to-day!" 156

Fool! All that is, at all,  
Lasts ever, past recall;  
Earth changes, but thy soul and God stand  
sure:

What entered into thee,  
That was, is, and shall be:  
Time's wheel runs back or stops: Potter and  
clay endure 162

He fixed thee 'mid this dance  
Of plastic circumstance,  
This Present, thou, forsooth, wouldst fain  
arrest:  
Machinery just meant  
To give thy soul its bent,  
Try thee and turn thee forth, sufficiently im-  
pressed. 168

What though the earlier grooves,  
Which ran the laughing loves  
Around thy base, no longer pause and press?  
What though, about thy rim,  
Skull-things in order grim 173  
Grow out, in graver mood, obey the sterner  
stress?

Look not thou down but up!  
To uses of a cup,  
The festal board, lamp's flash and trumpet's  
peal,  
The new wine's foaming flow,  
The Master's lips aglow!  
Thou, heaven's consummate cup, what needst  
thou with earth's wheel? 180

<sup>1</sup> cf. *Jeremiah* xviii: 2-6; *Isaiah* xlv: 9; *Romans* ix: 21.

But I need, now as then,  
Thee, God, who moulded men;  
And since, not even while the whirl was worst,  
Did I — to the wheel of life,  
With shapes and colours rife,  
Bound dizzily — mistake my end, to slake thy  
thirst : 186

So, take and use thy work :  
Amend what flaws may lurk,  
What strain o' the stuff, what warpings past  
the aim !  
My times be in thy hand !  
Perfect the cup as planned !  
Let age approve of youth, and death complete  
the same ! 192

### APPARITIONS

Such a starved bank of moss  
Till, that May-morn,  
Blue ran the flash across :  
Violets were born !

Sky — what a scowl of cloud  
Till, near and far,  
Ray on ray split the shroud :  
Splendid, a star !

World — how it walled about  
Life with disgrace 10  
Till God's own smile came out :  
That was thy face !

### WANTING IS — WHAT?

Wanting is — what?  
Summer redundant,  
Blueness abundant,  
— Where is the blot?  
Beamy the world, yet a blank all the same,  
— Framework which waits for a picture to  
frame :  
What of the leafage, what of the flower?  
Roses embowering with naught they em-  
bower !  
Come then, complete incompleteness, O comer,  
Pant through the blueness, perfect the sum-  
mer ! 10  
Breathe but one breath  
Rose-beauty above,  
And all that was death  
Grows life, grows love,  
Grows love !

### NEVER THE TIME AND THE PLACE

Never the time and the place  
And the loved one all together !  
This path — how soft to pace !  
This May — what magic weather !  
Where is the loved one's face ?  
In a dream that loved one's face meets mine,  
But the house is narrow, the place is bleak,  
Where, outside, rain and wind combine  
With a furtive ear, if I strive to speak,  
With a hostile eye at my flushing cheek, 10

With a malice that marks each word, each sign !  
O enemy sly and serpentine,  
Uncoil thee from the waking man !  
Do I hold the Past  
Thus firm and fast,  
Yet doubt if the Future hold I can ?  
This path so soft to pace shall lead  
Through the magic of May to herself indeed !  
Or narrow if needs the house must be,  
Outside are the storms and strangers : we —  
Oh, close, safe, warm sleep I and she, 21  
— I and she !

### THE EPILOGUE TO ASOLANDO

At the midnight in the silence of the sleep-time,  
When you set your fancies free,  
Will they pass to where — by death, fools  
think, imprisoned —  
Low he lies who once so loved you, whom you  
loved so,  
— Pity me ? 5

Oh to love so, be so loved, yet so mistaken !  
What had I on earth to do  
With the slothful, with the mawkish, the un-  
manly ?  
Like the aimless, helpless, hopeless, did I drivel  
— Being — who ? 10

One who never turned his back but marched  
breast forward,  
Never doubted clouds would break,  
Never dreamed, though right were worsted,  
wrong would triumph,  
Held we fall to rise, are baffled to fight better,  
Sleep to wake. 15

No, at noonday in the bustle of man's work-  
time  
Greet the unseen with a cheer !

Bid him forward, breast and back as either should be.

"Strive and thrive!" cry "Speed, — fight on, fare ever

There as here!"

20

## WILLIAM MAKEPEACE THACKERAY (1811-1863)

### THE ENGLISH HUMOURISTS

#### STERNE

Roger Sterne, Sterne's father, was the second son of a numerous race, descendants of Richard Sterne, Archbishop of York, in the reign of Charles II, and children of Simon Sterne and Mary Jaques, his wife, heiress of Elvington, near York. Roger was an ensign in Colonel Hans Hamilton's regiment, and engaged in Flanders in Queen Anne's wars. He married the daughter of a noted sutler, — "N. B., he was in debt to him," his son writes, pursuing the paternal biography — and marched through the world with his companion; she following the regiment and bringing many children to poor Roger Sterne. The Captain was an irascible but kind and simple little man, Sterne says, and he informs us that his sire was run through the body at Gibraltar, by a brother officer, in a duel which arose out of a dispute about a goose. Roger never entirely recovered from the effects of this rencontre, but died presently at Jamaica, whither he had followed the drum.

Laurence, his second child, was born at Clonmel, in Ireland, in 1713, and travelled for the first ten years of his life, on his father's march, from barrack to transport, from Ireland to England.

One relative of his mother's took her and her family under shelter for ten months at Mullingar; another collateral descendant of the Archbishop's housed them for a year at his castle near Carrickfergus. Larry Sterne was put to school at Halifax in England, finally was adopted by his kinsman of Elvington, and parted company with his father, the Captain, who marched on his path of life till he met the fatal goose which closed his career. The most picturesque and delightful parts of Laurence Sterne's writings we owe to his recollections of the military life. Trim's montero cap, and Le Fevre's sword, and dear Uncle Toby's ro-

quelaure<sup>1</sup> are doubtless reminiscences of the boy, who had lived with the followers of William and Marlborough, and had beat time with his little feet to the fifes of Ramillies<sup>2</sup> in Dublin barrack-yard, or played with the torn flags and halberds of Malplaquet<sup>3</sup> on the parade-ground at Clonmel.

Laurence remained at Halifax school till he was eighteen years old. His wit and cleverness appear to have acquired the respect of his master here; for when the usher<sup>4</sup> whipped Laurence for writing his name on the newly whitewashed schoolroom ceiling, the pedagogue in chief rebuked the understrapper, and said that the name should never be effaced, for Sterne was a boy of genius, and would come to preferment.

His cousin, the Squire of Elvington, sent Sterne to Jesus College, Cambridge, where he remained some years, and, taking orders,<sup>5</sup> got, through his uncle's interest, the living<sup>6</sup> of Sutton and a prebendal stall<sup>7</sup> at York. Through his wife's connections he got the living of Stillington. He married her in 1741, having ardently courted the young lady for some years previously. It was not until the young lady fancied herself dying, that she made Sterne acquainted with the extent of her liking for him. One evening when he was sitting with her, with an almost broken heart to see her so ill (the Reverend Mr. Sterne's heart was a good deal broken in the course of his life), she said — "My dear Laurey, I never can be yours, for I verily believe I have not long to live; but I have left you every shilling of my fortune;" a generosity which overpowered Sterne. She recovered: and so they were married, and grew heartily tired of each other before many years were over. "Nescio quid est materia cum me," Sterne writes to one of his friends (in dog-Latin, and very sad dog-Latin too); "sed sum fatigatus et aegrotus de mea uxore plus quam unquam:" which means, I am sorry to say, "I don't know what is the matter with me; but I am more tired and sick of my wife than ever."

This to be sure was five-and-twenty years after Laurey had been overcome by her generosity, and she by Laurey's love. Then he wrote to her of the delights of marriage, say-

<sup>1</sup> See *Tristram Shandy*. <sup>2</sup> a battle in 1706 <sup>3</sup> a battle in 1709 <sup>4</sup> assistant teacher <sup>5</sup> becoming a clergyman <sup>6</sup> income as rector <sup>7</sup> income for occasional services at the cathedral

ing, "We will be as merry and as innocent as our first parents in Paradise, before the archfiend entered that indescribable scene. The kindest affections will have room to expand in our retirement: let the human tempest and hurricane rage at a distance, the desolation is beyond the horizon of peace. My L. has seen a polyanthus blow in December? — Some friendly wall has sheltered it from the biting wind. No planetary influence shall reach us but that which presides and cherishes the sweetest flowers. The gloomy family of care and distrust shall be banished from our dwelling, guarded by thy kind and tutelar deity. We will sing our choral songs of gratitude and rejoice to the end of our pilgrimage. Adieu, my L. Return to one who languishes for thy society! — As I take up my pen, my poor pulse quickens, my pale face glows, and tears are trickling down on my paper as I trace the word L."

And it is about this woman, with whom he finds no fault but that she bores him, that our philanthropist writes, "*Sum fatigatus et aegrotus*" — *Sum mortaliter in amore*<sup>1</sup> with somebody else! That fine flower of love, that polyanthus over which Sterne snivelled so many tears, could not last for a quarter of a century!

Or rather it could not be expected that a gentleman with such a fountain at command should keep it to *arroser*<sup>2</sup> one homely old lady, when a score of younger and prettier people might be refreshed from the same gushing source. It was in December 1767, that the Reverend Laurence Sterne, the famous Shandean,<sup>3</sup> the charming Yorick,<sup>4</sup> the delight of the fashionable world, the delicious divine for whose sermons the whole polite world was subscribing, the occupier of Rabelais's easy-chair, only fresh stuffed and more elegant than when in the possession of the cynical old curate of Meudon,<sup>5</sup> — the more than rival of the Dean of Saint Patrick's,<sup>6</sup> wrote the above-quoted respectable letter to his friend in London: and it was in April of the same year that he was pouring out his fond heart to Mrs. Elizabeth Draper, wife of "Daniel Draper, Esquire, Councillor of Bombay, and, in 1775, chief of

the factory of Surat — a gentleman very much respected in that quarter of the globe."

"I got thy letter last night, Eliza," Sterne writes, "on my return from Lord Bathurst's, where I dined" — (the letter has this merit in it, that it contains a pleasant reminiscence of better men than Sterne, and introduces us to a portrait of a kind old gentleman) — "I got thy letter last night, Eliza, on my return from Lord Bathurst's, and where I was heard — as I talked of thee an hour without intermission — with so much pleasure and attention, that the good old Lord toasted your health three different times; and now he is in his 85th year, says he hopes to live long enough to be introduced as a friend to my fair Indian disciple, and to see her eclipse all other Nabobesses as much in wealth as she does already in exterior and, what is far better" (for Sterne is nothing without his morality), "in interior merit. This nobleman is an old friend of mine. You know he was always the protector of men of wit and genius, and has had those of the last century, Addison, Steele, Pope, Swift, Prior, &c., always at his table. The manner in which his notice began of me was as singular as it was polite. He came up to me one day as I was at the Princess of Wales's Court, and said, 'I want to know you, Mr. Sterne, but it is fit you also should know who it is that wishes this pleasure. You have heard of an old Lord Bathurst, of whom your Popes and Swifts have sung and spoken so much? I have lived my life with geniuses of that cast; but have survived them; and, despairing ever to find their equals, it is some years since I have shut up my books and closed my accounts; but you have kindled a desire in me of opening them once more before I die: which I now do: so go home and dine with me.' This nobleman, I say, is a prodigy, for he has all the wit and promptness of a man of thirty; a disposition to be pleased, and a power to please others, beyond whatever I knew; added to which a man of learning, courtesy, and feeling.

"He heard me talk of thee, Eliza, with uncommon satisfaction — for there was only a third person, and of *sensibility*, with us: and a most sentimental<sup>1</sup> afternoon, till nine o'clock have we passed! But thou, Eliza, wert the star that conducted and enlivened the discourse! And when I talked not of thee, still

<sup>1</sup> I am mortally in love <sup>2</sup> sprinkle <sup>3</sup> creator of Tristram Shandy <sup>4</sup> a name assumed by Sterne in *Tristram Shandy* from *Hamlet*, V, i, 198 <sup>5</sup> François Rabelais, a famous French satirist (1495?–1553) <sup>6</sup> Swift

<sup>1</sup> i.e., indulging in fine sentiments

didst thou fill my mind, and warm every thought I uttered, for I am not ashamed to acknowledge I greatly miss thee. Best of all good girls! the sufferings I have sustained all night in consequence of thine, Eliza, are beyond the power of words . . . And so thou hast fixed thy Bramin's portrait over thy writing-desk, and wilt consult it in all doubts and difficulties? — Grateful and good girl! Yorick smiles contentedly over all thou dost: his picture does not do justice to his own complacency. I am glad your shipmates are friendly beings" (Eliza was at Deal, going back to the Councillor at Bombay, and indeed it was high time she should be off). "You could least dispense with what is contrary to your own nature, which is soft and gentle, Eliza; it would civilise savages — though pity were it thou shouldst be tainted with the office. Write to me, my child, thy delicious letters. Let them speak the easy carelessness of a heart that opens itself anyhow, everyhow. Such, Eliza, I write to thee!" (The artless rogue, of course he did!) "And so I should ever love thee, most artlessly, most affectionately, if Providence permitted thy residence in the same section of the globe: for I am all that honour and affection can make me 'Thy Bramin.'"

The Bramin continues addressing Mrs. Draper until the departure of the *Earl of Chatham* Indiaman from Deal, on the 3rd of April 1767. He is amiably anxious about the fresh paint for Eliza's cabin; he is uncommonly solicitous about her companions on board: —

"I fear the best of your shipmates are only genteel by comparison with the contrasted crew with which thou beholdest them. So was — you know who — from the same fallacy which was put upon your judgment when — but I will not mortify you!"

"You know who" was, of course, Daniel Draper, Esquire, of Bombay — a gentleman very much respected in that quarter of the globe, and about whose probable health our worthy Bramin writes with delightful candour:

"I honour you, Eliza, for keeping secret some things which, if explained, had been a panegyric on yourself. There is a dignity in venerable affliction which will not allow it to appeal to the world for pity or redress. Well have you supported that character, my amiable, my philosophic friend! And, indeed, I begin to think you have as many virtues as my

Uncle Toby's widow. Talking of widows — pray, Eliza, if ever you are such, do not think of giving yourself to some wealthy Nabob, because I design to marry you myself. My wife cannot live long, and I know not the woman I should like so well for her substitute as yourself. 'Tis true I am ninety-five in constitution, and you but twenty-five, but what I want in youth, I will make up in wit and good-humour. Not Swift so loved his Stella, Scarron his Maintenon, or Waller his Saccharissa. Tell me, in answer to this, that you approve and honour the proposal."

Approve and honour the proposal! The coward was writing gay letters to his friends this while, with sneering allusions to this poor foolish *Bramin*.<sup>1</sup> Her ship was not out of the Downs and the charming Sterne was at the "Mount Coffee-house," with a sheet of gilt-edged paper before him, offering that precious treasure his heart to Lady P——, asking whether it gave her pleasure to see him unhappy? whether it added to her triumph that her eyes and lips had turned a man into a fool? — quoting the Lord's Prayer, with a horrible baseness of blasphemy, as a proof that he had desired not to be led into temptation, and swearing himself the most tender and sincere fool in the world. It was from his home at Coxwold, that he wrote the Latin Letter, which, I suppose, he was ashamed to put into English. I find in my copy of the Letters that there is a note of, I can't call it admiration, at Letter 112, which seems to announce that there was a No. 3 to whom the wretched worn-out old scamp was paying his addresses; and the year after, having come back to his lodgings in Bond Street, with his "Sentimental Journey" to launch upon the town, eager as ever for praise and pleasure — as vain, as wicked, as witty, as false as he had ever been, death at length seized the feeble wretch, and on the 18th of March 1768, that "bale of cadaverous goods," as he calls his body, was consigned to Pluto. In his last letter there is one sign of grace — the real affection with which he entreates a friend to be a guardian to his daughter Lydia. All his letters to her are artless, kind, affectionate, and *not* sentimental; as a hundred pages in his writings are beautiful, and full, not of surprising humour merely, but of genuine love and kindness. A perilous trade, indeed, is that of a man who

<sup>1</sup> feminine of Brahmin (invented by Sterne)



has to bring his tears and laughter, his recollections, his personal griefs and joys, his private thoughts and feelings to market, to write them on paper, and sell them for money. Does he exaggerate his grief, so as to get his reader's pity for a false sensibility? feign indignation, so as to establish a character for virtue? elaborate repartees, so that he may pass for a wit? steal from other authors, and put down the theft to the credit side of his own reputation for ingenuity and learning? feign originality? affect benevolence or misanthropy? appeal to the gallery gods with claptraps and vulgar baits to catch applause?

How much of the pain and emphasis is necessary for the fair business of the stage, and how much of the rant and rouge is put on for the vanity of the actor? His audience trusts him: can he trust himself? How much was deliberate calculation and imposture — how much was false sensibility — and how much true feeling? Where did the lie begin, and did he know where? and where did the truth end in the art and scheme of this man of genius, this actor, this quack? Some time since, I was in the company of a French actor who began after dinner, and at his own request, to sing French songs of the sort called *des chansons grivoises*,<sup>1</sup> and which he performed admirably, and to the dissatisfaction of most persons present. Having finished these, he commenced a sentimental ballad — it was so charmingly sung that it touched all persons present, and especially the singer himself, whose voice trembled, whose eyes filled with emotion, and who was snivelling and weeping quite genuine tears by the time his own ditty was over. I suppose Sterne had this artistical sensibility; he used to blubber perpetually in his study, and finding his tears infectious, and that they brought him a great popularity, he exercised the lucrative gift of weeping: he utilised it, and cried on every occasion. I own that I don't value or respect much the cheap dribble of those fountains. He fatigues me with his perpetual disquiet and his uneasy appeals to my risible or sentimental faculties. He is always looking in my face, watching his effect, uncertain whether I think him an impostor or not; posture-making, coaxing, and imploring me "See what sensibility I have — own now that I'm very clever — do cry now, you can't resist this." The humour of

<sup>1</sup> indecent songs

Swift and Rabelais, whom he pretended to succeed, poured from them as naturally as song does from a bird, they lose no manly dignity with it, but laugh their hearty great laugh out of their broad chests as nature bade them. But this man — who can make you laugh, who can make you cry too — never lets his reader alone, or will permit his audience repose: when you are quiet, he fancies he must rouse you, and turns over head and heels, or sidles up and whispers a nasty story. The man is a great jester, not a great humourist. He goes to work systematically and of cold blood; paints his face, puts on his ruff and motley clothes, and lays down his carpet and tumbles on it.

For instance, take the "Sentimental Journey," and see in the writer the deliberate propensity to make points and seek applause. He gets to "Dessein's Hotel," he wants a carriage to travel to Paris, he goes to the inn-yard, and begins what the actors call "business" at once. There is that little carriage (the *désobligeante*).<sup>1</sup>

"Four months had elapsed since it had finished its career of Europe in the corner of Monsieur Dessein's coach-yard, and having sallied out thence but a vamped-up business at first, though it had been twice taken to pieces on Mont Cenis, it had not profited much by its adventures, but by none so little as the standing so many months unpitied in the corner of Monsieur Dessein's coach-yard. Much, indeed, was not to be said for it — but something might — and when a few words will rescue misery out of her distress, I hate the man who can be a churl of them."

*Le tour est fait!*<sup>2</sup> Paillasse<sup>3</sup> has tumbled! Paillasse has jumped over the *désobligeante*, cleared it, hood and all, and bows to the noble company. Does anybody believe that this is a real Sentiment? that this luxury of generosity, this gallant rescue of Misery — out of an old cab, is genuine feeling? It is as genuine as the virtuous oratory of Joseph Surface<sup>4</sup> when he begins, "The man who," etc., etc., and wishes to pass off for a saint with his credulous, good-humoured dupes.

Our friend purchases the carriage: after turning that notorious old monk to good ac-

<sup>1</sup> the disobliging (because it seated only one person) <sup>2</sup> "The trick has been done" <sup>3</sup> the clown <sup>4</sup> the hypocrite in Sheridan's *School for Scandal*

count, and effecting (like a soft and good-natured Paillasse as he was, and very free with his money when he had it) an exchange of snuff-boxes with the old Franciscan, jogs out of Calais, sets down in immense figures on the credit side of his account the sous he gives away to the Montreuil beggars, and, at Nampont, gets out of the chaise and whimpers over that famous dead donkey, for which any sentimentalist may cry who will. It is agreeably and skilfully done — that dead jackass: like Monsieur de Soubise's<sup>1</sup> cook on the campaign, Sterne dresses it, and serves it up quite tender and with a very piquant sauce. But tears and fine feelings, and a white pocket-handkerchief, and funeral sermon, and horses and feathers, and a procession of mutes,<sup>2</sup> and a hearse with a dead donkey inside! Psha, mountebank! I'll not give thee one penny more for that trick, donkey and all!

This donkey had appeared once before with signal effect. In 1765, three years before the publication of the "Sentimental Journey," the seventh and eighth volumes of "Tristram Shandy" were given to the world, and the famous Lyons donkey makes his entry in those volumes (pp. 315, 316). —

"'Twas by a poor ass, with a couple of large panniers at his back, who had just turned in to collect eleemosynary turnip-tops and cabbage-leaves, and stood dubious, with his two forefeet at the inside of the threshold, and with his two hinder feet towards the street, as not knowing very well whether he was to go in or no.

"Now 'tis an animal (be in what hurry I may) I cannot bear to strike: there is a patient endurance of suffering wrote so unaffectedly in his looks and carriage which pleads so mightily for him, that it always disarms me, and to that degree that I do not like to speak unkindly to him: on the contrary, meet him where I will, whether in town or country, in cart or under panniers, whether in liberty or bondage, I have ever something civil to say to him on my part; and, as one word begets another (if he has as little to do as I), I generally fall into conversation with him; and surely never is my imagination so busy as in framing responses from the etchings of his

countenance; and where those carry me not deep enough, in flying from my own heart into his, and seeing what is natural for an ass to think — as well as a man, upon the occasion. In truth, it is the only creature of all the classes of beings below me with whom I can do this. . . . With an ass I can commune forever.

"Come, Honesty," said I, seeing it was impracticable to pass betwixt him and the gate, 'art thou for coming in or going out?'

"The ass twisted his head round to look up the street.

"Well!" replied I, 'we'll wait a minute for thy driver.'

"He turned his head thoughtfully about, and looked wistfully the opposite way.

"I understand thee perfectly," answered I: 'if thou takest a wrong step in this affair, he will cudgel thee to death. Well! a minute is but a minute; and if it saves a fellow-creature a drubbing, it shall not be set down as ill spent.'

"He was eating the stem of an artichoke as this discourse went on, and, in the little peevish contentions between hunger and unsavouriness, had dropped it out of his mouth half-a-dozen times, and had picked it up again. 'God help thee, Jack!' said I, 'thou hast a bitter breakfast on't — and many a bitter day's labour, and many a bitter blow, I fear, for its wages! 'Tis all, all bitterness to thee — whatever life is to others! And now thy mouth, if one knew the truth of it, is as bitter, I dare say, as soot' (for he had cast aside the stem), 'and thou hast not a friend perhaps in all this world that will give thee a macaroon.' In saying this, I pulled out a paper of 'em, which I had just bought, and gave him one; and at this moment that I am telling it, my heart smites me that there was more of pleasantry in the conceit of seeing *how* an ass would eat a macaroon than of benevolence in giving him one, which presided in the act.

"When the ass had eaten his macaroon, I pressed him to come in. The poor beast was heavy loaded — his legs seemed to tremble under him — he hung rather backwards, and, as I pulled at his halter, it broke in my hand. He looked up pensive in my face: 'Don't thrash me with it; but if you will you may.' 'If I do,' said I, 'I'll be d—.'"

A critic who refuses to see in this charming description wit, humour, pathos, a kind nature speaking, and a real sentiment, must be hard indeed to move and to please. A page or two

<sup>1</sup> The Prince de Soubise, defeated in the decisive battle of Rossbach, regarded a good cook as more essential to a general than any other official.

<sup>2</sup> hired mourners

farther we come to a description not less beautiful — a landscape and figures, deliciously painted by one who had the keenest enjoyment and the most tremulous sensibility: —

"'Twas in the road between Nismes and Lunel,<sup>1</sup> where is the best Muscatto wine<sup>2</sup> in all France: the sun was set, they had done their work: the nymphs had tied up their hair afresh, and the swains were preparing for a carousal. My mule made a dead point<sup>3</sup> 'Tis the pipe and tambourine,' said I — 'I never will argue a point with one of your family as long as I live;' so leaping off his back, and kicking off one boot into this ditch and t'other into that, 'I'll take a dance,' said I, 'so stay you here.'

"A sunburnt daughter of labour rose up from the group to meet me as I advanced towards them; her hair, which was of a dark chestnut approaching to a black, was tied up in a knot, all but a single tress

"'We want a cavalier,' said she, holding out both her hands, as if to offer them 'And a cavalier you shall have,' said I, taking hold of both of them. 'We could not have done without you,' said she, letting go one hand, with self-taught politeness, and leading me up with the other.

"A lame youth, whom Apollo had recompensed with a pipe, and to which he had added a tambourine of his own accord, ran sweetly over the prelude, as he sat upon the bank. 'Tie me up this tress instantly,' said Nannette, putting a piece of string into my hand. It taught me to forget I was a stranger. The whole knot fell down — we had been seven years acquainted. The youth struck the note upon the tambourine, his pipe followed, and off we bounded.

"The sister of the youth — who had stolen her voice from heaven — sang alternately with her brother. 'Twas a Gascoigne roundelay: '*Viva la joia, fidon la tristessa.*'<sup>4</sup> The nymphs joined in unison, and their swains an octave below them.

"*Viva la joia* was in Nannette's lips, *viva la joia* in her eyes. A transient spark of amity shot across the space betwixt us. She looked amiable. Why could I not live and end my days thus? 'Just Disposer of our joys and sorrows!' cried I, 'why could not a man sit

down in the lap of content here, and dance, and sing, and say his prayers, and go to heaven with this nut-brown maid?' Capriciously did she bend her head on one side, and dance up insidiously 'Then 'tis time to dance off,' quoth I."

And with this pretty dance and chorus, the volume artfully concludes. Even here one can't give the whole description. There is not a page in Sterne's writing but has something that were better away, a latent corruption — a hint, as of an impure presence.

Some of that dreary *double entendre*<sup>1</sup> may be attributed to freer times and manners than ours, but not all. The foul satyr's eyes leer out of the leaves constantly: the last words the famous author wrote were bad and wicked — the last lines the poor stricken wretch penned were for pity and pardon. I think of these past writers and of one who lives amongst us now, and am grateful for the innocent laughter and the sweet and unsullied page which the author of "David Copperfield" gives to my children.

## ARTHUR HUGH CLOUGH

(1819-1861)

### QUA CURSUM VENTUS<sup>2</sup>

As ships, becalmed at eve, that lay  
With canvas drooping, side by side,  
Two towers of sail at dawn of day  
Are scarce long leagues apart descried; 4

When fell the night, upsprung the breeze,  
And all the darkling hours they plied,  
Nor dreamt but each the self-same seas  
By each was cleaving, side by side: 8

E'en so — but why the tale reveal  
Of those, whom year by year unchanged,  
Brief absence joined anew to feel,  
Astounded, soul from soul estranged? 12

At dead of night their sails were filled,  
And onward each rejoicing steered —  
Ah, neither blame, for neither willed,  
Or wist, what first with dawn appeared! 15

<sup>1</sup> in Provence, where such scenes are characteristic <sup>2</sup> muscatel wine <sup>3</sup> stopped like a pointer <sup>4</sup> "Long live joy, down with sadness."

<sup>1</sup> "double meaning," suggesting an indecent idea <sup>2</sup> Whithersoever the wind directs the course.

To veer, how vain ! On, onward strain,  
 Brave barks ! In light, in darkness too,  
 Through winds and tides one compass  
     guides—  
 To that, and your own selves, be true. 20

But O blithe breeze ; and O great seas,  
 Though ne'er, that earliest parting past,  
 On your wide plain they join again,  
 Together lead them home at last. 24

One port, methought, alike they sought,  
 One purpose hold where'er they fare, —  
 O bounding breeze, O rushing seas!  
 At last, at last, unite them there! 28

WITH WHOM IS NO VARIABLENESS,  
NEITHER SHADOW OF TURNING<sup>1</sup>

It fortifies my soul to know  
That, though I perish, Truth is so :  
That, howso'er I stray and range,  
Whate'er I do, Thou dost not change.  
I steadier step when I recall  
That, if I slip, Thou dost not fall.

# EASTER DAY

I

NAPLES, 1849

Through the great sinful streets of Naples as  
I past,  
With fiercer heat than flamed above my  
head

My heart was hot within me; till at last  
My brain was lightened when my tongue  
had said —

Christ is not risen ! 5

Christ is not risen, no —  
He lies and moulders low;  
Christ is not risen !

What though the stone were rolled away, and  
though

The grave found empty there? — 10

If not there, then elsewhere;

If not where Joseph laid Him first, why then  
Where other men

Translaid Him after, in some humbler clay.  
 Long ere to-day 15  
 Corruption that sad perfect work hath done,  
 Which here she scarcely, lightly had begun :  
 The foul engendered worm  
 Feeds on the flesh of the life-giving form  
 Of our most Holy and Anointed One. 20  
 He is not risen, no —  
 He lies and moulders low ;  
 Christ is not risen.

What if the women, ere the dawn was grey,  
Saw one or more great angels, as they say 25  
(Angels, or Him himself)? Yet neither there,  
nor then,  
Nor afterwards, nor elsewhere, nor at all,  
Hath He appeared to Peter or the Ten;<sup>1</sup>  
Nor, save in thunderous terror, to blind Saul;  
Save in an after Gospel and late Creed, 30  
He is not risen, indeed, —  
Christ is not risen!

Or, what if e'en, as runs a tale, the Ten  
Saw, heard, and touched, again and yet  
again?

What if at Emmaüs' inn, and by Capernaüm's  
Lake,

Came One, the bread that brake — 36  
Came One that spake as never mortal spake,  
And with them ate, and drank, and stood, and  
walked about?

Ah, "some" did well to "doubt"! <sup>2</sup>

Ah! the true Christ, while these things came  
to pass, 40

Nor heard, nor spake, nor walked, nor lived,  
 alas !

He was not risen, no —  
He lay and mouldered low,  
Christ was not risen !

\* \* \* \* \*

As circulates in some great city crowd      45  
A rumour changeful, vague, importunate, and  
    loud,

From no determined centre, or of fact  
Or authorship exact,  
Which no man can deny

Nor verify;  
So spread the wondrous fame;

He all the same

Lay senseless, mouldering, low:

He was not risen, no —  
Christ was not risen.

<sup>1</sup> James 1:17

<sup>1</sup> apostles

<sup>2</sup> cf. *Matt.* xxviii : 17

Ashes to ashes, dust to dust,  
 As of the unjust, also of the just —  
 Yea, of that Just One. too!  
 This is the one sad Gospel that is true —  
 Christ is not risen! 60

Is He not risen, and shall we not rise?  
 Oh, we unwise!  
 What did we dream, what wake we to discover?

Ye hills, fall on us, and ye mountains, cover!  
 In darkness and great gloom 65  
 Come ere we thought it is *our* day of doom,  
 From the cursed world, which is one tomb,  
 Christ is not risen!

Eat, drink, and play, and think that this is bliss.

There is no heaven but this; 70  
 There is no hell,  
 Save earth, which serves the purpose doubly well,  
 Seeing it visits still  
 With equalest apportionment of ill  
 Both good and bad alike, and brings to one  
 same dust 75  
 The unjust and the just  
 With Christ, who is not risen.

Eat, drink, and die, for we are souls bereaved.  
 Of all the creatures under heaven's wide cope

We are most hopeless, who had once most hope,  
 And most beliefless, that had most believed.  
 Ashes to ashes, dust to dust; 82  
 As of the unjust, also of the just —  
 Yea, of that Just One too!  
 It is the one sad Gospel that is true —  
 Christ is not risen! 86

Weep not beside the tomb,  
 Ye women, unto whom  
 He was great solace while ye tended Him;  
 Ye who with napkin o'er the head 90  
 And folds of linen round each wounded limb  
 Laid out the Sacred Dead;  
 And thou that bar'st Him in thy wondering womb;  
 Yea, Daughters of Jerusalem, depart,  
 Bind up as best ye may your own sad bleeding heart: 95  
 Go to your homes, your living children tend,  
 Your earthly spouses love;  
 Set your affections *not* on things above,

Which moth and rust corrupt, which quickliest come to end:

Or pray, if pray ye must, and pray, if pray ye can, 100

For death; since dead is He whom ye deemed more than man,

Who is not risen: no —  
 But lies and moulders low —  
 • Who is not risen

Ye men of Galilee! 105  
 Why stand ye looking up to heaven, where  
 Him ye ne'er may see,  
 Neither ascending hence, nor returning hither again?

Ye ignorant and idle fishermen!  
 Hence to your huts, and boats, and inland native shore,

And catch not men, but fish; 110  
 Whate'er things ye might wish,  
 Him neither here nor there ye e'er shall meet with more.

Ye poor deluded youths, go home,  
 Mend the old nets ye left to roam,  
 Tie the split oar, patch the torn sail: 115  
 It was indeed an "idle tale" —  
 He was not risen!

And, oh, good men of ages yet to be,  
 Who shall believe *because* ye did not see —

Oh, be ye warned, be wise! 120  
 No more with pleading eyes,  
 And sobs of strong desire,

Unto the empty vacant void aspire,  
 Seeking another and impossible birth  
 That is not of your own, and only mother earth. 125

But if there is no other life for you,  
 Sit down and be content, since this must even do:

He is not risen!

One look, and then depart,  
 Ye humble and ye holy men of heart; 130  
 And ye! ye ministers and stewards of a Word  
 Which ye would preach, because another heard —

Ye worshippers of that ye do not know,  
 Take these things hence and go: —  
 He is not risen! 135

Here, on our Easter Day  
 We rise, we come, and lo! we find Him not,  
 Gardener nor other, on the sacred spot:  
 Where they have laid Him there is none to say;

No sound, nor in, nor out — no word 140  
 Of where to seek the dead or meet the living  
 Lord  
 There is no glistening of an angel's wings,  
 There is no voice of heavenly clear behest.  
 Let us go hence, and think upon these things  
 In silence, which is best. 145  
 Is He not risen? No —  
 But lies and moulders low?  
 Christ is not risen?

For all that breathe beneath the heaven's high  
 cope,  
 Joy with grief mixes, with despondence hope.  
 Hope conquers cowardice, joy grief.  
 Or at least, faith unbelief.  
 Though dead, not dead;  
 Not gone, though fled;  
 Not lost, though vanished.  
 In the great gospel and true creed,  
 He is yet risen indeed; 40  
 Christ is yet risen.

# EASTER DAY

## II

So in the sinful streets, abstracted and alone,  
 I with my secret self held communing of mine  
 own  
 So in the southern city spake the tongue  
 Of one that somewhat overwildly sung,  
 But in a later hour I sat and heard  
 Another voice that spake — another graver  
 word.  
 Weep not, it bade, whatever hath been said,  
 Though He be dead, He is not dead.  
 In the true creed  
 He is yet risen indeed; 10  
 Christ is yet risen.

Weep not beside His tomb,  
 Ye women unto whom  
 He was great comfort and yet greater grief;  
 Nor ye, ye faithful few that wont with Him  
 to roam,  
 Seek sadly what for Him ye left, go hopeless to  
 your home;  
 Nor ye despair, ye sharers yet to be of their  
 belief;  
 Though He be dead, He is not dead,  
 Nor gone, though fled,  
 Not lost, though vanished; 20  
 Though He return not, though  
 He lies and moulders low;  
 In the true creed  
 He is yet risen indeed;  
 Christ is yet risen.

Sit if ye will, sit down upon the ground,  
 Yet not to weep and wail, but calmly look  
 around.  
 Whate'er befell,  
 Earth is not hell;  
 Now, too, as when it first began, 30  
 Life is yet life, and man is man.

AL

# "PERCHÈ PENSA? PENSANDO S'INVECCHIA" 1

To spend uncounted years of pain,  
 Again, again, and yet again,  
 In working out in heart and brain  
 The problem of our being here;  
 To gather facts from far and near,  
 Upon the mind to hold them clear,  
 And, knowing more may yet appear,  
 Unto one's latest breath to fear,  
 The premature result to draw —  
 Is this the object, end, and law, 10  
 And purpose of our being here?

# SAY NOT THE STRUGGLE NOUGHT AVAILETH

Say not the struggle nought availeth,  
 The labour and the wounds are vain,  
 The enemy faints not, nor faileth,  
 And as things have been they remain. 4  
 If hopes were dupes, fears may be liars;  
 It may be, in yon smoke concealed,  
 Your comrades chase e'en now the fliers,  
 And, but for you, possess the field. 8

For while the tired waves, vainly breaking,  
 Seem here no painful inch to gain,  
 Far back, through creeks and inlets making,  
 Comes silent, flooding in, the main. 12

And not by eastern windows only,  
 When daylight comes, comes in the light,  
 In front, the sun climbs slow, how slowly,  
 But westward, look, the land is bright. 16

1 "Why think? By thinking one grows old"

## JOHN RUSKIN (1819-1900)

## THE STONES OF VENICE

## VOL. II. CHAP. IV.

## ST. MARK'S

§ X. And now I wish that the reader, before I bring him into St. Mark's Place, would imagine himself for a little time in a quiet English cathedral town, and walk with me to the west front of its cathedral. Let us go together up the more retired street, at the end of which we can see the pinnacles of one of the towers, and then through the low gray gateway, with its battlemented top and small latticed window in the centre, into the inner private-looking road or close, where nothing goes in but the carts of the tradesmen who supply the bishop and the chapter, and where there are little shaven grass-plots, fenced in by neat rails, before old-fashioned groups of somewhat diminutive and excessively trim houses, with little oriel and bay windows jutting out here and there, and deep wooden cornices and eaves painted cream colour and white, and small porches to their doors in the shape of cockle-shells, or little, crooked, thick, indescribable wooden gables warped a little on one side; and so forward till we come to larger houses, also old-fashioned, but of red brick, and with gardens behind them, and fruit walls, which show here and there, among the nectarines, the vestiges of an old cloister arch or shaft, and looking in front on the cathedral square itself, laid out in rigid divisions of smooth grass and gravel walk, yet not uncheerful, especially on the sunny side where the canons' children are walking with their nurserymaids. And so, taking care not to tread on the grass, we will go along the straight walk to the west front, and there stand for a time, looking up at its deep-pointed porches and the dark places between their pillars where there were statues once, and where the fragments, here and there, of a stately figure are still left, which has in it the likeness of a king, perhaps indeed a king on earth, perhaps a saintly king long ago in heaven, and so, higher and higher up to the great mouldering wall of rugged sculpture and confused arcades, shattered, and gray, and grisly with heads of dragons and mocking fiends, worn by the rain and swirling winds

into yet unseemlier shape, and coloured on their stony scales by the deep russet-orange lichen, melancholy gold, and so, higher still, to the bleak towers, so far above that the eye loses itself among the bosses of their traceries, though they are rude and strong, and only sees, like a drift of eddying black points, now closing, now scattering, and now settling suddenly into invisible places among the bosses and flowers, the crowd of restless birds that fill the whole square with that strange clangour of theirs, so harsh and yet so soothing, like the cries of birds on a solitary coast between the cliffs and sea.

§ XI. Think for a little while of that scene, and the meaning of all its small formalisms, mixed with its serene sublimity. Estimate its secluded, continuous, drowsy felicities, and its evidence of the sense and steady performance of such kind of duties as can be regulated by the cathedral clock, and weigh the influence of those dark towers on all who have passed through the lonely square at their feet for centuries, and on all who have seen them rising far away over the wooded plain, or catching on their square masses the last rays of the sunset, when the city at their feet was indicated only by the mist at the bend of the river. And then let us quickly recollect that we are in Venice, and land at the extremity of the Calle Lunga San Moisè, which may be considered as there answering to the secluded street that led us to our English cathedral gateway.

§ XII. We find ourselves in a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen — a shriek in their beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make our way. Over-head an inextricable confusion of rugged shutters, and iron balconies and chimney flues pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves here and there where a fig-tree branch escapes over a lower wall from some inner cortile,<sup>1</sup> leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops, as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high,

<sup>1</sup> courtyard

which carry the first floors: intervals of which one is narrow and serves as a door, the other is, in the more respectable shops, wainscotted to the height of the counter and glazed above, but in those of the poorer tradesmen left open to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken by a ray or two from a feeble lamp at the back of the shop, suspended before a print of the Virgin. The less pious shopkeeper sometimes leaves his lamp unlighted, and is contented with a penny print; the more religious one has his print coloured and set in a little shrine with a gilded or figured fringe, with perhaps a faded flower or two on each side, and his lamp burning brilliantly. Here at the fruiterer's, where the dark-green water-melons are heaped upon the counter like cannon balls, the Madonna has a tabernacle of fresh laurel leaves, but the pewterer next door has let his lamp out, and there is nothing to be seen in his shop but the dull gleam of the studded patterns on the copper pans, hanging from his roof in the darkness. Next comes a "Vendita Frittole e Liquori,"<sup>1</sup> where the Virgin, enthroned in a very humble manner beside a tallow candle on a back shelf, presides over certain ambrosial morsels of a nature too ambiguous to be defined or enumerated. But a few steps farther on, at the regular wine-shop of the calle,<sup>2</sup> where we are offered "Vino Nostrani a Soldi 28.32,"<sup>3</sup> the Madonna is in great glory, enthroned above ten or a dozen large red casks of three-year-old vintage, and flanked by goodly ranks of bottles of Maraschino, and two crimson lamps; and for the evening, when the gondoliers will come to drink out, under her auspices, the money they have gained during the day, she will have a whole chandelier.

§ XIII. A yard or two farther, we pass the hostelry of the Black Eagle, and, glancing as we pass through the square door of marble, deeply moulded, in the outer wall, we see the shadows of its pergola of vines resting on an ancient well, with a pointed shield carved on its side; and so presently emerge on the bridge and Campo San Moisè, whence to the en-

trance into St. Mark's Place, called the Bocca di Piazza (mouth of the square), the Venetian character is nearly destroyed, first by the frightful façade of San Moisè, which we will pause at another time to examine, and then by the modernising of the shops as they near the piazza, and the mingling with the lower Venetian populace of lounging groups of English and Austrians.<sup>1</sup> We will push fast through them into the shadow of the pillars at the end of the "Bocca di Piazza," and then we forget them all, for between those pillars there opens a great light, and, in the midst of it, as we advance slowly, the vast tower of St. Mark seems to lift itself visibly forth from the level field of chequered stones; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

§ XIV. And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away—a multitude of pillars and white domes, clustered into a long low pyramid of coloured light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory—sculpture fantastic and involved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, sculptured and robed to the feet, and leaning to each other across the gates, their figures indistinct among the glaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones,

<sup>1</sup> shop for cakes and drinks    <sup>2</sup> street    <sup>3</sup> wine  
of the district at 28.32 pence

<sup>1</sup> At the time Ruskin was writing Venice belonged to Austria.



jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, "their bluest veins to kiss"<sup>1</sup>—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolt, a continuous chain of language and of life—angels, and the signs of heaven, and the labours of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido<sup>2</sup> shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.

Between that grim cathedral of England and this, what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years.

§ XV. And what effect has this splendour on those who pass beneath it? You may walk from sunrise to sunset, to and fro, before the gateway of St. Mark's, and you will not see an eye lifted to it, nor a countenance brightened by it. Priest and layman, soldier and civilian, rich and poor, pass by it alike regardlessly. Up to the very recesses of the porches, the meanest tradesmen of the city push their counters; nay, the foundations of its pillars are themselves the seats—not "of

them that sell doves"<sup>1</sup> for sacrifice, but of the vendors of toys and caricatures. Round the whole square in front of the church there is almost a continuous line of cafés, where the idle Venetians of the middle classes lounge, and read empty journals, in its centre the Austrian bands play during the time of vespers, their martial music jarring with the organ notes—the march drowning the miserere, and the sullen crowd thickening round them—a crowd, which, if it had its will, would stiletto every soldier that pipes to it. And in the recesses of the porches, all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children—every heavy glance of their young eyes full of desperation and stony depravity, and their throats hoarse with cursing—gamble, and fight, and snarl, and sleep, hour after hour, clashing their bruised centesimi<sup>2</sup> upon the marble ledges of the church porch. And the images of Christ and His angels look down upon it continually.

## FROM THE CROWN OF WILD OLIVE

### PREFACE

Twenty years ago, there was no lovelier piece of lowland scenery in South England, nor any more pathetic in the world, by its expression of sweet human character and life, than that immediately bordering on the sources of the Wandle,<sup>3</sup> and including the lower moors of Addington, and the villages of Beddington and Carshalton, with all their pools and streams. No clearer or diviner waters ever sang with constant lips of the hand which "giveth rain from heaven";<sup>4</sup> no pastures ever lightened in spring time with more passionate blossoming; no sweeter homes ever hallowed the heart of the passer-by with their pride of peaceful gladness—fain-hidden—yet full-confessed. The place remains, or, until a few months ago, remained, nearly unchanged in its larger features; but, with deliberate mind I say, that I have never seen anything so ghastly in its inner tragic meaning,—not in

<sup>1</sup> cf. *Ant. and Cleo.*, II, v, 29 <sup>2</sup> a stretch of sandy islets separating the Lagoon of Venice from the Gulf of Venice

<sup>1</sup> cf. *Matt.* xxi: 12, *Mark* xi: 15 <sup>2</sup> coins worth about one-fifth of a cent <sup>3</sup> a river that rises in Surrey a few miles south of London <sup>4</sup> cf. *Job* v: 10

Pisan Maremma,<sup>1</sup>—not by Campagna<sup>2</sup> tomb, — not by the sand-isles of the Torcellan shore,<sup>3</sup> — as the slow stealing of aspects of reckless, indolent, animal neglect, over the delicate sweetness of that English scene: nor is any blasphemy or impiety — any frantic saying or godless thought — more appalling to me, using the best power of judgment I have to discern its sense and scope, than the insolent defilings of those springs by the human herds that drink of them. Just where the welling of stainless water, trembling and pure, like a body of light, enters the pool of Carshalton, cutting itself a radiant channel down to the gravel, through warp of feathery weeds, all waving, which it traverses with its deep threads of clearness, like the chalcedony in moss-agate, starred here and there with white grenouillette;<sup>4</sup> just in the very rush and murmur of the first spreading currents, the human wretches of the place cast their street and house foulness; heaps of dust and slime, and broken shreds of old metal, and rags of putrid clothes; they having neither energy to cart it away, nor decency enough to dig it into the ground, thus shed into the stream, to diffuse what venom of it will float and melt, far away, in all places where God meant those waters to bring joy and health. And, in a little pool, behind some houses farther in the village, where another spring rises, the shattered stones of the well, and of the little fretted channel which was long ago built and traced for it by gentler hands, lie scattered, each from each, under a ragged bank of mortar, and scoria;<sup>5</sup> and bricklayers' refuse, on one side, which the clean water nevertheless chastises to purity; but it cannot conquer the dead earth beyond; and there, circled and coiled under festering scum, the stagnant edge of the pool effaces itself into a slope of black slime, the accumulation of indolent years. Half-a-dozen men, with one day's work, could cleanse those pools, and trim the flowers about their banks, and make every breath of summer air above them rich with cool balm; and every glittering wave medicinal, as if it ran, troubled of angels, from the porch of Bethesda.<sup>6</sup> But that day's work is never given, nor will be; nor will any joy be possible to heart of man, for

evermore, about those wells of English waters.

When I last left them, I walked up slowly through the back streets of Croydon,<sup>1</sup> from the old church to the hospital, and, just on the left, before coming up to the crossing of the High Street, there was a new public-house built. And the front of it was built in so wise manner, that a recess of two feet was left below its front windows, between them and the street-pavement — a recess too narrow for any possible use (for even if it had been occupied by a seat, as in old time it might have been, everybody walking along the street would have fallen over the legs of the reposing wayfarers). But, by way of making this two feet depth of freehold land more expressive of the dignity of an establishment for the sale of spirituous liquors, it was fenced from the pavement by an imposing iron railing, having four or five spear-heads to the yard of it, and six feet high; containing as much iron and iron-work, indeed, as could well be put into the space; and by this stately arrangement, the little piece of dead ground within, between wall and street, became a protective receptacle of refuse; cigar ends, and oyster shells, and the like, such as an open-handed English street-populace, habitually scatters from its presence, and was thus left, unsweepable by any ordinary methods. Now the iron bars which, uselessly (or in great degree worse than uselessly), enclosed this bit of ground, and made it pestilent, represented a quantity of work which would have cleansed the Carshalton pools three times over; — of work partly cramped and deadly, in the mine; partly fierce and exhaustive, at the furnace, partly foolish and sedentary, of ill-taught students making bad designs: work from the beginning to the last fruits of it, and in all the branches of it, venomous, deathful, and miserable. Now, how did it come to pass that this work was done instead of the other; that the strength and life of the English operative were spent in defiling ground, instead of redeeming it; and in producing an entirely (in that place) valueless piece of metal, which can neither be eaten nor breathed, instead of medicinal fresh air, and pure water?

There is but one reason for it, and at present a conclusive one, — that the capitalist can charge percentage on the work in the one case,

<sup>1</sup> a desolate marsh near Pisa <sup>2</sup> a plain near Rome <sup>3</sup> near Venice <sup>4</sup> water crowfoot <sup>5</sup> slag  
<sup>6</sup> cf. *John* v: 2-4

<sup>1</sup> a suburb of London

and cannot in the other. If, having certain funds for supporting labour at my disposal, I pay men merely to keep my ground in order, my money is, in that function, spent once for all; but if I pay them to dig iron out of my ground, and work it, and sell it, I can charge rent for the ground, and percentage both on the manufacture and the sale, and make my capital profitable in these three by-ways. The greater part of the profitable investment of capital, in the present day, is in operations of this kind, in which the public is persuaded to buy something of no use to it, on production, or sale, of which, the capitalist may charge percentages; the said public remaining all the while under the persuasion that the percentages, thus obtained are real national gains, whereas, they are merely filchings out of partially light pockets, to swell heavy ones.

Thus, the Croydon publican buys the iron railing, to make himself more conspicuous to drunkards. The public-housekeeper on the other side of the way presently buys another railing, to out-rail him with. Both are, as to their *relative* attractiveness to customers of taste, just where they were before; but they have lost the price of the railings; which they must either themselves finally lose, or make their aforesaid customers of taste pay, by raising the price of their beer, or adulterating it. Either the publicans, or their customers, are thus poorer by precisely what the capitalist has gained; and the value of the work itself, meantime, has been lost, to the nation; the iron bars in that form and place being wholly useless. It is this mode of taxation of the poor by the rich which is referred to in the text, in comparing the modern acquisitive power of capital with that of the lance and sword; the only difference being that the levy of blackmail in old times was by force, and is now by cozening. The old rider and reiver<sup>1</sup> frankly quartered himself on the publican for the night; the modern one merely makes his lance into an iron spike, and persuades his host to buy it. One comes as an open robber, the other as a cheating peddler; but the result, to the injured person's pocket, is absolutely the same. Of course many useful industries mingle with, and disguise the useless ones; and in the habits of energy aroused by the struggle, there is a certain direct good. It is

<sup>1</sup> robber

far better to spend four thousand pounds in making a good gun, and then to blow it to pieces, than to pass life in idleness. Only do not let it be called "political economy." There is also a confused notion in the minds of many persons, that the gathering of the property of the poor into the hands of the rich does no ultimate harm; since, in whosoever hands it may be, it must be spent at last, and thus, they think, return to the poor again. This fallacy has been again and again exposed; but grant the plea true, and the same apology may, of course, be made for blackmail, or any other form of robbery. It might be (though practically it never is) as advantageous for the nation that the robber should have the spending of the money he extorts, as that the person robbed should have spent it. But this is no excuse for the theft. If I were to put a turnpike on the road where it passes my own gate, and endeavour to exact a shilling from every passenger, the public would soon do away with my gate, without listening to any plea on my part that "it was advantageous to them, in the end, that I should spend their shillings, as that they themselves should." But if, instead of outfacing them with a turnpike, I can only persuade them to come in and buy stones, or old iron, or any other useless thing, out of my ground, I may rob them to the same extent, and be, moreover, thanked as a public benefactor, and promoter of commercial prosperity. And this main question for the poor of England — for the poor of all countries — is wholly omitted in every common treatise on the subject of wealth. Even by the labourers themselves, the operation of capital is regarded only in its effect on their immediate interests; never in the far more terrific power of its appointment of the kind and the object of labour. It matters little, ultimately, how much a labourer is paid for making anything; but it matters fearfully what the thing is, which he is compelled to make. If his labour is so ordered as to produce food, and fresh air, and fresh water, no matter that his wages are low; — the food and fresh air and water will be at last there; and he will at last get them. But if he is paid to destroy food and fresh air, or to produce iron bars instead of them, — the food and air will finally *not* be there, and he will *not* get them, to his great and final inconvenience. So that, conclusively, in political as in household economy the great question is, not so much

what money you have in your pocket, as what you will buy with it, and do with it.

I have been long accustomed, as all men engaged in work of investigation must be, to hear my statements laughed at for years, before they are examined or believed, and I am generally content to wait the public's time. But it has not been without displeased surprise that I have found myself totally unable, as yet, by any repetition, or illustration, to force this plain thought into my readers' heads — that the wealth of nations, as of men, consists in substance, not in ciphers; and that the real good of all work, and of all commerce, depends on the final worth of the thing you make, or get by it. This is a practical enough statement, one would think: but the English public has been so possessed by its modern school of economists with the notion that Business is always good, whether it be busy in mischief or in benefit; and that buying and selling are always salutary, whatever the intrinsic worth of what you buy or sell, — that it seems impossible to gain so much as a patient hearing for any inquiry respecting the substantial result of our eager modern labours. I have never felt more checked by the sense of this impossibility than in arranging the heads of the following three lectures, which, though delivered at considerable intervals of time, and in different places, were not prepared without reference to each other. Their connection would, however, have been made far more distinct, if I had not been prevented, by what I feel to be another great difficulty in addressing English audiences, from enforcing, with any decision, the common, and to me, the most important, part of their subjects. I chiefly desired (as I have just said) to question my hearers — operatives, merchants, and soldiers, as to the ultimate meaning of the *business* they had in hand; and to know from them what they expected or intended their manufacture to come to, their selling to come to, and their killing to come to. That appeared the first point needing determination before I could speak to them with any real utility or effect. "You craftsmen — salesmen — swordsmen, — do but tell me clearly what you want; then, if I can say anything to help you, I will; and if not, I will account to you as I best may for my inability." But in order to put this question into any terms, one had first of all to face the difficulty just spoken of — to me for the present insuperable, — the difficulty of know-

ing whether to address one's audience as believing, or not believing, in any other world than this. For if you address any average modern English company as believing in an Eternal life, and endeavour to draw any conclusions, from this assumed belief, as to their present business, they will forthwith tell you that what you say is very beautiful, but it is not practical. If, on the contrary, you frankly address them as unbelievers in Eternal life, and try to draw any consequences from that unbelief, — they immediately hold you for an accused person, and shake off the dust from their feet at you. And the more I thought over what I had got to say, the less I found I could say it, without some reference to this intangible or intractable part of the subject. It made all the difference, in asserting any principle of war, whether one assumed that a discharge of artillery would merely knead down a certain quantity of red clay into a level line, as in a brick field; or whether, out of every separately Christian-named portion of the ruinous heap, there went out, into the smoke and dead-fallen air of battle, some astonished condition of soul, unwillingly released. It made all the difference, in speaking of the possible range of commerce, whether one assumed that all bargains related only to visible property — or whether property, for the present invisible, but nevertheless real, was elsewhere purchasable on other terms. It made all the difference, in addressing a body of men subject to considerable hardship, and having to find some way out of it — whether one could confidently say to them, "My friends, — you have only to die, and all will be right;" or whether one had any secret misgiving that such advice was more blessed to him that gave, than to him that took it. And therefore the deliberate reader will find, throughout these lectures, a hesitation in driving points home, and a pausing short of conclusions which he will feel I would fain have come to; hesitation which arises wholly from this uncertainty of my hearers' temper. For I do not now speak, nor have I ever spoken, since the time of first forward youth, in any proselyting temper, as desiring to persuade any one of what, in such matters, I thought myself; but, whomsoever I venture to address, I take for the time his creed as I find it; and endeavour to push it into such vital fruit as it seems capable of. Thus, it is a creed with a great part of the existing English people, that they are in pos-

session of a book which tells them, straight from the lips of God, all they ought to do, and need to know. I have read that book, with as much care as most of them, for some forty years; and am thankful that, on those who trust it, I can press its pleadings. My endeavour has been uniformly to make them trust it more deeply than they do, trust it, not in their own favourite verses only, but in the sum of all; trust it not as a fetic or talisman, which they are to be saved by daily repetitions of; but as a Captain's order, to be heard and obeyed at their peril. I was always encouraged by supposing my hearers to hold such belief. To these, if to any, I once had hope of addressing, with acceptance, words which insisted on the guilt of pride, and the futility of avarice; from these, if from any, I once expected ratification of a political economy, which asserted that the life was more than the meat, and the body than raiment;<sup>1</sup> and these, it once seemed to me, I might ask, without accusation of fanaticism, not merely in doctrine of the lips, but in the bestowal of their heart's treasure, to separate themselves from the crowd of whom it is written, "After all these things do the Gentiles seek."<sup>2</sup>

It cannot, however, be assumed, with any semblance of reason, that a general audience is now wholly, or even in majority, composed of these religious persons. A large portion must always consist of men who admit no such creed; or who, at least, are inaccessible to appeals founded on it. And as, with the so-called Christian, I desired to plead for honest declaration and fulfilment of his belief in life, — with the so-called infidel, I desired to plead for an honest declaration and fulfilment of his belief in death. The dilemma is inevitable. Men must either hereafter live, or hereafter die; fate may be bravely met, and conduct wisely ordered, on either expectation; but never in hesitation between ungrasped hope, and unfronted fear. We usually believe in immortality, so far as to avoid preparation for death; and in mortality, so far as to avoid preparation for anything after death. Whereas, a wise man will at least hold himself prepared for one or other of two events, of which one or other is inevitable; and will have all things in order, for his sleep, or in readiness, for his awakening.

Nor have we any right to call it an ignoble judgment, if he determine to put them in order, as for sleep. A brave belief in life is indeed an enviable state of mind, but, as far as I can discern, an unusual one. I know few Christians so convinced of the splendour of the rooms in their Father's house, as to be happier when their friends are called to those mansions, than they would have been if the Queen had sent for them to live at court: nor has the Church's most ardent "desire to depart, and be with Christ,"<sup>3</sup> ever cured it of the singular habit of putting on mourning for every person summoned to such departure. On the contrary, a brave belief in death has been assuredly held by many not ignoble persons, and it is a sign of the last depravity in the Church itself, when it assumes that such a belief is inconsistent with either purity of character, or energy of hand. The shortness of life is not, to any rational person, a conclusive reason for wasting the space of it which may be granted him; nor does the anticipation of death to-morrow suggest, to any one but a drunkard, the expediency of drunkenness to-day. To teach that there is no device in the grave,<sup>4</sup> may indeed make the deviceless person more contented in his dulness; but it will make the deviser only more earnest in devising. nor is human conduct likely, in every case, to be purer, under the conviction that all its evil may in a moment be pardoned, and all its wrong-doing in a moment redeemed; and that the sigh of repentance, which purges the guilt of the past, will waft the soul into a felicity which forgets its pain, — than it may be under the sterner, and to many not unwise minds more probable, apprehension, that "what a man soweth that shall he also reap,"<sup>5</sup> — or others reap, — when he, the living seed of pestilence, walketh no more in darkness, but lies down therein.

But to men whose feebleness of sight, or bitterness of soul, or the offence given by the conduct of those who claim higher hope, may have rendered this painful creed the only possible one, there is an appeal to be made, more secure in its ground than any which can be addressed to happier persons. I would fain, if I might offencelessly, have spoken to them as if none others heard; and have said thus: Hear me, you dying men, who will soon be deaf forever. For these others, at your right

<sup>1</sup> *Math. vi. 25*    <sup>2</sup> *Math. vi. 32*

<sup>3</sup> *Philipp. i. 23*    <sup>4</sup> *Ecc. ix. 10*    <sup>5</sup> *Galat. vi. 7*

hand and your left, who look forward to a state of infinite existence, in which all their errors will be overruled, and all their faults forgiven, for these, who, stained and blackened in the battle-smoke of mortality, have but to dip themselves for an instant in the font of death, and to rise renewed of plumage, as a dove that is covered with silver, and her feathers like gold,<sup>1</sup> for these, indeed, it may be permissible to waste their numbered moments, through faith in a future of innumerable hours, to these, in their weakness, it may be conceded that they should tamper with sin which can only bring forth fruit of righteousness, and profit by the iniquity which, one day, will be remembered no more. In them, it may be no sign of hardness of heart to neglect the poor, over whom they know their Master is watching; and to leave those to perish temporarily, who cannot perish eternally. But, for you, there is no such hope, and therefore no such excuse. This fate, which you ordain for the wretched, you believe to be all their inheritance, you may crush them, before the moth,<sup>2</sup> and they will never rise to rebuke you; — their breath, which fails for lack of food, once expiring, will never be recalled to whisper against you a word of accusing; — they and you, as you think, shall lie down together in the dust, and the worms cover you;<sup>3</sup> — and for them there shall be no consolation, and on you no vengeance, — only the question murmured above your grave: "Who shall repay him what he hath done?" Is it therefore easier for you in your heart to inflict the sorrow for which there is no remedy? Will you take, wantonly, this little all of his life from your poor brother, and make his brief hours long to him with pain? Will you be readier to the injustice which can never be redressed; and niggardly of mercy which you *can* bestow but once, and which, refusing, you refuse forever? I think better of you, even of the most selfish, than that you would do this, well understood. And for yourselves, it seems to me, the question becomes not less grave, in these curt limits. If your life were but a fever fit, — the madness of a night, whose follies were all to be forgotten in the dawn, it might matter little how you fretted away the sickly hours, — what toys you snatched at, or let fall, — what visions you followed wistfully with the deceived eyes

of sleepless phrenzy. Is the earth only a hospital? Play, if you care to play, on the floor of the hospital den. Knit its straw into what crowns please you, gather the dust of it for treasure, and die rich in that, clutching at the black moths in the air with your dying hands, — and yet, it may be well with you. But if this life be no dream, and the world no hospital, if all the peace and power and joy you can ever win, must be won now; and all fruit of victory gathered here, or never; — will you still, throughout the puny totality of your life, weary yourselves in the fire for vanity?<sup>4</sup> If there is no rest which remaineth for you, is there none you might presently take? was this grass of the earth made green for your shroud only, not for your bed? and can you never lie down *upon* it, but only *under* it? The heathen, to whose creed you have returned, thought not so. They knew that life brought its contest, but they expected from it also the crown of all contest: No proud one! no jewelled circlet flaming through Heaven above the height of the unmerited throne; only some few leaves of wild olive, cool to the tired brow, through a few years of peace. It should have been of gold, they thought, but Jupiter was poor; this was the best the god could give them. Seeking a greater than this, they had known it a mockery. Not in war, not in wealth, not in tyranny, was there any happiness to be found for them — only in kindly peace, fruitful and free. The wreath was to be of *wild* olive, mark you: — the tree that grows carelessly; tufting the rocks with no vivid bloom, no verdure of branch; only with soft snow of blossom, and scarcely fulfilled fruit, mixed with gray leaf and thornset stem; no fastening of diadem for you but with such sharp embroidery! But this, such as it is, you may win while yet you live; type of gray honour and sweet rest. Free-heartedness, and graciousness, and undisturbed trust, and requited love, and the sight of the peace of others, and the ministry to their pain; — these, and the blue sky above you, and the sweet waters and flowers of the earth beneath; and mysteries and presences, innumerable, of living things, — these may yet be here your riches; untortmenting and divine; serviceable for the life that now is; nor, it may be, without promise of that which is to come.<sup>5</sup>

<sup>1</sup> Ps. lxxviii : 13    <sup>2</sup> cf. Job iv : 19    <sup>3</sup> cf. Job xxi : 26

<sup>4</sup> Heb. ii : 13    <sup>5</sup> 1 Tim. iv : 8

## FREDERICK LOCKER-LAMPSON

(1821-1895)

## TO MY GRANDMOTHER

*Suggested by a picture by Mr. Romney*

This Relative of mine,  
Was she seventy-and-nine  
When she died?  
By the canvas may be seen  
How she look'd at seventeen,  
As a bride.

Beneath a summer tree  
Her maiden reverie  
Has a charm,  
Her ringlets are in taste, 10  
What an arm! and what a waist  
For an arm!

With her bridal-wreath, bouquet,  
Lace farthingale,<sup>1</sup> and gay  
*Falbalas*,<sup>2</sup> —  
If Romney's touch be true,  
What a lucky dog were you,  
Grandpapa!

Her lips are sweet as love;  
They are parting! Do they move?  
Are they dumb? 21  
Her eyes are blue, and beam  
Beseechingly, and seem  
To say, "Come!"

What funny fancy slips  
From atween these cherry lips?  
Whisper me,  
Fair Sorceress in paint,  
What canon<sup>3</sup> says I mayn't  
Marry thee? 30

That good-for-nothing Time  
Has a confidence sublime!  
When I first  
Saw this Lady, in my youth,  
Her winters had, forsooth,  
Done their worst.

Her locks, as white as snow,  
Once shamed the swarthy crow;  
By-and-by

<sup>1</sup> a contrivance like a hoopskirt <sup>2</sup> furbelow,  
flounce <sup>3</sup> ecclesiastical law

That fowl's avenging sprite 40  
Set his cruel foot for spite  
Near her eye.

Her rounded form was lean,  
And her silk was bombazine;  
Well I wot  
With her needles would she sit,  
And for hours would she knit, —  
Would she not?

Ah perishable clay!  
Her charms had dropt away 50  
One by one;  
But if she heaved a sigh  
With a burthen, it was, "Thy  
Will be done."

In travail, as in tears,  
With the fardel<sup>1</sup> of her years  
Overprest,  
In mercy she was borne  
Where the weary and the worn 60  
Are at rest

Oh, if you now are there,  
*And sweet as once you were,*  
Grandmamma,  
This nether world agrees  
You'll all the better please  
Grandpapa.

## THE UNREALISED IDEAL

My only Love is always near, —  
In country or in town,  
I see her twinkling feet, I hear  
The whisper of her gown.

She foots it ever fair and young, 5  
Her locks are tied in haste,  
And one is o'er her shoulder flung,  
And hangs below her waist.

She ran before me in the meads;  
And down this world-worn track 10  
She leads me on; but while she leads,  
She never gazes back.

And yet her voice is in my dreams,  
To witch me more and more;  
That wooing voice! Ah me, it seems 15  
Less near me than of yore.

<sup>1</sup> burden

Lightly I sped when hope was high,  
 And youth beguiled the chase,  
 I follow — follow still; but I  
 Shall never see her Face.

20

SIDNEY DOBELL (1824-1874)

## AMERICA

### I

Men say, Columbia, we shall hear thy guns  
 But in what tongue shall be thy battle-cry?  
 Not that our sires did love in years gone by,  
 When all the Pilgrim Fathers were little sons  
 In merrie homes of Engluunde? Back, and  
 see

Thy satchel'd ancestor! Behold, he runs  
 To mine, and, clasp'd, they tread the equal lea  
 To the same village-school, where side by side  
 They spell "our Father." Hard by, the twin-  
 pride

Of that grey hall whose ancient oriel gleams  
 Thro' yon baronial pines, with looks of light  
 Our sister-mothers sit beneath one tree. 12  
 Meanwhile our Shakespeare wanders past and  
 dreams

His Helena and Hermia. Shall we fight?

### II

Nor force nor fraud shall sunder us! O ye  
 Who north or south, on east or western land,  
 Native to noble sounds, say truth for truth,  
 Freedom for freedom, love for love, and God  
 For God; O ye who in eternal youth  
 Speak with a living and creative flood  
 This universal English, and do stand  
 Its breathing book; live worthy of that grand  
 Heroic utterance — parted, yet a whole, 9  
 Far, yet unsevered, — children brave and free  
 Of the great Mother-tongue, and ye shall be  
 Lords of an Empire wide as Shakespeare's  
 soul,

Sublime as Milton's immemorial theme,  
 And rich as Chaucer's speech, and fair as  
 Spenser's dream.

MATTHEW ARNOLD (1822-1888)

## FROM CULTURE AND ANARCHY SWEETNESS AND LIGHT

The disparagers of culture make its motive curiosity, sometimes, indeed, they make its motive mere exclusiveness and vanity. The culture which is supposed to plume itself on a smattering of Greek and Latin is a culture which is begotten by nothing so intellectual as curiosity, it is valued either out of sheer vanity and ignorance or else as an engine of social and class distinction, separating its holder, like a badge or title, from other people who have not got it. No serious man would call this *culture*, or attach any value to it, as culture, at all. To find the real ground for the very different estimate which serious people will set upon culture, we must find some motive for culture in the terms of which may lie a real ambiguity; and such a motive the word *curiosity* gives us.

I have before now pointed out that we English do not, like the foreigners, use this word in a good sense as well as in a bad sense. With us the word is always used in a somewhat disapproving sense. A liberal and intelligent eagerness about the things of the mind may be meant by a foreigner when he speaks of curiosity, but with us the word always conveys a certain notion of frivolous and unedifying activity. In the *Quarterly Review*, some little time ago, was an estimate of the celebrated French critic, M. Sainte-Beuve, and a very inadequate estimate it in my judgment was. And its inadequacy consisted chiefly in this: that in our English way it left out of sight the double sense really involved in the word *curiosity*, thinking enough was said to stamp M. Sainte-Beuve with blame if it was said that he was impelled in his operations as a critic by curiosity, and omitting either to perceive that M. Sainte-Beuve himself, and many other people with him, would consider that this was praiseworthy and not blameworthy, or to point out why it ought really to be accounted worthy of blame and not of praise. For as there is a curiosity about intellectual matters which is futile, and merely a disease, so there is certainly a curiosity, — a desire after the things of the mind simply for their own sakes and for the pleasure of seeing them as they are, — which is, in an intelligent being, natural and



laudable. Nay, and the very desire to see things as they are implies a balance and regulation of mind which is not often attained without fruitful effort, and which is the very opposite of the blind and diseased impulse of mind which is what we mean to blame when we blame curiosity. Montesquieu<sup>1</sup> says: "The first motive which ought to impel us to study is the desire to augment the excellence of our nature, and to render an intelligent being yet more intelligent." This is the true ground to assign for the genuine scientific passion, however manifested, and for culture, viewed simply as a fruit of this passion, and it is a worthy ground, even though we let the term *curiosity* stand to describe it.

But there is of culture another view, in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neighbour, the impulses toward action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it, — motives eminently such as are called social, — come in as part of the grounds of culture, and the main and preeminent part. Culture is then properly described not as having its origin in curiosity, but as having its origin in the love of perfection; it is a *study of perfection*. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good. As, in the first view of it, we took for its worthy motto Montesquieu's words. "To render an intelligent being yet more intelligent!" so, in the second view of it, there is no better motto which it can have than these words of Bishop Wilson:<sup>2</sup> "To make reason and the will of God prevail!"

Only, whereas the passion for doing good is apt to be overhasty in determining what reason and the will of God say, because its turn is for acting rather than thinking and it wants to be beginning to act; and whereas it is apt to take its own conceptions, which proceed from its own state of development and share in all the imperfections and immaturities of

this, for a basis of action; what distinguishes culture is, that it is possessed by the scientific passion as well as by the passion of doing good; that it demands worthy notions of reason and the will of God, and does not readily suffer its own crude conceptions to substitute themselves for them. And knowing that no action or institution can be salutary and stable which is not based on reason and the will of God, it is not so bent on acting and instituting, even with the great aim of diminishing human error and misery ever before its thoughts, but that it can remember that acting and instituting are of little use, unless we know how and what we ought to act and to institute.

This culture is more interesting and more far-reaching than that other, which is founded solely on the scientific passion for knowing. But it needs times of faith and ardour, times when the intellectual horizon is opening and widening all round us, to flourish in. And is not the close and bounded intellectual horizon within which we have long lived and moved now lifting up, and are not new lights finding free passage to shine in upon us? For a long time there was no passage for them to make their way in upon us, and then it was of no use to think of adapting the world's action to them. Where was the hope of making reason and the will of God prevail among people who had a routine which they had christened reason and the will of God, in which they were inextricably bound, and beyond which they had no power of looking? But now the iron force of adhesion to the old routine, — social, political, religious — has wonderfully yielded; the iron force of exclusion of all which is new has wonderfully yielded. The danger now is, not that people should obstinately refuse to allow anything but their old routine to pass for reason and the will of God, but either that they should allow some novelty or other to pass for these too easily, or else that they should underrate the importance of them altogether, and think it enough to follow action for its own sake, without troubling themselves to make reason and the will of God prevail therein. Now, then, is the moment for culture to be of service, culture which believes in making reason and the will of God prevail, believes in perfection, is the study and pursuit of perfection, and is no longer debarred, by a rigid invincible exclusion of whatever is new, from getting

<sup>1</sup> a French philosopher (1689-1755), author of the famous *L'esprit des lois* <sup>2</sup> Thomas Wilson (1663-1755), Bishop of Sodor and Man

acceptance for its ideas, simply because they are new.

The moment this view of culture is seized, the moment it is regarded not solely as the endeavour to see things as they are, to draw towards a knowledge of the universal order which seems to be intended and aimed at in the world, and which it is a man's happiness to go along with or his misery to go counter to, — to learn, in short, the will of God, — the moment, I say, culture is considered not merely as the endeavour to *see* and *learn* this, but as the endeavour, also, to make it *prevail*, the moral, social, and beneficent character of culture becomes manifest. The mere endeavour to see and learn the truth for our own personal satisfaction is indeed a commencement for making it prevail, a preparing the way for this, which always serves this, and is wrongly, therefore, stamped with blame absolutely in itself and not only in its caricature and degeneration. But perhaps it has got stamped with blame, and disparaged with the dubious title of curiosity, because in comparison with this wider endeavour of such great and plain utility it looks selfish, petty, and unprofitable.

And religion, the greatest and most important of the efforts by which the human race has manifested its impulse to perfect itself, — religion, that voice of the deepest human experience, — does not only enjoin and sanction the aim which is the great aim of culture, the aim of setting ourselves to ascertain what perfection is and to make it prevail; but also, in determining generally in what human perfection consists, religion comes to a conclusion identical with that which culture, — culture seeking the determination of this question through *all* the voices of human experience which have been heard upon it, of art, science, poetry, philosophy, history, as well as of religion, in order to give a greater fulness and certainty to its solution, — likewise reaches. Religion says: *The kingdom of God is within you*; and culture, in like manner, places human perfection in an *internal* condition, in the growth and predominance of our humanity proper, as distinguished from our animality. It places it in the ever-increasing efficacy and in the general harmonious expansion of those gifts of thought and feeling, which make the peculiar dignity, wealth, and happiness of human nature. As I have said on a former occasion: "It is in making endless additions

to itself, in the endless expansion of its powers, in endless growth in wisdom and beauty, that the spirit of the human race finds its ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture." Not a having and a resting, but a growing and a becoming, is the character of perfection as culture conceives it; and here, too, it coincides with religion.

And because men are all members of one great whole, and the sympathy which is in human nature will not allow one member to be indifferent to the rest or to have a perfect welfare independent of the rest, the expansion of our humanity, to suit the idea of perfection which culture forms, must be a *general* expansion. Perfection, as culture conceives it, is not possible while the individual remains isolated. The individual is required, under pain of being stunted and enfeebled in his own development if he disobeys, to carry others along with him in his march towards perfection, to be continually doing all he can to enlarge and increase the volume of the human stream sweeping thitherward. And here, once more, culture lays on us the same obligation as religion, which says, as Bishop Wilson has admirably put it, that "to promote the kingdom of God is to increase and hasten one's own happiness."

But, finally, perfection, — as culture from a thorough disinterested study of human nature and human experience learns to conceive it, — is a harmonious expansion of *all* the powers which make the beauty and worth of human nature, and is not consistent with the over-development of any one power at the expense of the rest. Here culture goes beyond religion, as religion is generally conceived by us.

If culture, then, is a study of perfection, and of harmonious perfection, general perfection, and perfection which consists in becoming something rather than in having something, in an inward condition of the mind and spirit, not in an outward set of circumstances, — it is clear that culture, instead of being the frivolous and useless thing which Mr. Bright,<sup>1</sup> and Mr. Frederic Harrison,<sup>2</sup> and many other Liberals are apt to call it, has a very important function to fulfil for mankind. And this

<sup>1</sup> John Bright (1811-89), English Liberal statesman and orator <sup>2</sup> (b. 1831), essayist and leader of the Positivist philosophy in England

function is particularly important in our modern world, of which the whole civilisation is, to a much greater degree than the civilisation of Greece and Rome, mechanical and external, and tends constantly to become more so. But above all in our own country has culture a weighty part to perform, because here that mechanical character, which civilisation tends to take everywhere, is shown in the most eminent degree. Indeed nearly all the characters of perfection, as culture teaches us to fix them, meet in this country with some powerful tendency which thwarts them and sets them at defiance. The idea of perfection as an *inward* condition of the mind and spirit is at variance with the mechanical and material civilisation in esteem with us, and nowhere, as I have said, so much in esteem as with us. The idea of perfection as a *general* expansion of the human family is at variance with our strong individualism, our hatred of all limits to the unrestrained swing of the individual's personality, our maxim of "every man for himself." Above all, the idea of perfection as a *harmonious* expansion of human nature is at variance with our want of flexibility, with our inaptitude for seeing more than one side of a thing, with our intense energetic absorption in the particular pursuit we happen to be following. So culture has a rough task to achieve in this country. Its preachers have, and are likely long to have, a hard time of it, and they will much oftener be regarded, for a great while to come, as elegant or spurious Jeremiahs than as friends and benefactors. That, however, will not prevent their doing in the end good service if they persevere. And, meanwhile, the mode of action they have to pursue, and the sort of habits they must fight against, ought to be made quite clear for every one to see, who may be willing to look at the matter attentively and dispassionately.

Faith in machinery is, I said, our besetting danger; often in machinery most absurdly disproportioned to the end which this machinery, if it is to do any good at all, is to serve; but always in machinery, as if it had a value in and for itself. What is freedom but machinery? what is population but machinery? what is coal but machinery? what are railroads but machinery? what is wealth but machinery? what are, even, religious organisations but machinery? Now almost every voice in England is accustomed to speak of

these things as if they were precious ends in themselves, and therefore had some of the characters of perfection indisputably joined to them. I have before now noticed Mr. Roebuck's stock argument for proving the greatness and happiness of England as she is, and for quite stopping the mouths of all gainsayers. Mr. Roebuck is never weary of reiterating this argument of his, so I do not know why I should be weary of noticing it. "May not every man in England say what he likes?" — Mr. Roebuck perpetually asks; and that, he thinks, is quite sufficient, and when every man may say what he likes, our aspirations ought to be satisfied. But the aspirations of culture, which is the study of perfection, are not satisfied, unless what men say, when they may say what they like, is worth saying, — has good in it, and more good than bad. In the same way the *Times*, replying to some foreign strictures on the dress, looks, and behaviour of the English abroad, urges that the English ideal is that every one should be free to do and to look just as he likes. But culture indefatigably tries, not to make what each raw person may like the rule by which he fashions himself, but to draw ever nearer to a sense of what is indeed beautiful, graceful, and becoming, and to get the raw person to like that.

And in the same way with respect to railroads and coal. Every one must have observed the strange language current during the late discussions as to the possible failure of our supplies of coal. Our coal, thousands of people were saying, is the real basis of our national greatness; if our coal runs short, there is an end of the greatness of England. But what *is* greatness? — culture makes us ask. Greatness is a spiritual condition worthy to excite love, interest, and admiration; and the outward proof of possessing greatness is that we excite love, interest, and admiration. If England were swallowed up by the sea to-morrow, which of the two, a hundred years hence, would most excite the love, interest, and admiration of mankind, — would most, therefore, show the evidences of having possessed greatness, — the England of the last twenty years, or the England of Elizabeth, of a time of splendid spiritual effort, but when our coal, and our industrial operations depending on coal, were very little developed? Well, then, what an unsound habit of mind it must be which makes

us talk of things like coal or iron as constituting the greatness of England, and how salutary a friend is culture, bent on seeing things as they are, and thus dissipating delusions of this kind and fixing standards of perfection that are real!

Wealth, again, that end to which our prodigious works for material advantage are directed, — the commonest of commonplaces tells us how men are always apt to regard wealth as a precious end in itself; and certainly they have never been so apt thus to regard it as they are in England at the present time. Never did people believe anything more firmly than nine Englishmen out of ten at the present day believe that our greatness and welfare are proved by our being so very rich. Now, the use of culture is that it helps us, by means of its spiritual standard of perfection, to regard wealth as but machinery, and not only to say as a matter of words that we regard wealth as but machinery, but really to perceive and feel that it is so. If it were not for this purging effect wrought upon our minds by culture, the whole world, the future as well as the present, would inevitably belong to the Philistines.<sup>1</sup> The people who believe most that our greatness and welfare are proved by our being very rich, and who most give their lives and thoughts to becoming rich, are just the very people whom we call Philistines. Culture says: "Consider these people, then, their way of life, their habits, their manners, the very tones of their voice; look at them attentively; observe the literature they read, the things which give them pleasure, the words which come forth out of their mouths, the thoughts which make the furniture of their minds: would any amount of wealth be worth having with the condition that one was to become just like these people by having it?" And thus culture begets a dissatisfaction which is of the highest possible value in stemming the common tide of men's thoughts in a wealthy and industrial community, and which saves the future, as one may hope, from being vulgarised, even if it cannot save the present.

Population, again, and bodily health and vigour, are things which are nowhere treated in such an unintelligent, misleading, exaggerated way as in England. Both are really ma-

chinery; yet how many people all around us do we see rest in them and fail to look beyond them! Why, one has heard people, fresh from reading certain articles of the *Times* on the Registrar-General's returns of marriages and births in this country, who would talk of our large English families in quite a solemn strain, as if they had something in itself beautiful, elevating, and meritorious in them; as if the British Philistine would have only to present himself before the Great Judge with his twelve children, in order to be received among the sheep as a matter of right!

But bodily health and vigour, it may be said, are not to be classed with wealth and population as mere machinery; they have a more real and essential value. True; but only as they are more intimately connected with a perfect spiritual condition than wealth or population are. The moment we disjoin them from the idea of a perfect spiritual condition, and pursue them, as we do pursue them, for their own sake and as ends in themselves, our worship of them becomes as mere worship of machinery, as our worship of wealth or population, and as unintelligent and vulgarising a worship as that is. Every one with anything like an adequate idea of human perfection has distinctly marked this subordination to higher and spiritual ends of the cultivation of bodily vigour and activity. "Bodily exercise profiteth little; but godliness is profitable unto all things," says the author of the Epistle to Timothy. And the utilitarian Franklin says just as explicitly: — "Eat and drink such an exact quantity as suits the constitution of thy body, *in reference to the services of the mind.*" But the point of view of culture, keeping the mark of human perfection simply and broadly in view, and not assigning to this perfection, as religion or utilitarianism assigns to it, a special and limited character, this point of view, I say, of culture is best given by these words of Epictetus.<sup>1</sup> — "It is a sign of *ἀφύτα*," says he, — that is, of a nature not finely tempered, — "to give yourselves up to things which relate to the body; to make, for instance, a great fuss about exercise, a great fuss about eating, a great fuss about drinking, a great fuss about walking, a great fuss about riding. All these things ought to be done merely by the way:

<sup>1</sup> those who have no interest beyond "the main chance," enemies of ideas and art

<sup>1</sup> a Roman Stoic philosopher, author of many famous maxims of conduct

the formation of the spirit and character must be our real concern." This is admirable; and, indeed, the Greek word *εἰφνία*, a finely tempered nature, gives exactly the notion of perfection as culture brings us to conceive it; a harmonious perfection, a perfection in which the characters of beauty and intelligence are both present, which unites "the two noblest of things," — as Swift, who of one of the two, at any rate, had himself all too little, most happily calls them in his *Battle of the Books*, — "the two noblest of things, *sweetness and light*." The *εἰφνύς* is the man who tends towards sweetness and light; the *ἀφνύς*, on the other hand, is our Philistine. The immense spiritual significance of the Greeks is due to their having been inspired with this central and happy idea of the essential character of human perfection; and Mr. Bright's misconception of culture, as a smattering of Greek and Latin, comes itself, after all, from this wonderful significance of the Greeks having affected the very machinery of our education, and is in itself a kind of homage to it.

In thus making sweetness and light to be characters of perfection, culture is of like spirit with poetry, follows one law with poetry. Far more than on our freedom, our population, and our industrialism, many amongst us rely upon our religious organisations to save us. I have called religion a yet more important manifestation of human nature than poetry, because it has worked on a broader scale for perfection, and with greater masses of men. But the idea of beauty and of a human nature perfect on all its sides, which is the dominant idea of poetry, is a true and invaluable idea, though it has not yet had the success that the idea of conquering the obvious faults of our animality, and of a human nature perfect on the moral side, — which is the dominant idea of religion, — has been enabled to have; and it is destined, adding to itself the religious idea of a devout energy, to transform and govern the other.

The best art and poetry of the Greeks, in which religion and poetry are one, in which the idea of beauty and of a human nature perfect on all sides adds to itself a religious and devout energy, and works in the strength of that, is on this account of such surpassing interest and instructiveness for us, though it was, — as, having regard to the Greeks themselves, we must own, — a premature attempt, an attempt which for success needed the moral

and religious fibre in humanity to be more braced and developed than it had yet been. But Greece did not err in having the idea of beauty, harmony, and complete human perfection, so present and paramount. It is impossible to have this idea too present and paramount, only, the moral fibre must be braced too. And we, because we have braced the moral fibre, are not on that account in the right way, if at the same time the idea of beauty, harmony, and complete human perfection, is wanting or misapprehended amongst us, and evidently it *is* wanting or misapprehended at present. And when we rely as we do on our religious organisations, which in themselves do not and cannot give us this idea, and think we have done enough if we make them spread and prevail, then, I say, we fall into our common fault of overvaluing machinery.

\* \* \* \* \*

The impulse of the English race towards moral development and self-conquest has nowhere so powerfully manifested itself as in Puritanism. Nowhere has Puritanism found so adequate an expression as in the religious organisation of the Independents.<sup>1</sup> The modern Independents have a newspaper, the *Non-conformist*, written with great sincerity and ability. The motto, the standard, the profession of faith which this organ of theirs carries aloft, is: "The Dissidence of Dissent and the Protestantism of the Protestant religion."<sup>2</sup> There is sweetness and light, and an ideal of complete harmonious human perfection! One need not go to culture and poetry to find language to judge it. Religion, with its instinct for perfection, supplies language to judge it, language, too, which is in our mouths every day. "Finally, be of one mind, united in feeling," says St. Peter. There is an ideal which judges the Puritan ideal: "The Dissidence of Dissent and the Protestantism of the Protestant religion!" And religious organisations like this are what people believe in, rest in, would give their lives for! Such, I say, is the wonderful virtue of even the beginnings of perfection, of having conquered even the plain faults of our animality, that the religious organisation which has helped us to do it can seem to us something precious, salutary, and

<sup>1</sup> *i.e.*, Congregationalists. <sup>2</sup> Quoted from Burke's speech on *Conciliation*.

to be propagated, even when it wears such a brand of imperfection on its forehead as this. And men have got such a habit of giving to the language of religion a special application, of making it a mere jargon, that for the condemnation which religion itself passes on the shortcomings of their religious organisations they have no ear; they are sure to cheat themselves and to explain this condemnation away. They can only be reached by the criticism which culture, like poetry, speaking a language not to be sophisticated, and resolutely testing these organisations by the ideal of a human perfection complete on all sides, applies to them.

But men of culture and poetry, it will be said, are again and again failing, and failing conspicuously, in the necessary first stage to a harmonious perfection, in the subduing of the great obvious faults of our animality, which it is the glory of these religious organisations to have helped us to subdue. True, they do often so fail. They have often been without the virtues as well as the faults of the Puritan; it has been one of their dangers that they so felt the Puritan's faults that they too much neglected the practice of his virtues. I will not, however, exculpate them at the Puritan's expense. They have often failed in morality, and morality is indispensable. And they have been punished for their failure, as the Puritan has been rewarded for his performance. They have been punished wherein they erred; but their ideal of beauty, of sweetness and light, and a human nature complete on all its sides, remains the true ideal of perfection still; just as the Puritan's ideal of perfection remains narrow and inadequate, although for what he did well he has been richly rewarded. Notwithstanding the mighty results of the Pilgrim Fathers' voyage, they and their standard of perfection are rightly judged when we figure to ourselves Shakspeare or Virgil, — souls in whom sweetness and light, and all that in human nature is most humane, were eminent, — accompanying them on their voyage, and think what intolerable company Shakspeare and Virgil would have found them! In the same way let us judge the religious organisations which we see all around us. Do not let us deny the good and the happiness which they have accomplished. but do not let us fail to see clearly that their idea of human perfection is narrow and inadequate, and that the Dissidence of Dissent and the Protestantism of the Protestant religion will never bring

humanity to its true goal. As I said with regard to wealth. Let us look at the life of those who live in and for it, — so I say with regard to the religious organisations. Look at the life imaged in such a newspaper as the *Nonconformist*, — a life of jealousy of the Establishment, disputes, tea-meetings, openings or chapels, sermons, and then think of it as an ideal of a human life completing itself on all sides, and aspiring with all its organs after sweetness, light, and perfection!

Another newspaper, representing, like the *Nonconformist* one of the religious organisations of this country, was a short time ago giving an account of the crowd at Epsom on the Derby<sup>1</sup> day, and of all the vice and hideousness which was to be seen in that crowd; and then the writer turned suddenly round upon Professor Huxley,<sup>2</sup> and asked him how he proposed to cure all this vice and hideousness without religion. I confess I felt disposed to ask the asker this question: and how do you propose to cure it with such a religion as yours? How is the ideal of a life so unlovely, so unattractive, so incomplete, so narrow, so far removed from a true and satisfying ideal of human perfection, as is the life of your religious organisation as you yourself reflect it, to conquer and transform all this vice and hideousness? Indeed, the strongest plea for the study of perfection as pursued by culture, the clearest proof of the actual inadequacy of the idea of perfection held by the religious organisations, — expressing, as I have said, the most wide-spread effort which the human race has yet made after perfection, — is to be found in the state of our life and society with these in possession of it, and having been in possession of it I know not how many hundred years. We are all of us included in some religious organisation or other; we all call ourselves, in the sublime and aspiring language of religion which I have before noticed, *children of God*. Children of God; — it is an immense pretension! — and how are we to justify it? By the works which we do, and the words which we speak. And the work which we collective children of God do, our grand centre of life, our *city* which we have builded for us to dwell in, is London! London, with its unutterable external hideousness, and with its internal canker of *public*

<sup>1</sup> an annual race for three-year-olds    <sup>2</sup> a biologist and agnostic (1825-95)

*egestas, privatim opulencia*.<sup>1</sup> — to use the words which Sallust puts into Cato's mouth about Rome, — unequaled in the world! The word, again, which we children of God speak, the voice which most hits our collective thought, the newspaper with the largest circulation in England, nay, with the largest circulation in the whole world, is the *Daily Telegraph*! I say that when our religious organisations, — which I admit to express the most considerable effort after perfection that our race has yet made, — land us in no better result than this, it is high time to examine carefully their idea of perfection, and to see whether it does not leave out of account sides and forces of human nature which we might turn to great use; whether it would not be more operative if it were more complete. And I say that the English reliance on our religious organisations and on their ideas of human perfection just as they stand, is like our reliance on freedom, on muscular Christianity, on population, on coal, on wealth, — mere belief in machinery, and unfruitful, and that it is wholesomely counteracted by culture, bent on seeing things as they are, and on drawing the human race onwards to a more complete, a harmonious perfection.

Culture, however, shows its single-minded love of perfection, its desire simply to make reason and the will of God prevail, its freedom from fanaticism, by its attitude towards all this machinery, even while it insists that it is machinery. Fanatics, seeing the mischief men do themselves by their blind belief in some machinery or other, — whether it is wealth and industrialism, or whether it is the cultivation of bodily strength and activity, or whether it is a religious organisation, — oppose with might and main the tendency to this or that political and religious organisation, or to games and athletic exercises, or to wealth and industrialism, and try violently to stop it. But the flexibility which sweetness and light give, and which is one of the rewards of culture pursued in good faith, enables a man to see that a tendency may be necessary, and even, as a preparation for something in the future, salutary, and yet that the generations or individuals who obey this tendency are sacrificed to it, that they fall short of the hope of perfection by following it; and that its

mischiefs are to be criticised, lest it should take too firm a hold and last after it has served its purpose.

Mr. Gladstone well pointed out, in a speech at Paris, — and others have pointed out the same thing, — how necessary is the present great movement towards wealth and industrialism, in order to lay broad foundations of material well-being for the society of the future. The worst of these justifications is, that they are generally addressed to the very people engaged, body and soul, in the movement in question; at all events, that they are always seized with the greatest avidity by these people, and taken by them as quite justifying their life; and that thus they tend to harden them in their sins. Now, culture admits the necessity of the movement towards fortune-making and exaggerated industrialism, readily allows that the future may derive benefit from it; but insists, at the same time, that the passing generations of industrialists, — forming, for the most part, the stout main body of Philistinism, — are sacrificed to it. In the same way, the result of all the games and sports which occupy the passing generation of boys and young men may be the establishment of a better and sounder physical type for the future to work with. Culture does not set itself against the games and sports; it congratulates the future, and hopes it will make a good use of its improved physical basis; but it points out that our passing generation of boys and young men is, meantime, sacrificed. Puritanism was perhaps necessary to develop the moral fibre of the English race, Nonconformity to break the yoke of ecclesiastical domination over men's minds and to prepare the way for freedom of thought in the distant future; still, culture points out that the harmonious perfection of generations of Puritans and Nonconformists has been, in consequence, sacrificed. Freedom of speech may be necessary for the society of the future, but the young lions<sup>1</sup> of the *Daily Telegraph* in the meanwhile are sacrificed. A voice for every man in his country's government may be necessary for the society of the future, but meanwhile Mr. Beales<sup>2</sup> and Mr. Bradlaugh<sup>3</sup> are sacrificed.

<sup>1</sup> Arnold's term for the editorial writers of the *Telegraph* <sup>2</sup> Edmond Beales, M.P., an active advocate of reforms <sup>3</sup> Charles Bradlaugh, a radical lecturer and writer, later a member of Parliament

<sup>1</sup> "public want and private wealth," quoted from Sallust's *Catiline*, lii

Oxford, the Oxford of the past, has many faults; and she has heavily paid for them in defeat, in isolation, in want of hold upon the modern world. Yet we in Oxford, brought up amidst the beauty and sweetness of that beautiful place, have not failed to seize one truth, — the truth that beauty and sweetness are essential characters of a complete human perfection. When I insist on this, I am all in the faith and tradition of Oxford. I say boldly that this our sentiment for beauty and sweetness, our sentiment against hideousness and rawness, has been at the bottom of our attachment to so many beaten causes, of our opposition to so many triumphant movements. And the sentiment is true, and has never been wholly defeated, and has shown its power even in its defeat. We have not won our political battles, we have not carried our main points, we have not stopped our adversaries' advance, we have not marched victoriously with the modern world; but we have told silently upon the mind of the country, we have prepared currents of feeling which sap our adversaries' position when it seems gained, we have kept up our own communications with the future. Look at the course of the great movement which shook Oxford to its centre some thirty years ago! It was directed, as any one who reads Dr. Newman's *Apology*<sup>1</sup> may see, against what in one word may be called "Liberalism." Liberalism prevailed; it was the appointed force to do the work of the hour; it was necessary, it was inevitable that it should prevail. The Oxford movement was broken, it failed; our wrecks are scattered on every shore: —

Quae regio in terris nostri non plena laboris? <sup>2</sup>

But what was it, this liberalism, as Dr. Newman saw it, and as it really broke the Oxford movement? It was the great middle-class liberalism, which had for the cardinal points of its belief the Reform Bill of 1832, and local self-government, in politics; in the social sphere, free-trade, unrestricted competition, and the making of large industrial fortunes; in the religious sphere, the Dissidence of Dissent and the Protestantism of the Protestant religion. I do not say that other and more intelligent forces than this were not

opposed to the Oxford movement: but this was the force which really beat it; this was the force which Dr. Newman felt himself fighting with; this was the force which till only the other day seemed to be the paramount force in this country, and to be in possession of the future, this was the force whose achievements fill Mr. Lowe<sup>1</sup> with such inexpressible admiration, and whose rule he was so horror-struck to see threatened. And where is this great force of Philistinism now? It is thrust into the second rank, it is become a power of yesterday, it has lost the future. A new power has suddenly appeared, a power which it is impossible yet to judge fully, but which is certainly a wholly different force from middle-class liberalism; different in its cardinal points of belief, different in its tendencies in every sphere. It loves and admires neither the legislation of middle-class Parliaments, nor the local self-government of middle-class vestries, nor the unrestricted competition of middle-class industrialists, nor the Dissidence of middle-class Dissent and the Protestantism of middle-class Protestant religion. I am not now praising this new force, or saying that its own ideals are better, all I say is, that they are wholly different. And who will estimate how much the currents of feeling created by Dr. Newman's movement, the keen desire for beauty and sweetness which it nourished, the deep aversion it manifested to the hardness and vulgarity of middle-class liberalism, the strong light it turned on the hideous and grotesque illusions of middle-class Protestantism, — who will estimate how much all these contributed to swell the tide of secret dissatisfaction which has mined the ground under self-confident liberalism of the last thirty years, and has prepared the way for its sudden collapse and supersession? It is in this manner that the sentiment of Oxford for beauty and sweetness conquers, and in this manner long may it continue to conquer!

\* \* \* \* \*

Culture is always assigning to system-makers and systems a smaller share in the bent of human destiny than their friends like. A current in people's minds sets towards new ideas; people are dissatisfied with their old

<sup>1</sup> J. H. Newman (later Cardinal), *Apologia pro Vita Sua* <sup>2</sup> "What region in the world is not filled with the tale of our woe?"

<sup>1</sup> Robert Lowe (afterwards Lord Sherbrooke), a bitter opponent of Disraeli's Reform Bill



narrow stock of Philistine ideas, Anglo-Saxon ideas, or any other; and some man, some Bentham<sup>1</sup> or Comte,<sup>2</sup> who has the real merit of having early and strongly felt and helped the new current, but who brings plenty of narrowness and mistakes of his own into his feeling and help of it, is credited with being the author of the whole current, the fit person to be entrusted with its regulation and to guide the human race.

The excellent German historian of the mythology of Rome, Preller, relating the introduction at Rome under the Tarquins<sup>3</sup> of the worship of Apollo, the god of light, healing, and reconciliation, will have us observe that it was not so much the Tarquins who brought to Rome the new worship of Apollo, as a current in the mind of the Roman people which set powerfully at that time towards a new worship of this kind, and away from the old run of Latin and Sabine<sup>4</sup> religious ideas. In a similar way, culture directs our attention to the natural current there is in human affairs, and to its continual working, and will not let us rivet our faith upon any one man and his doings. It makes us see not only his good side, but also how much in him was of necessity limited and transient; nay, it even feels a pleasure, a sense of an increased freedom and of an ampler future, in so doing.

I remember, when I was under the influence of a mind to which I feel the greatest obligations, the mind of a man who was the very incarnation of sanity and clear sense, a man the most considerable, it seems to me, whom America has yet produced, — Benjamin Franklin, — I remember the relief with which, after long feeling the sway of Franklin's imperturbable common-sense, I came upon a project of his for a new version of the Book of Job, to replace the old version, the style of which, says Franklin, has become obsolete, and thence less agreeable. "I give," he continues, "a few verses, which may serve as a sample of the kind of version I would recommend." We all recollect the famous verse

in our translation: "Then Satan answered the Lord and said: 'Doth Job fear God for nought?'" Franklin makes this "Does your Majesty imagine that Job's good conduct is the effect of mere personal attachment and affection?" I well remember how, when first I read that, I drew a deep breath of relief, and said to myself: "After all, there is a stretch of humanity beyond Franklin's victorious good sense!" So, after hearing Bentham cried loudly up as the renovator of modern society, and Bentham's mind and ideas proposed as the rulers of our future, I open the *Deontology*.<sup>1</sup> There I read: "While Xenophon was writing his history and Euclid teaching geometry, Socrates and Plato were talking nonsense under pretence of talking wisdom and morality. This morality of theirs consisted in words; this wisdom of theirs was the denial of matters known to every man's experience." From the moment of reading that, I am delivered from the bondage of Bentham! the fanaticism of his adherents can touch me no longer. I feel the inadequacy of his mind and ideas for supplying the rule of human society, for perfection.

Culture tends always thus to deal with the men of a system, of disciples, of a school; with men like Comte, or the late Mr. Buckle, or Mr. Mill.<sup>2</sup> However much it may find to admire in these personages, or in some of them, it nevertheless remembers the text: "Be not ye called Rabbi!" and it soon passes on from any Rabbi. But Jacobinism loves a Rabbi; it does not want to pass on from its Rabbi in pursuit of a future and still unreached perfection; it wants its Rabbi and his ideas to stand for perfection, that they may with the more authority recast the world; and for Jacobinism, therefore, culture, — eternally passing onwards and seeking, — is an impertinence and an offence. But culture, just because it resists this tendency of Jacobinism to impose on us a man with limitations and errors of his own along with the true ideas of which he is the organ, really does the world and Jacobinism itself a service.

So, too, Jacobinism, in its fierce hatred of the past and of those whom it makes liable for the sins of the past, cannot away with the inexhaustible indulgence proper to culture, the consideration of circumstances, the severe

<sup>1</sup> Jeremy Bentham (1748-1832), founder of Utilitarianism, the doctrine that virtue consists in acting for the greatest happiness of the greatest number. <sup>2</sup> Auguste Comte (1798-1857), founder of Positivism, the doctrine that only the verifiable facts of existence are to be attended to in philosophy. <sup>3</sup> mythical kings of Rome. <sup>4</sup> a race incorporated with the Romans

<sup>1</sup> "The theory of what is proper" <sup>2</sup> rationalistic philosophers

judgment of actions joined to the merciful judgment of persons. "The man of culture is in politics," cries Mr. Frederic Harrison, "one of the poorest mortals alive!" Mr. Frederic Harrison wants to be doing business, and he complains that the man of culture stops him with a "turn for small fault-finding, love of selfish ease, and indecision in action." Of what use is culture, he asks, except for "a critic of new books or a professor of *belles lettres*"? Why, it is of use because, in presence of the fierce exasperation which breathes, or rather, I may say, hisses through the whole production in which Mr. Frederic Harrison asks that question, it reminds us that the perfection of human nature is sweetness and light. It is of use because, like religion, — that other effort after perfection, — it testifies that, where bitter envying and strife are, there is confusion and every evil work.

The pursuit of perfection, then, is the pursuit of sweetness and light. He who works for sweetness and light, works to make reason and the will of God prevail. He who works for machinery, he who works for hatred, works only for confusion. Culture looks beyond machinery, culture hates hatred; culture has one great passion, the passion for sweetness and light. It has one even yet greater! — the passion for making them *prevail*. It is not satisfied till we *all* come to a perfect man, it knows that the sweetness and light of the few must be imperfect until the raw and unkindled masses of humanity are touched with sweetness and light. If I have not shrunk from saying that we must work for sweetness and light, so neither have I shrunk from saying that we must have a broad basis, must have sweetness and light for as many as possible. Again and again I have insisted how those are the happy moments of humanity, how those are the marking epochs of a people's life, how those are the flowering times for literature and art and all the creative power of genius, when there is a *national* glow of life and thought, when the whole of society is in the fullest measure permeated by thought, sensible to beauty, intelligent and alive. Only it must be *real* thought and *real* beauty; *real* sweetness and *real* light. Plenty of people will try to give the masses, as they call them, an intellectual food prepared and adapted in the way they think proper for the actual condition of the masses. The ordinary popular literature is an example of this way of working on

the masses. Plenty of people will try to indoctrinate the masses with the set of ideas and judgments constituting the creed of their own profession or party. Our religious and political organisations give an example of this way of working on the masses. I condemn neither way; but culture works differently. It does not try to teach down to the level of inferior classes; it does not try to win them for this or that sect of its own, with ready-made judgments and watchwords. It seeks to do away with classes; to make the best that has been thought and known in the world current everywhere; to make all men live in an atmosphere of sweetness and light, where they may use ideas, as it uses them itself, freely, — nourished, and not bound by them.

This is the *social idea*; and the men of culture are the true apostles of equality. The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of society to the other, the best knowledge, the best ideas of their time; who have laboured to divest knowledge of all that was harsh, uncouth, difficult, abstract, professional, exclusive; to humanise it, to make it efficient outside the clique of the cultivated and learned, yet still remaining the *best* knowledge and thought of the time, and a true source, therefore, of sweetness and light. Such a man was Abelard<sup>1</sup> in the Middle Ages, in spite of all his imperfections; and thence the boundless emotion and enthusiasm which Abelard excited. Such were Lessing<sup>2</sup> and Herder<sup>3</sup> in Germany, at the end of the last century; and their services to Germany were in this way inestimably precious. Generations will pass, and literary monuments will accumulate, and works far more perfect than the works of Lessing and Herder will be produced in Germany; and yet the names of these two men will fill a German with a reverence and enthusiasm such as the names of the most gifted masters will hardly awaken. And why? Because they *humanised* knowledge; because they broadened the basis of life and intelligence; because they worked powerfully to diffuse sweetness and light, to make reason and the will of God prevail. With Saint

<sup>1</sup> Pierre Abelard (1079-1142), a brilliant teacher and philosopher. <sup>2</sup> G. E. Lessing (1729-1781), famous German dramatist and critic.

<sup>3</sup> J. G. von Herder (1744-1803), poet and critic.

Augustine they said: "Let us not leave thee alone to make in the secret of thy knowledge, as thou didst before the creation of the firmament, the division of light from darkness, let the children of thy spirit, placed in their firmament, make their light shine upon the earth, mark the division of night and day, and announce the revolution of the times, for the old order is passed, and the new arises, the night is spent, the day is come forth, and thou shalt crown the year with thy blessing, when thou shalt send forth labourers into thy harvest sown by other hands than theirs; when thou shalt send forth new labourers to new seedtimes, whereof the harvest shall be not yet."

## SHAKESPEARE

Others abide our question. Thou art free.  
We ask and ask: Thou smilest and art still,  
Out-topping knowledge. For the loftiest hill  
That to the stars uncrowns his majesty,  
Planting his steadfast footsteps in the sea,  
Making the Heaven of Heavens his dwelling-  
place,  
Spare but the cloudy border of his base  
To the foil'd searching of mortality:  
And thou, who didst the stars and sunbeams  
know,  
Self-school'd, self-scann'd, self-honour'd, self-  
secure, 10  
Didst walk on Earth unguess'd at. Better  
so!  
All pains the immortal spirit must endure,  
All weakness that impairs, all griefs that bow,  
Find their sole voice in that victorious brow.

## THE FORSAKEN MERMAN

Come, dear children, let us away;  
Down and away below.  
Now my brothers call from the bay;  
Now the great winds shorewards blow;  
Now the salt tides seawards flow; 5  
Now the wild white horses play,  
Champ and chafe and toss in the spray.  
Children dear, let us away.  
This way, this way.

Call her once before you go. 10  
Call once yet.  
In a voice that she will know:  
"Margaret! Margaret!"

Children's voices should be dear  
(Call once more) to a mother's ear:  
Children's voices, wild with pain.

Surely she will come again.  
Call her once and come away.

This way, this way.  
"Mother dear, we cannot stay." 20  
The wild white horses foam and fret.  
• Margaret! Margaret!

Come, dear children, come away down.

Call no more  
One last look at the white-wall'd town, 25  
And the little grey church on the windy shore.  
Then come down.  
She will not come though you call all day.  
Come away, come away.

Children dear, was it yesterday 30  
We heard the sweet bells over the bay?  
In the caverns where we lay,  
Through the surf and through the swell  
The far-off sound of a silver bell?  
Sand-strewn caverns, cool and deep,  
Where the winds are all asleep,  
Where the spent lights quiver and gleam,  
Where the salt weed sways in the stream,  
Where the sea-beasts, rang'd all round,  
Feed in the ooze of their pasture-ground; 40  
Where the sea-snakes coil and twine,  
Dry their mail and bask in the brine;  
Where great whales come sailing by,  
Sail and sail, with unshut eye,  
Round the world forever and aye? 45  
When did music come this way?  
Children dear, was it yesterday?

Children dear, was it yesterday  
(Call yet once) that she went away?  
Once she sate with you and me, 50  
On a red gold throne in the heart of the  
sea,  
And the youngest sate on her knee.  
She comb'd its bright hair, and she tended it  
well,  
When down swung the sound of the far-off bell.  
She sigh'd, she look'd up through the clear  
green sea.  
She said: "I must go, for my kinsfolk pray  
In the little grey church on the shore to-day.  
'Twill be Easter-time in the world — ah me!  
And I lose my poor soul, Merman, here with  
thee."  
I said: "Go up, dear heart, through the  
waves.

Say thy prayer, and come back to the kind sea-  
caves." 61

She smil'd, she went up through the surf  
in the bay.

Children dear, was it yesterday?

Children dear, were we long alone?

"The sea grows stormy, the little ones moan.  
Long prayers," I said, "in the world they say.  
Come," I said, and we rose through the surf in  
the bay.

We went up the beach, by the sandy down  
Where the sea-stocks bloom, to the white-  
wall'd town.

Through the narrow pav'd streets, where all  
was still, 70

To the little grey church on the windy hill  
From the church came a murmur of folk at  
their prayers,

But we stood without in the cold blowing airs.  
We climb'd on the graves, on the stones, worn  
with rains,

And we gaz'd up the aisle through the small  
lead'd panes

She sate by the pillar, we saw her clear.

"Margaret, hist! come quick, we are here.

Dear heart," I said, "we are long alone.

The sea grows stormy, the little ones  
moan"

But, ah, she gave me never a look, 80

For her eyes were seal'd to the holy book.

Loud prays the priest; shut stands the door.

Come away, children, call no more.

Come away, come down, call no more.

Down, down, down.

Down to the depths of the sea.

She sits at her wheel in the humming town,

Singing most joyfully.

Hark, what she sings; "O joy, O joy,

For the humming street, and the child with  
its toy.

For the priest, and the bell, and the holy well.

For the wheel where I spun, 92

And the blessed light of the sun."

And so she sings her fill,

Singing most joyfully,

Till the shuttle falls from her hand,

And the whizzing wheel stands still.

She steals to the window, and looks at the  
sand;

And over the sand at the sea;

And her eyes are set in a stare; 100

And anon there breaks a sigh,

And anon there drops a tear,

From a sorrow-clouded eye,  
And a heart sorrow-laden,

A long, long sigh.

For the cold strange eyes of a little Mermaid  
And the gleam of her golden hair.

Come away, away, children.

Come, children, come down.

The salt tide rolls seaward. 110

Lights shine in the town.

She will start from her slumber

When gusts shake the door;

She will hear the winds howling,

Will hear the waves roar.

We shall see, while above us

The waves roar and whirl,

A ceiling of amber,

A pavement of pearl.

Singing, "Here came a mortal, 120

But faithless was she.

And alone dwell forever

The kings of the sea."

But, children, at midnight,

When soft the winds blow;

When clear falls the moonlight;

When spring-tides are low;

When sweet airs come seaward

From heaths starr'd with broom;

And high rocks throw mildly 130

On the blanch'd sands a gloom:

Up the still, glistening beaches,

Up the creeks we will hie;

Over banks of bright seaweed

The ebb-tide leaves dry,

We will gaze, from the sand-hills,

At the white, sleeping town;

At the church on the hill-side—

And then come back down.

Singing, "There dwells a lov'd one, 140

But cruel is she.

She left lonely forever

The kings of the sea."

## TO MARGUERITE

### IN RETURNING A VOLUME OF THE LETTERS OF ORTIS<sup>1</sup>

Yes! in the sea of life enisld,<sup>2</sup>

With echoing straits between us thrown,

<sup>1</sup> *The Last Letters of Jacopo Ortis*, a popular sentimental romance (1797) by Ugo Foscolo, an Italian poet and novelist <sup>2</sup> confined to islands

Dotting the shoreless watery wild,  
We mortal millions live *alouc*  
The islands feel the encircling flow,  
And then their endless bounds they know — 6

But when the moon their hollows lights,  
And they are swept by balms of spring.  
And in their glens, on starry nights,  
The nightingales divinely sing;  
And lovely notes, from shore to shore,  
Across the sounds and channels pour — 12

Oh! then a longing like despair  
Is to their farthest caverns sent;  
For surely once, they feel, we were  
Parts of a single continent!  
Now round us spreads the watery plain —  
Oh might our margins meet again! 18

Who order'd, that their longing's fire  
Should be, as soon as kindled, cool'd?  
Who renders vain their deep desire? —  
A God, a God their severance rul'd!  
And bade betwixt their shores to be  
The unplumb'd, salt, estranging sea. 24

### MORALITY

We cannot kindle when we will  
The fire that in the heart resides,  
The spirit bloweth and is still,  
In mystery our soul abides:  
But tasks in hours of insight will'd  
Can be through hours of gloom fulfill'd. 6

With aching hands and bleeding feet  
We dig and heap, lay stone on stone;  
We bear the burden and the heat  
Of the long day, and wish 'twere done.  
Not till the hours of light return,  
All we have built do we discern. 12

Then, when the clouds are off the soul,  
When thou dost bask in Nature's eye,  
Ask, how *she* view'd thy self-control,  
Thy struggling task'd morality —  
Nature, whose free, light, cheerful air,  
Oft made thee, in thy gloom, despair. 18

And she, whose censure thou dost dread,  
Whose eye thou wert afraid to seek,  
See, on her face a glow is spread,  
A strong emotion on her cheek.  
"Ah child," she cries, "that strife divine —  
Whence was it, for it is not mine?" 24

"There is no effort on *my* brow —  
I do not strive, I do not weep  
I rush with the swift spheres, and glow  
In joy, and, when I will, I sleep. —  
Yet that severe, that earnest air  
I saw, I felt it once — but where?" 30

"I knew not yet the gauge of Time,  
Nor wore the manacles of Space  
I felt it in some other clime —  
I saw it in some other place.  
— 'Twas when the heavenly house I trod,  
And lay upon the breast of God." 36

### THE FUTURE

A wanderer is man from his birth.  
He was born in a ship  
On the breast of the River of Time.  
Brimming with wonder and joy  
He spreads out his arms to the light,  
Rivets his gaze on the banks of the stream.

As what he sees is, so have his thoughts been.  
Whether he wakes  
Where the snowy mountainous pass  
Echoing the screams of the eagles 10  
Hems in its gorges the bed  
Of the new-born clear-flowing stream:

Whether he first sees light  
Where the river in gleaming rings  
Sluggishly winds through the plain:  
Whether in sound of the swallowing sea: —  
As is the world on the banks  
So is the mind of the man.

Vainly does each as he glides  
Fable and dream 20  
Of the lands which the River of Time  
Had left ere he woke on its breast,  
Or shall reach when his eyes have been  
clos'd  
Only the tract where he sails  
He wots of — only the thoughts,  
Rais'd by the objects he passes, are his.

Who can see the green Earth any more  
As she was by the sources of Time?  
Who imagines her fields as they lay  
In the sunshine, unworn by the plough? 30  
Who thinks as they thought,  
The tribes who then liv'd on her breast,  
Her vigorous primitive sons?

What girl

Now reads in her bosom as clear  
As Rebekah read, when she sate  
At eve by the palm-shaded well?<sup>1</sup>  
Who guards in her breast  
As deep, as pellucid a spring  
Of feeling, as tranquil, as sure?

What Bard,

At the height of his vision, can deem  
Of God, of the world, of the soul,  
With a plainness as near,  
As flashing as Moses felt,  
When he lay in the night by his flock  
On the starlit Arabian waste?<sup>2</sup>  
Can rise and obey  
The beck of the Spirit like him?

This tract which the River of Time  
Now flows through with us, is the Plain.  
Gone is the calm of its earlier shore.  
Border'd by cities and hoarse  
With a thousand cries is its stream.  
And we on its breast, our minds  
Are confused as the cries which we hear,  
Changing and shot as the sights which we  
see.

And we say that repose has fled  
Forever the course of the River of Time.  
That cities will crowd to its edge  
In a blacker incessanter line;  
That the din will be more on its banks,  
Denser the trade on its stream,  
Flatter the plain where it flows,  
Fiercer the sun overhead;  
That never will those on its breast  
See an ennobling sight,  
Drink of the feeling of quiet again.

But what was before us we know not,  
And we know not what shall succeed.

Haply, the River of Time,  
As it grows, as the towns on its marge  
Fling their wavering lights  
On a wider, statelier stream —  
May acquire, if not the calm  
Of its early mountainous shore,  
Yet a solemn peace of its own.

And the width of the waters, the hush  
Of the grey expanse where he floats,

<sup>1</sup> cf. *Genesis* xxiv <sup>2</sup> cf. *Exodus* iii

Freshening its current and spotted with foam  
As it draws to the Ocean, may strike 81  
Peace to the soul of the man on its breast:

As the pale waste widens around him —  
As the banks fade dimmer away —  
As the stars come out, and the night-wind  
Brings up the stream  
Murmurs and scents of the infinite Sea.

## SOHRAB AND RUSTUM

### AN EPISODE

And the first grey of morning fill'd the east,  
And the fog rose out of the Oxus<sup>1</sup> stream.  
But all the Tartar camp along the stream  
Was hush'd, and still the men were plunged in  
sleep:

50 Sohrab alone, he slept not: all night long  
He had lain wakeful, tossing on his bed;  
But when the grey dawn stole into his tent,  
He rose, and clad himself, and girt his sword,  
And took his horseman's cloak, and left his  
tent,

And went abroad into the cold wet fog, 10  
Through the dim camp to Peran-Wisa's<sup>2</sup> tent.  
Through the black Tartar tents he pass'd,  
which stood

60 Clustering like bee-hives on the low flat strand  
Of Oxus, where the summer floods o'erflow  
When the sun melts the snows in high Pamere:<sup>3</sup>  
Through the black tents he pass'd, o'er that  
low strand,

And to a hillock came, a little back  
From the stream's brink, the spot where first  
a boat,  
Crossing the stream in summer, scrapes the  
land.

The men of former times had crown'd the top  
With a clay fort: but that was fall'n; and  
now 21  
70 The Tartars built there Peran-Wisa's tent,  
A dome of laths, and o'er it felts were spread.  
And Sohrab came there, and went in, and  
stood

Upon the thick-pil'd carpets in the tent,  
And found the old man sleeping on his bed  
Of rugs and felts, and near him lay his arms.  
And Peran-Wisa heard him, though the step

<sup>1</sup> the great river now called Amu Daria, flowing  
between Afghanistan and Bokhara and emptying  
into the Aral Sea <sup>2</sup> leader of the Tartars <sup>3</sup> the  
plateau of Pamir (16,000 ft. high), where the Oxus  
has its source

Was dull'd; for he slept light, an old man's sleep; 29

And he rose quickly on one arm, and said: —

"Who art thou? for it is not yet clear dawn. Speak! is there news, or any night alarm?"

But Sohrab came to the bedside, and said.

"Thou know'st me, Peran-Wisa: it is I. The sun is not yet risen, and the foe Sleep; but I sleep not, all night long I lie Tossing and wakeful, and I come to thee.

For so did King Afrasiab<sup>1</sup> bid me seek

Thy counsel, and to heed thee as thy son,

In Samarcand, before the army march'd,

And I will tell thee what my heart desires 41

Thou know'st if, since from Ader-baijan<sup>2</sup> first

I came among the Tartars, and bore arms,

I have still serv'd Afrasiab well, and shown,

At my boy's years, the courage of a man.

This too thou know'st, that, while I still bear on

The conquering Tartar ensigns through the

world,

And beat the Persians back on every field,

I seek one man, one man, and one alone — 49

Rustum, my father, who, I hop'd, should

greet,

Should one day greet, upon some well-fought

field

His not unworthy, not inglorious son

So I long hop'd, but him I never find

Come then, hear now, and grant me what I ask.

Let the two armies rest to-day: but I

Will challenge forth the bravest Persian lords

To meet me, man to man: if I prevail,

Rustum will surely hear it; if I fall —

Old man, the dead need no one, claim no kin.

Dim is the rumour of a common<sup>3</sup> fight, 60

Where host meets host, and many names are

sunk:

But of a single combat Fame speaks clear."

He spoke: and Peran-Wisa took the hand

Of the young man in his, and sigh'd, and

said: —

"O Sohrab, an unquiet heart is thine!

Canst thou not rest among the Tartar chiefs,

And share the battle's common chance with us

Who love thee, but must press forever first,

In single fight incurring single risk,

To find a father thou hast never seen? 70

Or, if indeed this one desire rules all,

To seek out Rustum — seek him not through

fight:

Seek him in peace, and carry to his arms,

<sup>1</sup> king of the Tartars <sup>2</sup> the northwest province

of Persia, west of the Caspian Sea <sup>3</sup> general

O Sohrab, carry an unwounded son!

But far hence seek him, for he is not here.

For now it is not as when I was young,

When Rustum was in front of every fray.

But now he keeps apart, and sits at home.

In Seistan,<sup>1</sup> with Zal, his father old.

Whether that his own mighty strength at last

Feels the abhorr'd approaches of old age, 81

Or in some quarrel with the Persian King.

There go! — Thou wilt not? Yet my

heart forebodes

Danger or death awaits thee on this field

Fain would I know thee safe and well, though

lost

To us: fain therefore send thee hence, in

peace

To seek thy father, not seek single fights

In vain: — but who can keep the lion's cub

From ravening? and who govern Rustum's

son?

Go: I will grant thee what thy heart desires"

So said he, and dropp'd Sohrab's hand, and

left 91

His bed, and the warm rugs whereon he lay,

And o'er his chilly limbs his woollen coat

He pass'd, and tied his sandals on his feet,

And threw a white cloak round him, and he

took

In his right hand a ruler's staff, no sword;

And on his head he placed his sheep-skin cap,

Black, glossy, curl'd, the fleece of Kara-Kul,<sup>2</sup>

And rais'd the curtain of his tent, and call'd

His herald to his side, and went abroad. 100

The sun, by this, had risen, and clear'd the

fog

From the broad Oxus and the glittering sands.

And from their tents the Tartar horsemen fil'd

Into the open plain; so Haman bade;

Haman, who next to Peran-Wisa rul'd

The host, and still was in his lusty prime.

From their black tents, long files of horse, they

stream'd.

As when, some grey November morn, the files

In marching order spread, of long-neck'd

cranes,

Stream over Casbin,<sup>3</sup> and the southern slopes

Of Elburz, from the Aralan<sup>4</sup> estuaries, 111

Or some frore<sup>5</sup> Caspian reed-bed, southward

bound

<sup>1</sup> a district in southwestern Afghanistan, border-

ing on Persia <sup>2</sup> a district of Bokhara noted for

sheep near the city of Bokhara <sup>3</sup> Kasbin, a city

south of the Caspian Sea and the Elburz Moun-

tains <sup>4</sup> belonging to the Aral Sea <sup>5</sup> frozen

For the warm Persian sea-board: so they stream'd

The Tartars of the Oxus, the King's guard,  
First, with black sheep-skin caps and with long spears,

Large men, large steeds, who from Bokhara come

And Khiva, and ferment the milk of mares.<sup>1</sup>

Next the more temperate Toorkmuns<sup>2</sup> of the south,

The Tukas,<sup>3</sup> and the lances of Salore, 119

And those from Attruck<sup>4</sup> and the Caspian sands;

Light men, and on light steeds, who only drink  
The acrid milk of camels, and their wells

And then a swarm of wandering horse, who came

From far, and a more doubtful service own'd;  
The Tartars of Ferghana, from the banks

Of the Jaxartes,<sup>5</sup> men with scanty beards  
And close-set skull-caps; and those wilder

hordes  
Who roam o'er Kipchak and the northern waste,

Kalmuks and unkemp'd Kuzzaks,<sup>6</sup> tribes who stray

Nearest the Pole, and wandering Kirghizzes,  
Who come on shaggy ponies from Pamere 131

These all fil'd out from camp into the plain.

And on the other side the Persians form'd:  
First a light cloud of horse, Tartars they seem'd,

The Ilyats of Khorassan:<sup>7</sup> and behind,  
The royal troops of Persia, horse and foot,

Marshall'd battalions bright in burnished steel.

But Peran-Wisa with his herald came,  
Threading the Tartar squadrons to the front,

And with his staff kept back the foremost ranks.

And when Ferood, who led the Persians, saw  
That Peran-Wisa kept the Tartars back, 142

He took his spear, and to the front he came,  
And check'd his ranks, and fix'd them where they stood.

And the old Tartar came upon the sand  
Betwixt the silent hosts, and spake, and said:—

—

<sup>1</sup> to make kumiss, an intoxicating drink

<sup>2</sup> Turcomans <sup>3</sup> the Tekke-Turcomans from Merv

<sup>4</sup> the river Atrek, which flows into the Caspian Sea (at the southeast corner) <sup>5</sup> now the Syr Daria, which rises in northern Pamir and flows into the Aral Sea <sup>6</sup> Cossacks <sup>7</sup> a desert district in northeastern Persia

"Ferood, and ye, Persians and Tartars, hear!

Let there be truce between the hosts to-day.  
But choose a champion from the Persian lords  
To fight our champion Sohrab, man to man."

As, in the country, on a morn in June, 151  
When the dew glistens on the pearl'd ears,

A shiver runs through the deep corn<sup>1</sup> for joy —

So, when they heard what Peran-Wisa said,  
A thrill through all the Tartar squadrons ran

Of pride and hope for Sohrab, whom they lov'd.

But as a troop of peddlers, from Cabool,<sup>2</sup>  
Cross underneath the Indian Caucasus,<sup>3</sup>

That vast sky-neighboring mountain of milk snow; 159

Winding so high, that, as they mount, they pass

Long flocks of travelling birds dead on the snow,

Chok'd by the air, and scarce can they themselves

Slake their parch'd throats with sugar'd mulberries —

In single file they move, and stop their breath,  
For fear they should dislodge the o'erhanging

snows —

So the pale Persians held their breath with fear.

And to Ferood his brother Chiefs came up  
To counsel: Gudurz and Zoarrah came,

And Feraburz, who rul'd the Persian host  
Second, and was the uncle of the King: 170

These came and counsel'd; and then Gudurz said:—

"Ferood, shame bids us take their challenge up,

Yet champion have we none to match this youth.

He has the wild stag's foot, the lion's heart.  
But Rustum came last night; aloof he sits

And sullen, and has pitched his tents apart:  
Him will I seek, and carry to his ear

The Tartar challenge, and this young man's name.

Haply he will forget his wrath, and fight. 179  
Stand forth the while, and take their challenge up."

So spake he; and Ferood stood forth and said:

"Old man, be it agreed as thou hast said.

<sup>1</sup> grain, not Indian corn <sup>2</sup> Kabul <sup>3</sup> the Hindu-Kush Mountains



Let Sohrab arm, and we will find a man."

He spoke; and Peran-Wisa turn'd, and strode

Back through the opening squadrons to his tent.

But through the anxious Persians Gudurz ran, And cross'd the camp which lay behind, and reach'd,

Out on the sands beyond it, Rustum's tents. Of scarlet cloth they were, and glittering gay. Just pitch'd: the high pavilion in the midst Was Rustum's, and his men lay camp'd around 191

And Gudurz enter'd Rustum's tent, and found Rustum: his morning meal was done, but still The table stood beside him, charg'd with food; A side of roasted sheep, and cakes of bread, And dark green melons; and there Rustum sate

Listless, and held a falcon on his wrist, 197 And play'd with it; but Gudurz came and stood

Before him; and he look'd, and saw him stand;

And with a cry sprang up, and dropp'd the bird,

And greeted Gudurz with both hands, and said:—

"Welcome! these eyes could see no better sight.

What news? but sit down first, and eat and drink."

But Gudurz stood in the tent door, and said:—

"Not now: a time will come to eat and drink, But not to-day: to-day has other needs.

The armies are drawn out, and stand at gaze: For from the Tartars is a challenge brought To pick a champion from the Persian lords To fight their champion—and thou know'st his name— 210

Sohrab men call him, but his birth is hid.

O Rustum, like thy might is this young man's! He has the wild stag's foot, the lion's heart.

And he is young, and Iran's Chiefs are old, Or else too weak; and all eyes turn to thee.

Come down and help us, Rustum, or we lose." He spoke: but Rustum answer'd with a smile:

"Go to! if Iran's Chiefs are old, then I

Am older: if the young are weak, the King Errs strangely: for the King, for Kai Khosroo, Himself is young, and honours younger men, And lets the aged moulder to their graves. 222 Rustum he loves no more, but loves the young—

The young may rise at Sohrab's vaunts, not I. For what care I, though all speak Sohrab's fame?

For would that I myself had such a son, And not that one slight helpless girl I have, A son so fam'd, so brave, to send to war, And I to tarry with the snow-hair'd Zal,<sup>1</sup> My father, whom the robber Afghans vex, 230 And clip his borders short, and drive his herds, And he has none to guard his weak old age There would I go, and hang my armour up, And with my great name fence that weak old man,

And spend the goodly treasures I have got, And rest my age, and hear of Sohrab's fame, And leave to death the hosts of thankless kings, And with these slaughterous hands draw sword no more." 238

He spoke, and smiled; and Gudurz made reply:

"What then, O Rustum, will men say to this, When Sohrab dares our bravest forth, and seeks

Thee most of all, and thou, whom most he seeks,

Hidest thy face? Take heed, lest men should say,

'Like some old miser, Rustum hoards his fame,

And shuns to peril it with younger men.'"

And, greatly mov'd, then Rustum made reply: "O Gudurz, wherefore dost thou say such words?

Thou knowest better words than this to say.

What is one more, one less, obscure or fam'd, Valiant or craven, young or old, to me? 250

Are not they mortal, am not I myself?

But who for men of nought would do great deeds?

Come, thou shall see how Rustum hoards his fame.

But I will fight unknown, and in plain arms; Let not men say of Rustum, he was match'd In single fight with any mortal man."

He spoke and frown'd; and Gudurz turn'd, and ran 257

Back quickly through the camp in fear and joy, Fear at his wrath, but joy that Rustum came. But Rustum strode to his tent door, and call'd

<sup>1</sup> Zal was at this time old, but according to tradition he was born with snow-white hair, on which account his father cast him out on the Elburz Mountains, where he was miraculously preserved by a griffin, cf. ll. 676-9.

His followers in, and bade them bring his arms,  
And clad himself in steel the arms he chose  
Were plain, and on his shield was no device,  
Only his helm was rich, inlaid with gold,  
And from the fluted spine atop, a plume  
Of horsehair wav'd, a scarlet horsehair plume.  
So arm'd, he issued forth; and Ruksh, his  
horse,

Follow'd him, like a faithful hound, at heel,  
Ruksh, whose renown was nois'd through all  
the earth,

The horse, whom Rustum on a foray once 270  
Did in Bokhara by the river find

A colt beneath its dam, and drove him home,  
And rear'd him; a bright bay, with lofty  
crest,

Dight with a saddle-cloth of broider'd green  
Crusted with gold, and on the ground were  
work'd

All beasts of chase, all beasts which hunters  
know:

So follow'd, Rustum left his tents, and cross'd  
The camp, and to the Persian host appear'd.  
And all the Persians knew him, and with shouts  
Hail'd; but the Tartars knew not who he was. 281

And dear as the wet diver to the eyes  
Of his pale wife who waits and weeps on shore,  
By sandy Bahrein,<sup>1</sup> in the Persian Gulf,  
Plunging all day into the blue waves, at night,  
Having made up his tale<sup>2</sup> of precious pearls,  
Rejoins her in their hut upon the sands —  
So dear to the pale Persians Rustum came.

And Rustum to the Persian front advanc'd,  
And Sohrab arm'd in Haman's tent, and came.  
And as afield the reapers cut a swathe 290  
Down through the middle of a rich man's corn,  
And on each side are squares of standing corn,  
And in the midst a stubble, short and bare;  
So on each side were squares of men, with  
spears

Bristling, and in the midst, the open sand.  
And Rustum came upon the sand, and cast  
His eyes towards the Tartar tents, and saw  
Sohrab come forth, and ey'd him as he came.

As some rich woman, on a winter's morn,  
Eyes through her silken curtains the poor  
drudge 300  
Who with numb blacken'd fingers makes her  
fire —

At cock-crow on a starlit winter's morn,  
When the frost flowers the whiten'd window-  
panes —

<sup>1</sup> an island famous for pearl-fisheries    <sup>2</sup> required  
number

And wonders how she lives, and what the  
thoughts

Of that poor drudge may be; so Rustum ey'd  
The unknown adventurous Youth, who from  
afar

Came seeking Rustum, and defying forth  
All the most valiant chiefs: long he perus'd  
His spirited air, and wonder'd who he was.  
For very young he seem'd, tenderly rear'd;  
Like some young cypress, tall, and dark, and  
straight. 311

Which in a queen's secluded garden throws  
Its slight dark shadow on the moonlit turf,  
By midnight, to a bubbling fountain's sound —  
So slender Sohrab seem'd, so softly rear'd.  
And a deep pity enter'd Rustum's soul  
As he beheld him coming; and he stood,  
And beckon'd to him with his hand, and said:

"O thou young man, the air of Heaven is  
soft,

And warm, and pleasant; but the grave is cold.  
Heaven's air is better than the cold dead  
grave.

Behold me: I am vast, and clad in iron, 322  
And tried; and I have stood on many a field  
Of blood, and I have fought with many a foe:  
Never was that field lost, or that foe sav'd.  
O Sohrab, wherefore wilt thou rush on death?  
Be govern'd: quit the Tartar host, and come  
To Iran, and be as my son to me,  
And fight beneath my banner till I die  
There are no youths in Iran brave as thou."

So he spake, mildly: Sohrab heard his  
voice, 331

The mighty voice of Rustum; and he saw  
His giant figure planted on the sand,  
Sole, like some single tower, which a chief  
Has builded on the waste in former years  
Against the robbers; and he saw that head,  
Streak'd with its first grey hairs: hope fill'd  
his soul;

And he ran forwards and embrac'd his knees,  
And clasp'd his hand within his own and  
said: —

"Oh, by thy father's head! by thine own  
soul! 340  
Art thou not Rustum? Speak! art thou not  
he?"

But Rustum ey'd askance the kneeling  
youth,  
And turn'd away, and spoke to his own soul: —  
"Ah me, I muse what this young fox may  
mean.

False, wily, boastful, are these Tartar boys.  
For if I now confess this thing he asks,

And hide it not, but say, 'Rustum is here,'  
He will not yield indeed, nor quit our foes,  
But he will find some pretext not to fight,  
And praise my fame, and proffer courteous  
gifts,

A belt or sword perhaps, and go his way. 351  
And on a feast day, in Afrasiab's hall,  
In Samarcand, he will arise and cry:  
'I challeng'd once, when the two armies camp'd  
Beside the Oxus, all the Persian lords  
To cope with me in single fight; but they  
Shrank; only Rustum dar'd. then he and I  
Chang'd gifts, and went on equal terms away.'  
So will he speak, perhaps, while men applaud.  
Then were the chiefs of Iran sham'd through  
me."

And then he turn'd, and sternly spake  
aloud. —

"Rise! wherefore dost thou vainly question  
thus

Of Rustum? I am here, whom thou hast  
call'd

By challenge forth: make good thy vaunt, or  
yield. 364

Is it with Rustum only thou wouldst fight?

Rash boy, men look on Rustum's face and flee.

For well I know, that did great Rustum stand

Before thy face this day, and were reveal'd,

There would be then no talk of fighting more.

But being what I am, I tell thee this; 370

Do thou record it in thine inmost soul:

Either thou shalt renounce thy vaunt, and

yield;

Or else thy bones shall strew this sand, till

winds

Bleach them, or Oxus with his summer floods,

Oxus in summer wash them all away."

He spoke: and Sohrab answer'd, on his

feet: —

"Art thou so fierce? Thou wilt not fright me

so.

I am no girl, to be made pale by words.

Yet this thou hast said well, did Rustum stand

Here on this field, there were no fighting then.

But Rustum is far hence, and we stand here.

Begin: thou art more vast, more dread than

I, 382

And thou art prov'd, I know, and I am

young —

But yet Success sways with the breath of

Heaven.

And though thou thinkest that thou knowest

sure

Thy victory, yet thou canst not surely know.

For we are all, like swimmers in the sea,

Pois'd on the top of a huge wave of Fate,  
Which hangs uncertain to which side to fall.  
And whether it will heave us up to land, 390

Or whether it will roll us out to sea.

Back out to sea, to the deep waves of death.

We know not, and no search will make us

know:

Only the event will teach us in its hour."

\* He spoke, and Rustum answer'd not, but

hurl'd

His spear: down from the shoulder, down it

came,

As on some partridge in the corn a hawk

That long has tower'd in the airy clouds

Drops like a plummet: Sohrab saw it come,

And sprang aside, quick as a flash: the spear

Hiss'd, and went quivering down into the

sand, 401

Which it sent flying wide: — then Sohrab threw

In turn, and full struck Rustum's shield:

sharp rang,

The iron plates rang sharp, but turn'd the

spear.

And Rustum seiz'd his club, which none but he

Could wield: an unlopp'd trunk it was, and

huge,

Still rough; like those which men in treeless

plains

To build them boats fish from the flooded

rivers,

Hyphasis or Hydaspes,<sup>1</sup> when, high up

By their dark springs, the wind in winter-time

Has made in Himalayan forests wrack, 411

And strewn the channels with torn boughs;

so huge

The club which Rustum lifted now, and struck

One stroke; but again Sohrab sprang aside

Lithe as the glancing snake, and the club came

Thundering to earth, and leapt from Rustum's

hand.

And Rustum follow'd his own blow, and fell

To his knees, and with his fingers clutch'd the

sand:

And now might Sohrab have unsheath'd his

sword,

And pierc'd the mighty Rustum while he lay

Dizzy, and on his knees, and chok'd with

sand: 421

But he look'd on, and smil'd, nor bar'd his

sword,

But courteously drew back, and spoke, and

said: —

<sup>1</sup> rivers which rise in the highlands of Kashmir

and flow into the Indus

"Thou strik'st too hard : that club of thine  
will float

Upon the summer-floods, and not my bones  
But rise, and be not wroth, not wroth am I.  
No, when I see thee, wrath forsakes my soul  
Thou say'st thou art not Rustum : be it so.  
Who art thou then, that canst so touch my  
soul?

Boy as I am, I have seen battles too ; 430  
Have waded foremost in their bloody waves,  
And heard their hollow roar of dying men ;  
But never was my heart thus touch'd before.  
Are they from Heaven, these softening of the  
heart?

O thou old warrior, let us yield to Heaven !  
Come, plant we here in earth our angry spears,  
And make a truce, and sit upon this sand,  
And pledge each other in red wine, like friends,  
And thou shalt talk to me of Rustum's deeds.  
There are enough foes in the Persian host 440  
Whom I may meet, and strike, and feel no  
pang ;

Champions enough Afrasiab has, whom thou  
Mayst fight ; fight them, when they confront  
thy spear.

But oh, let there be peace 'twixt thee and me !"

He ceas'd : but while he spake, Rustum had  
risen,  
And stood erect, trembling with rage : his club  
He left to lie, but had regain'd his spear,  
Whose fiery point now in his mail'd right-hand  
Blaz'd bright and baleful, like that autumn  
Star,

The baleful sign of fevers :<sup>1</sup> dust had soil'd 450  
His stately crest, and dimm'd his glittering  
arms

His breast heav'd ; his lips foam'd ; and twice  
his voice

Was chok'd with rage : at last these words  
broke way : —

"Girl ! Nimble with thy feet, not with thy  
hands !

Curl'd minion, dancer, coiner of sweet words !  
Fight ; let me hear thy hateful voice no more !  
Thou art not in Afrasiab's gardens now  
With Tartar girls, with whom thou art wont  
to dance ;

But on the Oxus sands, and in the dance  
Of battle, and with me, who make no play 460  
Of war : I fight it out, and hand to hand.  
Speak not to me of truce, and pledge, and wine !  
Remember all thy valour : try thy feints

And cunning : all the pity I had is gone :  
Because thou hast sham'd me before both the  
hosts

With thy light skipping tricks, and thy girl's  
wiles."

He spoke ; and Sohrab kindled at his taunts,  
And he too drew his sword : at once they  
rush'd

Together, as two eagles on one prey  
Come rushing down together from the clouds,  
One from the east, one from the west : their  
shields 471

Dash'd with a clang together, and a din  
Rose, such as that the sinewy woodcutters  
Make often in the forest's heart at morn,  
Of hewing axes, crashing trees : such blows  
Rustum and Sohrab on each other hail'd.  
And you would say that sun and stars took  
part

In that unnatural<sup>1</sup> conflict ; for a cloud  
Grew suddenly in Heaven, and dark'd the sun  
Over the fighters' heads, and a wind rose 480  
Under their feet, and moaning swept the plain,  
And in a sandy whirlwind wrapp'd the pair.  
In gloom they twain were wrapp'd, and they  
alone ;

For both the on-looking hosts on either hand  
Stood in broad daylight, and the sky was pure,  
And the sun sparkled on the Oxus stream.

But in the gloom they fought, with bloodshot  
eyes

And labouring breath ; first Rustum struck  
the shield 488

Which Sohrab held stiff out : the steel-spik'd  
spear

Rent the tough plates, but fail'd to reach the  
skin,

And Rustum pluck'd it back with angry groan.  
Then Sohrab with his sword smote Rustum's  
helm,

Nor clove its steel quite through ; but all the  
crest

He shore<sup>2</sup> away, and that proud horsehair  
plume,

Never till now defil'd, sank to the dust ;  
And Rustum bow'd his head ; but then the  
gloom

Grew blacker · thunder rumbled in the air,  
And lightnings rend the cloud ; and Ruksh,  
the horse,

Who stood at hand, utter'd a dreadful cry :  
No horse's cry was that, most like the roar 500

<sup>1</sup> The belief that the stars caused epidemics  
was universal in ancient times.

<sup>2</sup> because between father and son <sup>3</sup> sheared,  
cut

Of some pain'd desert lion, who all day  
Has trail'd the hunter's javelin in his side.  
And comes at night to die upon the sand. —  
The two hosts heard that cry, and quak'd for  
fear,

And Oxus curdled as it cross'd his stream  
But Sohrab heard, and quail'd not, but rush'd  
on,

And struck again, and again Rustum bow'd  
His head; but this time all the blade, like  
glass,

Sprang in a thousand shivers on the helm,  
And in his hand the hilt remain'd alone 510  
Then Rustum rais'd his head, his dreadful  
eyes

Glar'd, and he shook on high his menacing  
spear,

And shouted, "Rustum!" Sohrab heard that  
shout,

And shrank amaz'd · back he recoil'd one step,  
And scann'd with blinking eyes the advancing  
Form ·

And then he stood bewilder'd; and he dropp'd  
His covering shield, and the spear pierc'd his  
side.

He reel'd, and staggering back, sunk to the  
ground

And then the gloom dispers'd, and the wind  
fell,

And the bright sun broke forth, and melted all  
The cloud, and the two armies saw the pair,  
Saw Rustum standing, safe upon his feet, 522  
And Sohrab, wounded, on the bloody sand.

Then with a bitter smile, Rustum began: —  
"Sohrab, thou thoughtest in thy mind to kill  
A Persian lord this day, and strip his corpse,  
And bear thy trophies to Afrasiab's tent.

Or else that the great Rustum would come  
down

Himself to fight, and that thy wiles would  
move

His heart to take a gift, and let thee go 530  
And then that all the Tartar host would praise  
Thy courage or thy craft, and spread thy fame,  
To glad thy father in his weak old age.

Fool! thou art slain, and by an unknown  
man!

Dearer to the red jackals shalt thou be,  
Than to thy friends, and to thy father old "

And, with a fearless mien, Sohrab replied:—  
"Unknown thou art; yet thy fierce vaunt is  
vain.

Thou dost not slay me, proud and boastful  
man!

No! Rustum slays me, and this filial heart.

For were I match'd with ten such men as thou,  
And I were he who till to-day I was, 542  
They should be lying here, I standing there.  
But that belov'd name unnerv'd my arm —  
That name, and something, I confess, in thee,  
Which troubles all my heart, and made my  
shield

Fall; and thy spear transfix'd an unarm'd foe  
And now thou boastest, and insult'st my fate.  
But hear thou this, fierce Man, tremble to  
hear! 549

The mighty Rustum shall avenge my death!  
My father, whom I seek through all the world,  
He shall avenge my death, and punish thee!"

As when some hunter in the spring hath  
found

A breeding eagle sitting on her nest,  
Upon the craggy isle of a hill-lake,  
And pierc'd her with an arrow as she rose,  
And follow'd her to find her where she fell  
Far off, — anon her mate comes winging back  
From hunting, and a great way off describes  
His huddling young left sole; at that, he  
checks

His pinion, and with short uneasy sweeps 561  
Circles above his eyry, with loud screams  
Chiding his mate back to her nest, but she  
Lies dying, with the arrow in her side,  
In some far stony gorge out of his ken,  
A heap of fluttering feathers: never more  
Shall the lake glass her, flying over it;  
Never the black and dripping precipices  
Echo her stormy scream as she sails by. —

As that poor bird flies home, nor knows his  
loss —

So Rustum knew not his own loss, but stood  
Over his dying son, and knew him not 572

But, with a cold, incredulous voice, he  
said: —

"What prate is this of fathers and revenge?  
The mighty Rustum never had a son."

And, with a failing voice, Sohrab replied: —  
"Ah yes, he had! and that lost son am I.  
Surely the news will one day reach his ear,  
Reach Rustum, where he sits, and tarries long,  
Somewhere, I know not where, but far from  
here;

And pierce him like a stab, and make him leap  
To arms, and cry for vengeance upon thee.  
Fierce Man, bethink thee, for an only son!  
What will that grief, what will that vengeance  
be! 584

Oh, could I live, till I that grief had seen!  
Yet him I pity not so much, but her,  
My mother, who in Ader-baijan dwells

With that old King, her father, who grows  
grey

With age, and rules over the valiant Koords.  
Her most I pity, who no more will see 590  
Sohrab returning from the Tartar camp,  
With spoils and honour, when the war is done.  
But a dark rumour will be bruited up,  
From tribe to tribe, until it reach her ear;  
And then will that defenceless woman learn  
That Sohrab will rejoice her sight no more;  
But that in battle with a nameless foe,  
By the far distant Oxus, he is slain "

He spoke, and as he ceas'd he wept aloud,  
Thinking of her he left, and his own death 600  
He spoke, but Rustum listen'd, plung'd in  
thought.

Nor did he yet believe it was his son  
Who spoke, although he call'd back names he  
knew;

For he had had sure tidings that the babe,  
Which was in Ader-baijan born to him,  
Had been a puny girl, no boy at all:  
So that sad mother sent him word, for fear  
Rustum should take the boy, to train in arms;  
And so he deem'd that either Sohrab took,  
By a false boast, the style of Rustum's son;  
Or that men gave it him, to swell his fame.  
So deem'd he; yet he listen'd, plung'd in  
thought; 612

And his soul set to grief, as the vast tide  
Of the bright rocking Ocean sets to shore  
At the full moon: tears gather'd in his eyes  
For he remember'd his own early youth,  
And all its bounding rapture; as, at dawn,  
The Shepherd from his mountain-lodge de-  
scries

A far bright City, smitten by the sun,  
Through many rolling clouds; — so Rustum  
saw

His youth; saw Sohrab's mother, in her  
bloom; 621  
And that old King, her father, who lov'd well  
His wandering guest, and gave him his fair  
child

With joy; and all the pleasant life they led,  
They three, in that long-distant summer-  
time —

The castle, and the dewy woods, and hunt  
And hound, and morn on those delightful hills  
In Ader-baijan. And he saw that Youth,  
Of age and looks to be his own dear son,  
Piteous and lovely, lying on the sand, 630  
Like some rich hyacinth, which by the scythe  
Of an unskilful gardener has been cut,  
Mowing the garden grass-plots near its bed,

And lies, a fragrant tower of purple bloom,  
On the mown, dying grass; — so Sohrab lay,  
Lovely in death, upon the common sand  
And Rustum gaz'd on him with grief, and  
said: —

"O Sohrab, thou indeed art such a son  
Whom Rustum, wert thou his, might well have  
lov'd!

Yet here thou errest, Sohrab, or else men 640  
Have told thee false, — thou art not Rustum's  
son

For Rustum had no son: one child he had —  
But one — a girl: who with her mother now  
Plies some light female task, nor dreams of us —  
Of us she dreams not, nor of wounds, nor war."

But Sohrab answer'd him in wrath; for now  
The anguish of the deep-fix'd spear grew  
fierce,

And he desired to draw forth the steel,  
And let the blood flow free, and so to die;  
But first he would convince his stubborn foe —  
And, rising sternly on one arm, he said: — 651

"Man, who art thou who dost deny my  
words?

Truth sits upon the lips of dying men,  
And Falsehood, while I liv'd, was far from  
mine.

I tell thee, prick'd upon this arm I bear  
That seal which Rustum to my mother gave,  
That she might prick it on the babe she bore."

He spoke: and all the blood left Rustum's  
cheeks;

And his knees totter'd, and he smote his hand,  
Against his breast, his heavy mail'd hand, 660  
That the hard iron corslet clank'd aloud:  
And to his heart he press'd the other hand  
And in a hollow voice he spake, and said: —

"Sohrab, that were a proof which could not  
lie.

If thou shew this, then art thou Rustum's  
son."

Then, with weak hasty fingers, Sohrab  
loos'd

His belt, and near the shoulder bar'd his arm,  
And shew'd a sign in faint vermilion points  
Prick'd: as a cunning workman, in Pekin,  
Pricks with vermilion some clear porcelain  
vase,

An emperor's gift — at early morn he paints,  
And all day long, and, when night comes, the  
lamp 672

Lights up his studious forehead and thin  
hands: —

So delicately prick'd the sign appear'd  
On Sohrab's arm, the sign of Rustum's seal.

It was that Griffin, which of old rear'd Zal,  
Rustum's great father, whom they left to die,  
A helpless babe, among the mountain rocks  
Him that kind Creature found, and rear'd, and  
lov'd —

Then Rustum took it for his glorious sign.  
And Sohrab bar'd that figure on his arm, 681  
And himself scann'd it long with mournful  
eyes,  
And then he touch'd it with his hand and  
said : —

"How say'st thou? Is that sign the proper  
sign

Of Rustum's son, or of some other man's?"

He spoke: but Rustum gaz'd, and gaz'd,  
and stood

Speechless; and then he utter'd one sharp  
cry —

"O Boy — thy Father!" — and his voice  
chok'd there.

And then a dark cloud pass'd before his eyes,  
And his head swam, and he sank down to  
earth. 690

But Sohrab crawl'd to where he lay, and cast  
His arms about his neck, and kiss'd his lips,  
And with fond faltering fingers strok'd his  
cheeks,

Trying to call him back to life: and life  
Came back to Rustum, and he op'd his eyes,  
And they stood wide with horror, and he  
seiz'd

In both his hands the dust which lay around,  
And threw it on his head, and smirch'd his  
hair,

His hair, and face, and beard, and glittering  
arms:

And strong convulsive groanings shook his  
breast,

And his sobs chok'd him; and he clutch'd his  
sword, 701

To draw it, and forever let life out.

But Sohrab saw his thought, and held his  
hands,

And with a soothing voice he spoke, and  
said : —

"Father, forbear: for I but meet to-day  
The doom that at my birth was written down  
In Heaven, and thou art Heaven's unconscious  
hand.

Surely my heart cried out that it was thou,  
When first I saw thee; and thy heart spoke  
too,

I know it: but Fate trod those promptings  
down 710

Under its iron heel; Fate, Fate engag'd

The strife, and hurl'd me on my father's spear  
But let us speak no more of this I find  
My father, let me feel that I have found  
Come, sit beside me on this sand, and take  
My head betwixt thy hands, and kiss my  
cheeks.

And wash them with thy tears, and say: 'My  
son!'

Quick! quick! for number'd are my sands of  
life,

And swift, for like the lightning to this field  
I came, and like the wind I go away — 720  
Sudden, and swift, and like a passing wind.  
But it was writ in Heaven that this should be."

So said he: and his voice releas'd the heart  
Of Rustum, and his tears broke forth; he cast  
His arms round his son's neck, and wept aloud,  
And kiss'd him. And awe fell on both the  
hosts

When they saw Rustum's grief: and Ruksh,  
the horse,

With his head bowing to the ground, and mane  
Sweeping the dust, came near, and in mute  
woe

First to the one, then to the other mov'd 730  
His head, as if inquiring what their grief  
Might mean; and from his dark, compassion-  
ate eyes

The big warm tears roll'd down, and cak'd the  
sand.

But Rustum chid him with stern voice, and  
said : —

"Ruksh, now thou grieve'st; but, O Ruksh,  
thy feet

Should then have rotted on their nimble joints,  
When first they bore thy Master to this field"

But Sohrab look'd upon the horse and  
said : —

"Is this then Ruksh? How often, in past  
days, 739

My mother told me of thee, thou brave Steed!  
My terrible father's terrible horse; and said,  
That I should one day find thy lord and thee.  
Come, let me lay my hand upon thy mane.

O Ruksh, thou art more fortunate than I;  
For thou hast gone where I shall never go,

And snuff'd the breezes of my father's home.  
And thou hast trod the sands of Seistan,

And seen the River of Helmund, and the Lake  
Of Zirrah; and the aged Zal himself

Has often strok'd thy neck, and given thee  
food,

Corn in a golden platter soak'd with wine, 751  
And said — 'O Ruksh! bear Rustum well!' —  
but I

Have never known my grandsire's furrow'd face,

Nor seen his lofty house in Seistan,

Nor slak'd my thirst at the clear Helmund stream:

But lodg'd among my father's foes, and seen

Afrasiab's cities only, Samarcand,

Bokhara, and lone Khiva in the waste,

And the black Toorkmun tents, and only drunk

The desert rivers, Moorghab and Tejend, 760

Kohik, and where the Kalmuks feed their sheep,

The northern Sir,<sup>1</sup> and this great Oxus stream—

The yellow Oxus, by whose brink I die "

And, with a heavy groan, Rustum replied:—

"Oh that its waves were flowing over me!

Oh that I saw its grains of yellow silt

Roll tumbling in the current o'er my head!"

And, with a grave mild voice, Sohrab replied:—

"Desire not that, my father: thou must live.

For some are born to do great deeds, and live,

As some are born to be obscur'd, and die. 771

Do thou the deeds I die too young to do,

And reap a second glory in thine age.

Thou art my father, and thy gain is mine.

But come: thou seest this great host of men

Which follow me; I pray thee, slay not these:

Let me entreat for them: what have they done?

They follow'd me, my hope, my fame, my star.

Let them all cross the Oxus back in peace.

But me thou must bear hence, not send with them,

But carry me with thee to Seistan, 781

And place me on a bed, and mourn for me,

Thou, and the snow-hair'd Zal, and all thy friends.

And thou must lay me in that lovely earth,

And heap a stately mound above my bones,

And plant a far-seen pillar over all:

That so the passing horseman on the waste

May see my tomb a great way off, and say—

'Sohrab, the mighty Rustum's son, lies there,

Whom his great father did in ignorance kill'—

And I be not forgotten in my grave." 791

And, with a mournful voice, Rustum replied:—

"Fear not; as thou hast said, Sohrab, my son,  
So shall it be; for I will burn my tents,

And quit the host, and bear thee hence with me.

And carry thee away to Seistan,

And place thee on a bed, and mourn for thee,

With the snow-headed Zal, and all my friends.

And I will lay thee in that lovely earth,

And heap a stately mound above thy bones,

And plant a far-seen pillar over all: 801

And men shall not forget thee in thy grave.

And I will spare thy host: yea, let them go:

Let them all cross the Oxus back in peace.

What should I do with slaying any more?

For would that all whom I have ever slain

Might be once more alive; my bitterest foes,

And they who were call'd champions in their time,

And through whose death I won that fame I have;

And I were nothing but a common man, 810

A poor, mean soldier, and without renown;

So thou mightest live too, my Son, my Son!

Or rather would that I, even I myself,

Might now be lying on this bloody sand,

Near death, and by an ignorant stroke of thine,

Not thou of mine; and I might die, not thou;

And I, not thou, be borne to Seistan;

And Zal might weep above my grave, not thine;

And say—'O son, I weep thee not too sore,

For willingly, I know, thou met'st thine end.'

But now in blood and battles was my youth,

And full of blood and battles is my age; 822

And I shall never end this life of blood."

Then, at the point of death, Sohrab replied:—

"A life of blood indeed, thou dreadful Man!

But thou shalt yet have peace; only not now;

Not yet: but thou shalt have it on that day,

When thou shalt sail in a high-masted Ship,

Thou and the other peers of Kai Khosroo,

Returning home over the salt blue sea,

From laying thy dear Master in his grave."

And Rustum gazed on Sohrab's face, and

said:— 832

"Soon be that day, my Son, and deep that sea!

Till then, if Fate so wills, let me endure."

He spoke; and Sohrab smil'd on him, and took

The spear, and drew it from his side, and eased

His wound's imperious anguish: but the blood

Came welling from the open gash, and life

Flow'd with the stream: all down his cold white side

The crimson torrent pour'd, dim now and soil'd,

<sup>1</sup> Syr Daria, cf. l. 129



Like the soil'd tissue of white violets      841  
 Left, freshly gather'd, on their native bank,  
 By romping children, whom their nurses call  
 From the hot fields at noon. his head droop'd  
     low,  
 His limbs grew slack, motionless, white, he  
     lay —  
 White, with eyes clos'd, only when heavy  
     gasps,  
 Deep, heavy gasps, quivering through all his  
     frame,  
 Convuls'd him back to life, he open'd them,  
 And fix'd them feebly on his father's face:  
 Till now all strength was ebb'd, and from his  
     limbs  
 Unwillingly the spirit fled away,      851  
 Regretting the warm mansion which it left,  
 And youth and bloom, and this delightful  
     world.

So, on the bloody sand, Sohrab lay dead.  
 And the great Rustum drew his horseman's  
     cloak  
 Down o'er his face, and sate by his dead son.  
 As those black granite pillars, once high-rear'd  
 By Jemshid<sup>1</sup> in Persepolis, to bear  
 His house, now, 'mid their broken flights of  
     steps,  
 Lie prone, enormous, down the mountain  
     side —      860  
 So in the sand lay Rustum by his son.

And night came down over the solemn  
     waste,  
 And the two gazing hosts, and that sole pair,  
 And darken'd all; and a cold fog, with night,  
 Crept from the Oxus. Soon a hum arose,  
 As of a great assembly loosed, and fires  
 Began to twinkle through the fog: for now  
 Both armies moved to camp, and took their  
     meal:

The Persians took it on the open sands  
 Southward; the Tartars by the river marge:  
 And Rustum and his son were left alone. 871

But the majestic River floated on,  
 Out of the mist and hum of that low land,  
 Into the frosty starlight, and there mov'd,  
 Rejoicing, through the hush'd Chorasmian<sup>2</sup>  
     waste,

Under the solitary moon: he flow'd  
 Right for the Polar Star, past Orgunjè,<sup>3</sup>

<sup>1</sup> a mythical king who reigned 700 years; the  
 black granite pillars found at Persepolis in Persia  
 are called the ruins of his throne <sup>2</sup> Chorasmia  
 on the Oxus was once the seat of a great empire.

<sup>3</sup> a village on the Oxus

Brimming, and bright, and large: then sands  
     begin  
 To hem his watery march, and dam his  
     streams,  
 And split his currents, that for many a league  
 The shorn and parcell'd Oxus strains along  
 Through beds of sand and matted rushy isles—  
 Oxus, forgetting the bright speed he had 883  
 In his high mountain cradle in Pamere,  
 A foil'd circuitous wanderer — till at last  
 The long'd-for dash of waves is heard, and  
     wide  
 His luminous home of waters opens, bright  
 And tranquil, from whose floor the new-bath'd  
     stars  
 Emerge, and shine upon the Aral Sea.

### PHILOMELA

Hark! ah, the Nightingale!<sup>1</sup>  
 The tawny-throated!  
 Hark! from that moonlit cedar what a burst!  
 What triumph! hark — what pain!

O Wanderer from a Grecian shore,  
 Still, after many years, in distant lands,  
 Still nourishing in thy bewilder'd brain  
 That wild, unquench'd, deep-sunken, old-  
     world pain —

Say, will it never heal?  
 And can this fragrant lawn      10  
 With its cool trees, and night,  
 And the sweet, tranquil Thames,  
 And moonshine, and the dew,  
 To thy rack'd heart and brain  
     Afford no balm?

Dost thou to-night behold  
 Here, through the moonlight on this English  
     grass,  
 The unfriendly palace in the Thracian wild?  
 Dost thou again peruse  
 With hot cheeks and sear'd eyes      20  
 The too clear web, and thy dumb Sister's  
     shame?

Dost thou once more assay  
 Thy flight, and feel come over thee,  
 Poor Fugitive, the feathery change  
 Once more, and once more seem to make re-  
     sound

<sup>1</sup> Cf. the other nightingale poems in this volume  
 and the story of Philomela in Gayley's *Classic  
 Myths*, p. 258.

With love and hate, triumph and agony,  
 Lone Daulis, and the high Cephissian vale<sup>3</sup>  
 Listen, Eugenia —  
 How thick the bursts come crowding through  
 the leaves!  
 Again — thou hearest! 30  
 Eternal Passion!  
 Eternal Pain!

## THE SCHOLAR GIPSY

Go, for they call you, Shepherd, from the hill;  
 Go, Shepherd, and untie the wattled cotes<sup>1</sup>  
 No longer leave thy wistful flock unfed,  
 Nor let thy bawling fellows rack their  
 throats,  
 Nor the cropp'd grasses shoot another  
 head.

But when the fields are still,  
 And the tired men and dogs all gone to rest,  
 And only the white sheep are sometimes  
 seen

Cross and recross the strips of moon-  
 blanch'd green; 9  
 Come, Shepherd, and again renew the quest.

Here, where the reaper was at work of late,  
 In this high field's dark corner, where he  
 leaves

His coat, his basket, and his earthen  
 cruse,<sup>2</sup>

And in the sun all morning binds the sheaves,  
 Then here, at noon, comes back his stores  
 to use;

Here will I sit and wait,  
 While to my ear from uplands far away 17  
 The bleating of the folded flocks is borne;  
 With distant cries of reapers in the corn—  
 All the live murmur of a summer's day.

Screen'd is this nook o'er the high, half-reap'd  
 field,

And here till sun-down, Shepherd, will I be.  
 Through the thick corn,<sup>3</sup> the scarlet  
 poppies peep,

And round green roots and yellowing stalks  
 I see

Pale blue convolvulus in tendrils creep:  
 And air-swept lindens yield  
 Their scent, and rustle down their perfum'd  
 showers

<sup>1</sup> sheepfolds built of woven boughs: the gates  
 were tied up <sup>2</sup> water-jug <sup>3</sup> grain

Of bloom on the bent grass where I am  
 laid,  
 And bower me from the August sun with  
 shade, 29  
 And the eye travels down to Oxford's towers.

And near me on the grass lies Glanvil's book<sup>1</sup>—  
 Come, let me read the oft-read tale again,  
 The story of that Oxford scholar poor,  
 Of pregnant parts and quick inventive brain,  
 Who, tired of knocking at Preferment's  
 door,

One summer morn forsook  
 His friends, and went to learn the Gipsy lore,  
 And roam'd the world with that wild  
 brotherhood,  
 And came, as most men deem'd, to little  
 good, 39  
 But came to Oxford and his friends no more.

But once, years after, in the country lanes,  
 Two scholars whom at college erst he knew  
 Met him, and of his way of life enquir'd.  
 Whereat he answer'd, that the Gipsy crew,  
 His mates, had arts to rule as they desir'd  
 The workings of men's brains;

And they can bind them to what thoughts  
 they will:

"And I," he said, "the secret of their art,  
 When fully learn'd, will to the world  
 impart: 49

But it needs happy moments for this skill."

This said, he left them, and return'd no more,  
 But rumours hung about the country side

That the lost Scholar long was seen to  
 stray,

Seen by rare glimpses, pensive and tongue-  
 tied,

In hat of antique shape, and cloak of grey,  
 The same the Gipsies wore.

Shepherds had met him on the Hurst<sup>2</sup> in  
 spring:

At some lone alehouse in the Berkshire  
 moors,

On the warm ingle bench,<sup>3</sup> the smock-  
 frock'd boors<sup>4</sup>

Had found him seated at their entering. 60

<sup>1</sup> *The Vanity of Dogmatizing*, by Joseph Glanvil (1661), contains the story on which this poem is based. <sup>2</sup> Cumnor Hurst, a hill southwest of Oxford <sup>3</sup> bench in the chimney-corner <sup>4</sup> farm-laborers in smock-frocks (outer garments like shirts or blouses)

But, 'mid their drink and clatter, he would fly:  
 And I myself seem half to know thy looks,  
 And put the shepherds, Wanderer, on thy  
 trace,  
 And boys who in lone wheatfields scare the  
 rooks  
 I ask if thou hast pass'd their quiet place;  
 Or in my boat I lie  
 Moor'd to the cool bank in the summer  
 heats,  
 'Mid wide grass meadows which the sun-  
 shine fills,  
 And watch the warm green-muffled  
 Cumner hills,  
 And wonder if thou haunt'st their shy  
 retreats. 70

For most, I know, thou lov'st retired ground.  
 Thee, at the ferry, Oxford riders blithe,  
 Returning home on summer nights, have  
 met  
 Crossing the stripling Thames at Bab-lock-  
 hithe,<sup>1</sup>  
 Trailing in the cool stream thy fingers wet,  
 As the slow punt<sup>2</sup> swings round:  
 And leaning backwards in a pensive dream,  
 And fostering in thy lap a heap of flowers  
 Pluck'd in shy fields and distant wood-  
 land bowers,  
 And thine eyes resting on the moonlit  
 stream. 80

And then they land, and thou art seen no more.  
 Maidens who from the distant hamlets come  
 To dance<sup>3</sup> around the Fyfield elm in May,  
 Oft through the darkening fields have seen  
 thee roam,  
 Or cross a stile into the public way.  
 Oft thou hast given them store  
 Of flowers — the frail-leaf'd, white anem-  
 one —  
 Dark bluebells drench'd with dews of  
 summer eves —  
 And purple orchises with spotted leaves —  
 But none has words she can report of  
 thee. 90

And, above Godstow Bridge,<sup>4</sup> when hay-time's  
 here  
 In June, and many a scythe in sunshine  
 flames,

<sup>1</sup> a village four miles from Oxford <sup>2</sup> a kind of  
 boat much used on the Thames <sup>3</sup> the Maypole  
 dance <sup>4</sup> two miles above Oxford

Men who through those wide fields of  
 breezy grass  
 Where black-wing'd swallows haunt the  
 glittering Thames,  
 To bathe in the abandon'd lasher<sup>1</sup> pass,  
 Have often pass'd thee near  
 Sitting upon the river bank o'ergrown  
 Mark'd thine outlandish garb, thy figure  
 spare,  
 Thy dark vague eyes, and soft abstracted  
 air,  
 But, when they came from bathing, thou  
 wert gone 100

At some lone homestead in the Cumner hills,  
 Where at her open door the housewife darns,  
 Thou hast been seen, or hanging on a gate  
 To watch the threshers in the mossy barns.  
 Children, who early range these slopes and  
 late  
 For cresses from the rills,  
 Have known thee watching, all an April day,  
 The springing pastures and the feeding  
 kine;  
 And mark'd thee, when the stars come  
 out and shine,  
 Through the long dewy grass move slow  
 away 110

In Autumn, on the skirts of Bagley Wood —  
 Where most the gipsies by the turf-edg'd  
 way,  
 Pitch their smok'd tents, and every bush  
 you see  
 With scarlet patches tagg'd and shreds of  
 grey,  
 Above the forest-ground called Thessaly —  
 The blackbird picking food  
 Sees thee, nor stops his meal, nor fears at  
 all;  
 So often has he known thee past him stray,  
 Rapt, twirling in thy hand a wither'd  
 spray,  
 And waiting for the spark from Heaven  
 to fall. 120

And once, in winter, on the causeway chill  
 Where home through flooded fields foot-  
 travellers go,  
 Have I not pass'd thee on the wooden  
 bridge  
 Wrapt in thy cloak and battling with the  
 snow,

<sup>1</sup> the pool of slack water below a dam

Thy face towards Hinksey<sup>1</sup> and its wintry  
ridge?

And thou hast climbed the hill,  
And gain'd the white brow of the Cumner  
range,

Turn'd once to watch, while thick the  
snowflakes fall,

The line of festal light in Christ-Church<sup>2</sup>  
hall —

Then sought thy straw in some sequester'd  
grange 130

But what — I dream! Two hundred years  
are flown

Since first thy story ran through Oxford  
halls,

And the grave Glanvil did the tale inscribe  
That thou wert wander'd from the studious  
walls

To learn strange arts, and join a Gipsy  
tribe:

And thou from earth art gone  
Long since, and in some quiet churchyard  
laid;

Some country nook, where o'er thy un-  
known grave

Tall grasses and white flowering nettles  
wave —

Under a dark red-fruited yew-tree's  
shade. 140

— No, no, thou hast not felt the lapse of  
hours

For what wears out the life of mortal men?  
'Tis that from change to change their  
being rolls:

'Tis that repeated shocks, again, again,  
Exhaust the energy of strongest souls,  
And numb the elastic powers.

Till having us'd our nerves with bliss and  
teen,<sup>3</sup>

And tir'd upon a thousand schemes our  
wit,

To the just-pausing Genius we remit  
Our worn-out life, and are — what we  
have been. 150

Thou hast not liv'd, why should'st thou perish,  
so?

Thou hadst *one* aim, *one* business, *one* desire:  
Else wert thou long since number'd with  
the dead —

<sup>1</sup> a neighboring village <sup>2</sup> one of the largest  
and richest colleges of Oxford <sup>3</sup> sorrow

Else hadst thou spent, like other men, thy  
fire.

The generations of thy peers are fled,  
And we ourselves shall go;

But thou possessest an immortal lot,  
And we imagine thee exempt from age  
And living as thou liv'st on Glanvil's page,  
Because thou hadst — what we, alas, have  
not! 160

For early didst thou leave the world, with  
powers

Fresh, undiverted to the world without,  
Firm to their mark, not spent on other  
things,

Free from the sick fatigue, the languid  
doubt,

Which much to have tried, in much been  
baffled, brings.

O Life unlike to ours!

Who fluctuate idly without term or scope,  
Of whom each strives, nor knows for what  
he strives,

And each half lives a hundred different  
lives,

Who wait like thee, but not, like thee, in  
hope. 170

Thou waitest for the spark from Heaven: and  
we,

Light half-believers of our casual creeds,  
Who never deeply felt, nor clearly will'd,  
Whose insight never has borne fruit in deeds,  
Whose vague resolves never have been  
fulfill'd;

For whom each year we see  
Breeds new beginnings, disappointments  
new;

Who hesitate and falter life away,  
And lose to-morrow the ground won to-  
day —

Ah, do not we, Wanderer, await it too? 180

Yes, we await it, but it still delays,  
And then we suffer; and amongst us One,  
Who most has suffer'd, takes dejectedly  
His seat upon the intellectual throne;

And all his store of sad experience he  
Lays bare of wretched days;  
Tells us his misery's birth and growth and  
signs,

And how the dying spark of hope was fed,  
And how the breast was sooth'd, and how  
the head,

And all his hourly varied anodynes, 190

This for our wisest: and we others pine,  
 And wish the long unhappy dream would  
 end,  
 And waive all claim to bliss, and try to  
 bear;  
 With close-lipp'd Patience for our only  
 friend,  
 Sad Patience, too near neighbour to De-  
 spair:  
 But none has hope like thine  
 Thou through the fields and through the  
 woods dost stray,  
 Roaming the country side, a truant boy,  
 Nursing thy project in unclouded joy,  
 And every doubt long blown by time away.

O born in days when wits were fresh and clear,  
 And life ran gaily as the sparkling Thames;  
 Before this strange disease of modern life,  
 With its sick hurry, its divided aims,  
 Its heads o'ertax'd, its palsied hearts, was  
 rife —

Fly hence, our contact fear!  
 Still fly, plunge deeper in the bowering  
 wood!

Averse, as Dido did with gesture stern  
 From her false friend's<sup>1</sup> approach in Hades  
 turn,

Wave us away, and keep thy solitude.

Still nursing the unconquerable hope,  
 Still clutching the inviolable shade,  
 With a free outward impulse brushing  
 through,  
 By night, the silver'd branches of the  
 glade —

Far on the forest skirts, where none pur-  
 sue,

On some mild pastoral slope  
 Emerge, and resting on the moonlit pales,  
 Freshen thy flowers, as in former years,  
 With dew, or listen with enchanted ears,  
 From the dark dingles,<sup>2</sup> to the nightingales.

But fly our paths, our feverish contact fly!  
 For strong the infection of our mental strife,  
 Which, though its gives no bliss, yet spoils for  
 rest;  
 And we should win thee from thy own fair  
 life,  
 Like us distracted, and like us unblest.  
 Soon, soon thy cheer would die,

<sup>1</sup> Æneas, cf. *Æneid*, VI, 450-71, or Gayley,  
 p. 348 <sup>2</sup> small wooded valleys

Thy hopes grow timorous, and unfix'd thy  
 powers,  
 And thy clear aims be cross and shifting  
 made:  
 And then thy glad perennial youth would  
 fade,  
 Fade, and grow old at last and die like ours

Then fly our greetings, fly our speech and  
 smiles!

— As some grave Tyrian trader, from the  
 sea,

Descried at sunrise an emerging prow  
 Lifting the cool-hair'd creepers<sup>1</sup> stealthily,  
 The fringes of a southward-facing brow  
 Among the Ægean isles;

And saw the merry Grecian coaster come,  
 Freight with amber grapes, and Chian  
 wine,<sup>2</sup>

Green bursting figs, and tunnies steep'd  
 in brine;

And knew the intruders on his ancient  
 home,

The young light-hearted Masters of the waves;  
 And snatch'd his rudder, and shook out  
 more sail,

And day and night held on indignantly  
 O'er the blue Midland<sup>3</sup> waters with the gale,  
 Betwixt the Syrtes<sup>4</sup> and soft Sicily,

To where the Atlantic raves  
 Outside the Western Straits,<sup>5</sup> and unbent  
 sails •

There, where down cloudy cliffs, through  
 sheets of foam,

Shy traffickers, the dark Iberians<sup>6</sup> come;  
 And on the beach undid his corded bales.

## THE LAST WORD

Creep into thy narrow bed,  
 Creep, and let no more be said!  
 Vain thy onset! all stands fast.  
 Thou thyself must break at last.

Let the long contention cease!  
 Geese are swans, and swans are geese.  
 Let them have it how they will!  
 Thou art tired; best be still.

<sup>1</sup> vines hanging down from a cliff over the sea  
<sup>2</sup> wine of Chios, a Greek island <sup>3</sup> Mediterranean  
<sup>4</sup> the gulfs of Sidra and Gabes on the north coast  
 of Africa <sup>5</sup> the Straits of Gibraltar <sup>6</sup> a race in-  
 habiting the Spanish peninsula and, at this time,  
 parts of the British Islands

They out-talk'd thee, hiss'd thee, tore thee!  
 Better men fared thus before thee;  
 Fired their ringing shot and pass'd,  
 Hotly charged — and sank at last.

12

Charge once more, then, and be dumb!  
 Let the victors, when they come,  
 When the forts of folly fall,  
 Find thy body by the wall

13

## EDWARD FITZGERALD

(1809-1883)

FROM THE RUBAIYAT OF OMAR  
KHAYYAM

## VII

Come, fill the Cup, and in the fire of Spring  
 Your Winter-garment of Repentance fling:

The Bird of Time has but a little way  
 To flutter — and the Bird is on the Wing.

## VIII

Whether at Naishápúr<sup>1</sup> or Babylon,<sup>2</sup>  
 Whether the Cup with sweet or bitter run,  
 The Wine of Life keeps oozing drop by  
 drop,  
 The Leaves of Life keep falling, one by one.

## IX

Each Morn a thousand Roses brings, you  
 say;  
 Yes, but where leaves the Rose of Yesterday?  
 And this first Summer month that brings  
 the Rose  
 Shall take Jamshyd<sup>3</sup> and Kaikobád<sup>4</sup> away.

\* \* \* \* \*

## XII

A Book of Verses underneath the Bough,  
 A Jug of Wine, a Loaf of Bread — and Thou  
 Beside me singing in the Wilderness —  
 Oh, Wilderness were Paradise enow!

<sup>1</sup> an ancient city in northeast Persia <sup>2</sup> in southwest Persia <sup>3</sup> cf. note on *Sohrab and Rustum*, l. 858 <sup>4</sup> a predecessor of Kai Kosru, cf. *Sohrab and Rustum*, l. 220

## XIII

Some for the Glories of This World; and some  
 Sigh for the Prophet's Paradise to come;  
 Ah, take the Cash, and let the Credit go,  
 Nor heed the rumble of a distant Drum!

\* \* \* \* \*

## XVI

The Worldly Hope men set their Hearts upon  
 Turns Ashes — or it prospers, and anon,  
 Like Snow upon the Desert's dusty Face,  
 Lighting a little hour or two — was gone.

## XVII

Think, in this batter'd Caravanseraï  
 Whose Portals are alternate Night and Day,  
 How Sultán after Sultán with his Pomp  
 Abode his destin'd Hour, and went his way.

## XVIII

They say the Lion and the Lizard keep  
 The Courts where Jamshyd gloried and drank  
 deep.  
 And Bahrám, that great Hunter — the Wild  
 Ass  
 Stamps o'er his Head, but cannot break his  
 Sleep.

\* \* \* \* \*

## XXIV

Ah, make the most of what we yet may spend,  
 Before we too into the Dust descend;  
 Dust into Dust, and under Dust, to lie,  
 Sans Wine, sans Song, sans Singer, and — sans  
 End!

\* \* \* \* \*

## XXVII

Myself when young did eagerly frequent  
 Doctor and Saint, and heard great argument  
 About it and about: but evermore  
 Came out by the same door where in I went.

## XXVIII

With them the seed of Wisdom did I sow,  
 And with mine own hand wrought to make it  
 grow;

And this was all the Harvest that I reap'd—  
 "I came like Water, and like Wind I go."

## XXIX

Into this Universe, and WHY not knowing  
Nor WHENCE, like Water willy-nilly flowing;  
And out of it, as Wind along the Waste,  
I know not WHITHER, willy-nilly blowing

## XXX

What, without asking, hither hurried WHENCE?  
And, without asking, WHITHER hurried hence!  
Oh, many a Cup of this forbidden Wine  
Must drown the memory of that insolence!

## XXXI

Up from Earth's Centre through the Seventh  
Gate  
I rose, and on the Throne of Saturn<sup>1</sup> sate,  
And many a Knot unravel'd by the Road;  
But not the Master-knot of Human Fate

## XXXII

There was the Door to which I found no Key;  
There was the Veil through which I could not  
see.  
Some little talk awhile of ME and THEE  
There was — and then no more of THEE and  
ME<sup>2</sup>

\* \* \* \* \*

## XLIX

Would you that spangle of Existence spend  
About THE SECRET — quick about it, Friend!  
A Hair perhaps divides the False and  
True —  
And upon what, prithee, does life depend?

## L

A Hair perhaps divides the False and True;  
Yes; and a single Alif<sup>3</sup> were the clue —  
Could you but find it — to the Treasure-  
house,  
And peradventure to THE MASTER too;

<sup>1</sup> In the old astronomy Saturn is lord of the seventh sphere or heaven. <sup>2</sup> the individual personalities being absorbed in the absolute One  
<sup>3</sup> the vowel *a*, represented by a minute symbol, the presence or absence of which would change the meaning of a word

## LI

Whose secret Presence, through Creation's  
veins  
Running Quicksilver-like eludes your pains,  
Taking all shapes from Máh to Máhi,<sup>1</sup> and  
They change and perish all — but He remains,

## LII

A moment guess'd — then back behind the  
Fold  
Immerst of Darkness round the Drama roll'd  
Which, for the Pastime of Eternity,  
He doth Himself contrive, enact, behold.

\* \* \* \* \*

## LXVI

I sent my Soul through the Invisible  
Some letter of that After-life to spell  
And by and by my Soul return'd to me,  
And answer'd, "I Myself am Heav'n and  
Hell."

## LXVII

Heav'n but the Vision of fulfill'd Desire,  
And Hell the Shadow from a Soul on fire,  
Cast on the Darkness into which Ourselves,  
So late emerg'd from, shall so soon expire

## LXVIII

We are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illumin'd Lantern<sup>2</sup> held  
In Midnight by the Master of the Show;

## LXIX

But helpless Pieces of the Game He plays  
Upon this Checker-board of Nights and Days;  
Hither and thither moves, and checks, and  
slays,  
And one by one back in the Closet lays.

## LXX

The Ball no question makes of Ayes and Noes,  
But Right or Left as strikes the Player goes;  
And He that toss'd you down into the Field,  
He knows about it all — HE knows — HE  
knows!

<sup>1</sup> from fish to moon <sup>2</sup> a crude sort of moving picture show made by a revolving cylinder with figures painted on its translucent sides and a candle at the centre

## LXXI

The Moving Finger writes, and, having writ,  
 Moves on: nor all your Piety nor Wit  
 Shall lure it back to cancel half a Line  
 Nor all your Tears wash out a Word of it.

\* \* \* \* \*

## XCVI

Yet Ah, that Spring should vanish with the  
 Rose!  
 That Youth's sweet-scented manuscript should  
 close!  
 The Nightingale that in the branches sang,  
 Ah whence, and whither flown again, who  
 knows!

## XCVII

Would but the Desert of the Fountain yield  
 One glimpse — if dimly, yet indeed, reveal'd,  
 To which the fainting Traveller might  
 spring,  
 As springs the trampled herbage of the field!

## XCVIII

Would but some wingèd Angel ere too late  
 Arrest the yet unfolded Roll of Fate,  
 And make the stern Recorder otherwise  
 Enregister, or quite obliterate!

## XCIX

Ah Love! could you and I with Him conspire  
 To grasp this sorry Scheme of Things entire,  
 Would not we shatter it to bits — and then  
 Re-mould it nearer to the Heart's desire!

## COVENTRY PATMORE

(1823-1896)

## FROM THE ANGEL IN THE HOUSE

## BOOK I, CANTO III. PRELUDES

## I. THE LOVER

He meets, by heavenly chance express,  
 The destined maid; some hidden hand  
 Unveils to him that loveliness  
 Which others cannot understand.  
 His merits in her presence grow,  
 To match the promise in her eyes,

And round her happy footsteps blow  
 The authentic airs of Paradise.  
 For joy of her he cannot sleep.  
 Her beauty haunts him all the night;  
 It melts his heart, it makes him weep  
 For wonder, worship, and delight.  
 O, paradox of love, he longs,  
 Most humble when he most aspires,  
 To suffer scorn and cruel wrongs  
 From her he honours and desires.  
 Her graces make him rich, and ask  
 No guerdon; this imperial style  
 Affronts him; he disdains to bask,  
 The pensioner of her priceless smile.  
 He prays for some hard thing to do,  
 Some work of fame and labour immense,  
 To stretch the languid bulk and thew  
 Of love's fresh-born magnipotence.  
 No smallest boon were bought too dear,  
 Though bartered for his love-sick life,  
 Yet trusts he, with undaunted cheer,  
 To vanquish heaven, and call her Wife.  
 He notes how queens of sweetness still  
 Neglect their crowns, and stoop to mate;  
 How, self-consign'd with lavish will,  
 They ask but love proportionate;  
 How swift pursuit by small degrees,  
 Love's tactic, works like miracle;  
 How valour, clothed in courtesies,  
 Brings down the loftiest citadel;  
 And therefore, though he merits not  
 To kiss the braid upon her skirt,  
 His hope discouraged ne'er a jot,  
 Out-soars all possible desert.

## BOOK I, CANTO VIII. PRELUDES

## I. LIFE OF LIFE

What's that, which, ere I spake, was gone:  
 So joyful and intense a spark  
 That, whilst o'erhead the wonder shone,  
 The day, before but dull, grew dark?  
 I do not know; but this I know,  
 That, had the splendour lived a year,  
 The truth that I some heavenly show  
 Did see, could not be now more clear.  
 This know I too: might mortal breath  
 Express the passion then inspired,  
 Evil would die a natural death,  
 And nothing transient be desired;  
 And error from the soul would pass,  
 And leave the senses pure and strong  
 As sunbeams. But the best, alas,  
 Has neither memory nor tongue!



## II. THE REVELATION

An idle poet, here and there,  
 Looks round him, but, for all the rest,  
 The world, unfathomably fair,  
 Is duller than a witling's jest.  
 Love wakes men, once a life-time each; 5  
 They lift their heavy lids and look,  
 And, lo, what one sweet page can teach.  
 They read with joy, then shut the book  
 And some give thanks, and some blaspheme.  
 And most forget; but, either way, 10  
 That and the Child's unheeded dream  
 Is all the light of all their day.

## III. THE SPIRIT'S EPOCHS

Not in the crises of events,  
 Of compass'd hopes, or fears fulfill'd,  
 Or acts of gravest consequence,  
 Are life's delight and depth reveal'd  
 The day of days was not the day; 5  
 That went before, or was postponed;  
 The night Death took our lamp away  
 Was not the night on which we groaned  
 I drew my bride, beneath the moon,  
 Across my threshold; happy hour! 10  
 But, ah, the walk that afternoon  
 We saw the water-flags in flower!

## FROM THE UNKNOWN EROS

## THE TOYS

My little Son, who look'd from thoughtful  
 eyes  
 And moved and spoke in quiet grown-up wise,  
 Having my law the seventh time disobey'd,  
 I struck him, and dismiss'd  
 With hard words and unkiss'd, — 5  
 His Mother, who was patient, being dead.  
 Then, fearing lest his grief should hinder sleep,  
 I visited his bed,  
 But found him slumbering deep,  
 With darken'd eyelids, and their lashes yet 10  
 From his late sobbing wet  
 And I, with moan,  
 Kissing away his tears, left others of my own;  
 For, on a table drawn beside his head,  
 He had put, within his reach, 15  
 A box of counters and a red-vein'd stone,  
 A piece of glass abraded by the beach,  
 And six or seven shells,  
 A bottle of bluebells,

And two French copper coins, ranged there  
 with careful art, 20  
 To comfort his sad heart  
 So when that night I pray'd  
 To God, I wept, and said:  
 "Ah, when at last we lie with trancèd breath,  
 Not vexing Thee in death, 25  
 And Thou rememberest of what toys  
 We made our joys,  
 How weakly understood  
 Thy great commanded good,  
 Then, fatherly not less 30  
 Than I whom Thou hast moulded from the  
 clay,  
 Thou'lt leave Thy wrath, and say,  
 'I will be sorry for their childishness.'"

DANTE GABRIEL ROSSETTI  
 (1828-1882)

## THE BLESSED DAMOZEL

The blessed damozel<sup>1</sup> leaned out  
 From the gold bar of Heaven;  
 Her eyes were deeper than the depth  
 Of waters stilled at even;  
 She had three lilies in her hand,  
 And the stars in her hair were seven. 6

Her robe, ungirt from clasp to hem,  
 No wrought flowers did adorn,  
 But a white rose of Mary's gift,  
 For service meetly worn;  
 Her hair that lay along her back  
 Was yellow like ripe corn. 12

Herseemed<sup>2</sup> she scarce had been a day  
 One of God's choristers;  
 The wonder was not yet quite gone  
 From that still look of hers,  
 Albeit, to them she left, her day  
 Had counted as ten years. 18

(To one, it is ten years of years.  
 . . . Yet now, and in this place,  
 Surely she leaned o'er me — her hair  
 Fell all about my face . . .  
 Nothing: the autumn fall of leaves.  
 The whole year sets apace.) 24

It was the rampart of God's house  
 That she was standing on;

<sup>1</sup> lady    <sup>2</sup> It seemed to her

By God built over the sheer depth  
The which is Space begun,  
So high, that looking downward thence  
She scarce could see the sun.

30

It lies in Heaven, across the flood  
Of ether, as a bridge.  
Beneath, the tides of day and night  
With flame and darkness ridge  
The void, as low as where this earth  
Spins like a fretful midge.

36

Around her, lovers, newly met  
'Mid deathless love's acclaims,  
Spoke evermore among themselves  
Their heart-remembered names;  
And the souls mounting up to God  
Went by her like thin flames.

42

And still she bowed herself and stooped  
Out of the circling charm;  
Until her bosom must have made  
The bar she leaned on warm,  
And the lilies lay as if asleep  
Along her bended arm.

48

From the fixed place of Heaven she saw  
Time like a pulse shake fierce  
Through all the worlds Her gaze still strove  
Within the gulf to pierce  
Its path; and now she spoke as when  
The stars sang in their spheres.

54

The sun was gone now; the curled moon  
Was like a little feather  
Fluttering far down the gulf, and now  
She spoke through the still weather.  
Her voice was like the voice the stars  
Had when they sang together.<sup>1</sup>

60

(Ah sweet! Even now, in that bird's song,  
Strove not her accents there,  
Fain to be hearkened? When those bells  
Possessed the mid-day air,  
Strove not her steps to reach my side  
Down all the echoing stair?)

66

"I wish that he were come to me,  
For he will come," she said  
"Have I not prayed in Heaven? — on earth,  
Lord, Lord, has he not pray'd?  
Are not two prayers a perfect strength?  
And shall I feel afraid?"

72

"When round his head the aureole clings,  
And he is clothed in white,  
I'll take his hand and go with him  
To the deep wells of light;  
As unto a stream we will step down,  
And bathe there in God's sight.

78

"We two will stand beside that shrine,  
Occult, withheld, untrod,  
Whose lamps are stirred continually  
With prayer sent up to God;  
And see our old prayers, granted, melt  
Each like a little cloud.

84

"We two will lie 'neath the shadow of  
That living mystic tree  
Within whose secret growth the Dove<sup>1</sup>  
Is sometimes felt to be,  
While every leaf that His plumes touch  
Saith His Name audibly.

90

"And I myself will teach to him,  
I myself, lying so,  
The songs I sing here; which his voice  
Shall pause in, hushed and slow,  
And find some knowledge at each pause,  
Or some new thing to know."

96

(Alas! We two, we two, thou say'st!  
Yea, one wast thou with me  
That once of old. But shall God lift  
To endless unity  
The soul whose likeness with thy soul  
Was but its love for thee?)

102

"We too," she said, "will seek the groves  
Where the lady Mary is,  
With her five handmaidens, whose names  
Are five sweet symphonies,  
Cecily, Gertrude, Magdalen,  
Margaret and Rosalys.

108

"Circlewise sit they, with bound locks  
And foreheads garlanded;  
Into the fine cloth white like flame  
Weaving the golden thread,  
To fashion the birth-robcs for them  
Who are just born, being dead.

114

"He shall fear, haply, and be dumb:  
Then will I lay my cheek  
To his, and tell about our love,  
Not once abashed or weak:

<sup>1</sup> Cf. note on Milton's *Hymn on the Nativity*,  
l. 119.

<sup>1</sup> the Holy Ghost

And the dear Mother will approve  
My pride, and let me speak.

120

"Herself shall bring us, hand in hand,  
To Him round whom all souls  
Kneel, the clear-ranged unnumbered heads  
Bowed with their aureoles.  
And angels meeting us shall sing  
To their citherns and citoles.<sup>1</sup>

126

"There will I ask of Christ the Lord  
Thus much for him and me: —  
Only to live as once on earth  
With Love, only to be,  
As then awhile, forever now  
Together, I and he."

132

She gazed and listened and then said,  
Less sad of speech than mild, —  
"All this is when he comes" She ceased.  
The light thrilled towards her, fill'd  
With angels in strong level flight.  
Her eyes prayed, and she smil'd

138

(I saw her smile) But soon their path  
Was vague in distant spheres:  
And then she cast her arms along  
The golden barriers,  
And laid her face between her hands,  
And wept. (I heard her tears.)

144

### SISTER HELEN

"Why did you melt your waxen man,  
Sister Helen?  
To-day is the third since you began."  
"The time was long, yet the time ran,  
Little brother."

(O Mother, Mary Mother,  
*Three days to-day, between Hell and Heaven!*) 7

"But if you have done your work aright,  
Sister Helen,  
You'll let me play, for you said I might."  
"Be very still in your play to-night,  
Little brother." 12  
(O Mother, Mary Mother,  
*Third night, to-night, between Hell and Heaven!*)

"You said it must melt ere vesper-bell,  
Sister Helen;  
If now it be molten, all is well."

"Even so, — nay, peace! you cannot tell,  
Little brother"  
(O Mother, Mary Mother,  
*What is this, between Hell and Heaven?*) 21

"Oh the waxen knave was plump to-day,  
Sister Helen;  
How like dead folk he has dropped away!"  
"Nay now, of the dead what can you say,  
Little brother?" 25  
(O Mother, Mary Mother,  
*What of the dead, between Hell and Heaven?*)

"See, see, the sunken pile of wood,  
Sister Helen,  
Shines through the thinned wax red as  
blood!"  
"Nay now, when looked you yet on blood,  
Little brother?" 32  
(O Mother, Mary Mother,  
*How pale she is, between Hell and Heaven!*)

"Now close your eyes, for they're sick and sore,  
Sister Helen,  
And I'll play without the gallery door"  
"Aye, let me rest, — I'll lie on the floor,  
Little brother." 40  
(O Mother, Mary Mother,  
*What rest to-night between Hell and Heaven?*)

"Here high up in the balcony,  
Sister Helen,  
The moon flies face to face with me."  
"Aye, look and say whatever you see,  
Little brother" 47  
(O Mother, Mary Mother,  
*What sight to-night, between Hell and Heaven?*)

"Outside it's merry in the wind's wake,  
Sister Helen;  
In the shaken trees the chill stars shake." 52  
"Hush, heard you a horse-tread as you spake,  
Little brother?" 55  
(O Mother, Mary Mother,  
*What sound to-night, between Hell and Heaven?*)

"I hear a horse-tread, and I see,  
Sister Helen,  
Three horsemen that ride terribly."  
"Little brother, whence come the three,  
Little brother?" 62  
(O Mother, Mary Mother,  
*Whence should they come, between Hell and Heaven?*) 63

<sup>1</sup> ancient musical instruments

"They come by the hill-verge from Boyne Bar,  
Sister Helen,  
And one draws nigh, but two are afar."

"Look, look, do you know them who they are,  
Little brother?" 68

(*O Mother, Mary Mother,  
Who should they be, between Hell and Heaven?*)

"Oh, it's Keith of Eastholm rides so fast,  
Sister Helen,  
For I know the white mane on the blast "

"The hour has come, has come at last,  
Little brother!"

(*O Mother, Mary Mother,  
Her hour at last, between Hell and Heaven!*) 77

"He has made a sign and called Halloo!  
Sister Helen,  
And he says that he would speak with you."

"Oh tell him I fear the frozen dew,  
Little brother " 82

(*O Mother, Mary Mother,  
Why laughs she thus, between Hell and Heaven?*)

"The wind is loud, but I hear him cry,  
Sister Helen,  
That Keith of Ewern's like to die."

"And he and thou, and thou and I,  
Little brother." 89

(*O Mother, Mary Mother,  
And they and we, between Hell and Heaven!*)

"Three days ago, on his marriage-morn,  
Sister Helen,  
He sickened, and lies since then forlorn."

"For bridegroom's side is the bride a thorn,  
Little brother?"

(*O Mother, Mary Mother,  
Cold bridal cheer, between Hell and Heaven!*) 98

"Three days and nights he has lain abed,  
Sister Helen,  
And he prays in torment to be dead " 101

"The thing may chance, if he have prayed,  
Little brother!"

(*O Mother, Mary Mother,  
If he have prayed, between Hell and Heaven!*)

"But he has not ceased to cry to-day,  
Sister Helen,  
That you should take your curse away." 108

"My prayer was heard, — he need but pray,  
Little brother!"

(*O Mother, Mary Mother,  
Shall God not hear, between Hell and Heaven?*)

"But he says, till you take back your ban,  
Sister Helen.

His soul would pass, yet never can "

"Nay then, shall I slay a living man,  
Little brother?"

(*O Mother, Mary Mother,  
A living soul, between Hell and Heaven!*) 119

"But he calls forever on your name,  
Sister Helen,  
And says that he melts before a flame."

"My heart for his pleasure fared the same,  
Little brother."

(*O Mother, Mary Mother,  
Fire at the heart, between Hell and Heaven!*) 126

"Here's Keith of Westholm riding fast,  
Sister Helen,  
For I know the white plume on the blast."

"The hour, the sweet hour I forecast, 130  
Little brother!"

(*O Mother, Mary Mother,  
Is the hour sweet, between Hell and Heaven?*)

"He stops to speak, and he stills his horse,  
Sister Helen;  
But his words are drowned in the wind's  
course " 136

"Nay hear, nay hear, you must hear perforce,  
Little brother!"

(*O Mother, Mary Mother,  
What word now heard, between Hell and Heaven?*)

"Oh, he says that Keith of Ewern's cry,  
Sister Helen,  
Is ever to see you ere he die."

"In all that his soul sees, there am I, 144  
Little brother!"

(*O Mother, Mary Mother,  
The soul's one sight, between Hell and Heaven!*)

"He sends a ring and a broken coin,  
Sister Helen,  
And bids you mind the banks of Boyne."

"What else he broke will he ever join, 151  
Little brother?"

(*O Mother, Mary Mother,  
No, never joined, between Hell and Heaven!*)

"He yields you these and craves full fain,  
Sister Helen,  
You pardon him in his mortal pain."

"What else he took will he give again,  
Little brother?"

(*O Mother, Mary Mother,  
Not twice to give, between Hell and Heaven!*) 161



Is it in the sky or in the ground?"  
 "Say, have they turned their horses round,  
 Little brother?"  
 (O Mother, Mary Mother,  
 What would she more, between Hell and  
 Heaven?) 250

"They have raised the old man from his knee,  
Sister Helen,  
And they ride in silence hastily."  
"More fast the naked soul doth flee,"                 263  
Little brother!"  
(O Mother, Mary Mother,  
*The naked soul, between Hell and Heaven!*) 266

"Flank to flank are the three steeds gone,  
Sister Helen,  
But the lady's dark steed goes alone "  
"And lonely her bridegroom's soul hath flown,  
Little brother."  
(O Mother, Mary Mother,  
*The lonely ghost, between Hell and Heaven!*) 273

"Oh the wind is sad in the iron chill,  
Sister Helen,  
And weary sad they look by the hill "

"But he and I are sadder still,  
Little brother !"

(O Mother, Mary Mother,  
*Most sad of all, between Hell and Heaven!*) 280

“See, see, the wax has dropped from its place,  
 Sister Helen,  
 And the flames are winning up apace!”  
 “Yet here they burn but for a space,  
 Little brother!”  
 (O Mother, Mary Mother,  
 Here for a space, between Hell and Heaven!) 287

"Ah! what white thing at the door has cross'd,  
 Sister Helen,  
 Ah! what is this that sighs in the frost?"  
 "A soul that's lost as mine is lost,                   291  
 Little brother!"  
 (O Mother, Mary Mother,  
 Lost, lost, all lost, between Hell and Heaven!)

## THE BALLAD OF DEAD LADIES

(FROM FRANÇOIS VILLON)<sup>1</sup>

Tell me now in what hidden way is  
Lady Flora the lovely Roman?

<sup>1</sup> Cf. Stevenson's essay, pp. 662 ff.

AE

Where's Hipparchia, and where is Thais,  
Neither of them the fairer woman?  
Where is Echo, beheld of no man,  
Only heard on river and mere, —  
She whose beauty was more than human? . . .  
But where are the snows of yester-year? 8

Where's Héloïse, the learned nun,  
For whose sake Abeillard, I ween,  
Lost manhood and put priesthood on?  
(From Love he won such dule and teen!)  
And where, I pray you, is the Queen  
Who willed that Buridan should steer  
Sewed in a sack's mouth down the Seine? . . .  
But where are the snows of yester-year? 16

White Queen Blanche, like a queen of hilies,  
With a voice like any mermaid, —  
Bertha Broadfoot, Beatrice, Alice,  
And Ermengarde the lady of Maine, —  
And that good Joan whom Englishmen  
At Rouen doomed and burned her there, —  
Mother of God, where are they then? . . .  
But where are the snows of yester-year? 24

Nay, never ask this week, fair lord,  
Where they are gone, nor yet this year,  
Except with this for an overword,<sup>1</sup> —  
“But where are the snows of yester-year?”

## FRANCESCA DA RIMINI

(FROM DANTE)<sup>2</sup>

\* \* \* \* \*

When I made answer, I began: "Alas!  
How many sweet thoughts and how much  
desire  
Led these two onward to the dolorous pass!"  
Then turned to them, as who would fain  
inquire,  
And said: "Francesca, these thine agonies  
Wring tears for pity and grief that they in-  
spire: —  
But tell me, — in the season of sweet sighs,  
When and what way did Love instruct you  
so  
That he in your vague longings made you  
wise?" 9  
Than she to me: "There is no greater woe  
Than the remembrance brings of happy days  
In Misery: and this thy guide<sup>8</sup> doth know.

<sup>1</sup> refrain    <sup>2</sup> *Inferno*, v, 112-42    <sup>3</sup> Vergil; no special passage, but his general experience is meant

But if the first beginnings to retrace  
 Of our sad love can yield thee solace here,  
 So will I be as one that weeps and says.  
 One day we read, for pastime and sweet  
 cheer,  
 Of Lancelot,<sup>1</sup> how he found Love tyrannous.  
 We were alone and without any fear  
 Our eyes were drawn together, reading thus,  
 Full oft, and still our cheeks would pale and  
 glow;  
 But one sole point it was that conquered us.  
 For when we read of that great lover, how  
 He kissed the smile which he had longed to  
 win, —  
 Then he whom nought can sever from me  
 now  
 Forever, kissed my mouth, all quivering.  
 A Galahalt<sup>2</sup> was the book, and he that writ:  
 Upon that day we read no more therein.”  
 At the tale told, while one soul uttered it,  
 The other wept: a pang so pitiable  
 That I was seized, like death, in swooning-  
 fit,  
 And even as a dead body falls, I fell. <sup>30</sup>

#### ON REFUSAL OF AID BETWEEN NATIONS

Not that the earth is changing, O my God!  
 Nor that the seasons totter in their walk, —  
 Not that the virulent ill of act and talk  
 Seethes ever as a winepress ever trod, —  
 Not therefore are we certain that the rod  
 Weighs in thine hand to smite thy world;  
 though now  
 Beneath thine hand so many nations bow,  
 So many kings: — not therefore, O my God! —  
 But because Man is parcelled out in men  
 To-day; because, for any wrongful blow, <sup>10</sup>  
 No man not stricken asks, “I would be  
 told  
 Why thou dost thus:” but his heart whispers  
 then,  
 “He is he, I am I.” By this we know  
 That the earth falls asunder, being old.

#### THE SONNET

A Sonnet is a moment's monument, —  
 Memorial from the Soul's eternity  
 To one dead deathless hour. Look that it be,

<sup>1</sup> the lover of Guinevere, King Arthur's queen  
 ? i.e., the book brought them together as he did  
 Lancelot and Guinevere

Whether for lustral rite or dire portent,  
 Of its own arduous fulness reverent:  
 Carve it in ivory or in ebony,  
 As Day or Night may rule, and let Time  
 see  
 Its flowering crest impearled and orient.  
 A Sonnet is a coin. its face reveals  
 The soul. — its converse, to what Power  
 'tis due. — <sup>10</sup>  
 Whether for tribute to the august appeals  
 Of Life, or dower in Love's high retinue,  
 It serve; or, 'mid the dark wharf's cavernous  
 breath,  
 In Charon's<sup>1</sup> palm it pay the toll to Death.

#### LOVE-SIGHT

When do I see thee most, beloved one?  
 When in the light the spirits of mine eyes  
 Before thy face, their altar, solemnize  
 The worship of that Love through thee made  
 known?  
 Or when in the dusk hours, (we two alone,)  
 Close-kissed and eloquent of still replies  
 Thy twilight-hidden glimmering visage lies,  
 And my soul only sees thy soul its own?  
 O love, my love! if I no more should see  
 Thyself, nor on the earth the shadow of thee,  
 Nor image of thine eyes in any spring, — <sup>11</sup>  
 How then should sound upon Life's darkening  
 slope  
 The ground-whirl of the perished leaves of  
 Hope,  
 The wind of Death's imperishable wing?

#### LOVE-SWEETNESS

Sweet dimness of her loosened hair's downfall  
 About thy face; her sweet hands round thy  
 head  
 In gracious fostering union garlanded;  
 Her tremulous smiles; her glances' sweet recall  
 Of love; her murmuring sighs memorial;  
 Her mouth's culled sweetness by thy kisses  
 shed  
 On cheeks and neck and eyelids, and so led  
 Back to her mouth which answers there for  
 all —  
 What sweeter than these things, except the  
 thing

<sup>1</sup> the ferryman who in Greek mythology con-  
 veyed the spirits of the dead across the river Styx  
 to Hades

In lacking which all these would lose their  
sweet. — 10

The confident heart's still fervour: the  
swift beat  
And soft subsidence of the spirit's wing,  
Then when it feels, in cloud-girt wayfaring,  
The breath of kindred plumes against its  
feet?

### MID-RAPTURE

Thou lovely and beloved, thou my love;  
Whose kiss seems still the first, whose  
summoning eyes,  
Even now, as for our love-world's new sun-  
rise,  
Shed very dawn; whose voice, attuned above  
All modulation of the deep-bowered dove,  
Is like a hand laid softly on the soul,  
Whose hand is like a sweet voice to control  
Those worn tired brows it hath the keeping  
of. —  
What word can answer to thy word, — what  
gaze  
To thine, which now absorbs within its  
sphere 10  
My worshipping face, till I am mirrored  
there  
Light-circled in a heaven of deep-drawn rays?  
What clasp, what kiss mine inmost heart  
can prove,  
O lovely and beloved, O my love?

### SOUL-LIGHT

What other woman could be loved like you,  
Or how of you should love possess his fill?  
After the fulness of all rapture, still, —  
As at the end of some deep avenue  
A tender glamour of day, — there comes to  
view  
Far in your eyes a yet more hungering  
thrill, —  
Such fire as Love's soul-winnowing hands  
distil  
Even from his inmost ark of light and dew.  
And as the traveller triumphs with the sun,  
Glorying in heat's mid-height, yet startide  
brings  
Wonder new-born, and still fresh transport  
springs 11  
From limpid lambent hours of day begun; —  
Even so, through eyes and voice, your soul  
doth move  
My soul with changeful light of infinite love.

### KNOWN IN VAIN

As two whose love, first foolish, widening  
scope.  
Knows suddenly, to music high and soft,  
The Holy of holies; who because they  
scoff'd  
Are now amazed with shame, nor dare to  
cope  
With the whole truth aloud, lest heaven should  
ope;  
Yet, at their meetings, laugh not as they  
laugh'd  
In speech; nor speak, at length; but sitting  
oft  
Together, within hopeless sight of hope  
For hours are silent: — So it happeneth  
When Work and Will awake too late, to  
gaze 10  
After their life sailed by, and hold their  
breath.  
Ah! who shall dare to search through what  
sad maze  
Thenceforth their incommunicable ways  
Follow the desultory feet of Death?

### THE LANDMARK

Was *that* the landmark? What, — the foolish  
well  
Whose wave, low down, I did not stoop to  
drink,  
But sat and flung the pebbles from its  
brink  
In sport to send its imaged skies pell-mell,  
(And mine own image, had I noted well!) —  
Was that my point of turning? — I had  
thought  
The stations of my course should rise un-  
sought,  
As altar-stone or ensigned citadel.  
But lo! the path is missed, I must go back,  
And thirst to drink when next I reach the  
spring 10  
Which once I stained, which since may have  
grown black  
Yet though no light be left nor bird now  
sing  
As here I turn, I'll thank God, hastening,  
That the same goal is still on the same  
track.



## THE CHOICE

## I

Eat thou and drink; to-morrow thou shalt die.

Surely the earth, that's wise being very old,  
Needs not our help. Then loose me, love,  
and hold

Thy sultry hair up from my face; that I  
May pour for thee this golden wine, brim-  
high,

Till round the glass thy fingers glow like gold.

We'll drown all hours: thy song, while  
hours are toll'd,  
Shall leap, as fountains veil the changing sky.  
Now kiss, and think that there are really  
those,

My own high-bosomed beauty, who increase  
Vain gold, vain lore, and yet might choose  
our way! 11

Through many years they toil; then on  
a day

They die not, — for their life was death, —  
but cease,

And round their narrow lips the mould falls  
close.

## II

Watch thou and fear; to-morrow thou shalt die.

Or art thou sure thou shalt have time for  
death?

Is not the day which God's word promiseth  
To come man knows not when? In yonder  
sky,

Now while we speak, the sun speeds forth:  
can I

Or thou assure him of his goal? God's  
breath

Even at this moment haply quickeneth  
The air to a flame; till spirits, always nigh  
Though screened and hid, shall walk the day-  
light here.

And dost thou prate of all that man shall  
do?

Canst thou, who hast but plagues, pre-  
sume to be 11

Glad in his gladness that comes after  
thee?

Will *his* strength slay *thy* worm in Hell?  
Go to:

Cover thy countenance, and watch, and fear.

## III

Think thou and act; to-morrow thou shalt  
die.

Outstretch'd in the sun's warmth upon the  
shore.

Thou say'st: "Man's measured path is all  
gone o'er;

Up all his years, steeply, with strain and sigh,  
Man clomb until he touched the truth;  
and I,

Even I, am he whom it was destined for."

How should this be? Art thou then so  
much more

Than they who sowed, that thou shouldst reap  
thereby?

Nay, come up hither. From this wave-  
washed mound

Unto the furthest flood-brim look with me;  
Then reach on with thy thought till it be  
drown'd. 11

Miles and miles distant though the last line  
be,

And though thy soul sail leagues and leagues  
beyond, —

Still, leagues beyond those leagues, there is  
more sea.

## VAIN VIRTUES

What is the sorriest thing that enters Hell?

None of the sins, — but this and that fair  
deed

Which a soul's sin at length could supersede.  
These yet are virgins, whom death's timely  
knell

Might once have sainted; whom the fiends  
compel

Together now, in snake-bound shuddering  
sheaves

Of anguish, while the pit's pollution leaves  
Their refuse maidenhood abominable.

Night sucks them down, the tribute of the  
pit,

Whose names, half entered in the book of  
Life,

Were God's desire at noon. And as their  
hair 11

And eyes sink last, the Torturer deigns no  
whit

To gaze, but, yearning, waits his destined  
wife,

The Sin still blithe on earth that sent  
them there.

## LOST DAYS

The lost days of my life until to-day,  
 What were they, could I see them on the  
   street  
 Lie as they fell? Would they be ears of  
   wheat  
 Sown once for food but trodden into clay?  
 Or golden coins squandered and still to-pay?  
 Or drops of blood dabbling the guilty feet?  
 Or such spilt water as in dreams must cheat  
 The undying throats of Hell, athirst alway?  
 I do not see them here, but after death  
   God knows I know the faces I shall see, 10  
 Each one a murdered self, with low last breath.  
 "I am thyself, — what hast thou done to  
   me?"  
 "And I — and I — thyself," (lo! each one  
   saith.)  
 "And thou thyself to all eternity!"

## A SUPERScription

Look in my face; my name is Might-have-  
   been,  
 I am also called No-more, Too-late, Fare-  
   well,  
 Unto thine ear I hold the dead-sea shell  
 Cast up thy Life's foam-fretted feet between;  
 Unto thine eyes the glass where that is seen  
   Which had Life's form and Love's, but by  
   my spell  
 Is now a shaken shadow intolerable,  
 Of ultimate things unuttered the frail screen  
 Mark me, how still I am! But should there  
   dart  
 One moment through thy soul the soft sur-  
   prise 10  
 Of that winged Peace which lulls the breath  
   of sighs, —  
 Then shalt thou see me smile, and turn apart  
 Thy visage to mine ambush at thy heart,  
 Sleepless with cold commemorative eyes.

## THE ONE HOPE

When vain desire at last and vain regret  
 Go hand in hand to death, and all is vain,  
 What shall assuage the unforgotten pain  
 And teach the unforgetful to forget?  
 Shall Peace be still a sunk stream long un-  
   met, —  
 Or may the soul at once in a green plain  
 Stoop through the spray of some sweet life-  
   fountain

And cull the dew-drenched flowering amulet?  
 Ah! when the wan soul in that golden air  
   Between the scripted petals softly blown  
 Peers breathless for the gift of grace un-  
   known. — 11  
 Ah! let none other alien spell soe'er  
 But only the one Hope's one name be there, —  
 Not less nor more, but even that word alone.

## WILLIAM MORRIS (1834-1896)

## THE EARTHLY PARADISE

Of Heaven or Hell I have no power to sing,  
 I cannot ease the burden of your fears,  
 Or make quick-coming death a little thing,  
 Or bring again the pleasure of past years,  
 Nor for my words shall ye forget your tears,  
 Or hope again for aught that I can say,  
 The idle singer of an empty day. 7

But rather, when aweary of your mirth,  
 From full hearts still unsatisfied ye sigh,  
 And, feeling kindly unto all the earth,  
 Grudge every minute as it passes by,  
 Made the more mindful that the sweet days  
   die —  
 — Remember me a little then, I pray,  
 The idle singer of an empty day. 14

The heavy trouble, the bewildering care  
 That weighs us down who live and earn our  
   bread,  
 These idle verses have no power to bear;  
 So let me sing of names remembered,  
 Because they, living not, can ne'er be dead,  
 Or long time take their memory quite away  
 From us poor singers of an empty day. 21

Dreamer of dreams, born out of my due  
   time,  
 Why should I strive to set the crooked straight?  
 Let it suffice me that my murmuring rhyme  
 Beats with light wing against the ivory gate,<sup>1</sup>  
 Telling a tale not too importunate  
 To those who in the sleepy region stay,  
 Lulled by the singer of an empty day. 28

Folk say, a wizard to a northern king  
 At Christmas-tide such wondrous things did  
   show,

<sup>1</sup> the gate of false dreams; cf. *Æneid*, VI,  
 895-6

That through one window men beheld the  
spring,  
And through another saw the summer glow,  
And through a third the fruited vines a-row,  
While still, unheard, but in its wonted way,  
Piped the drear wind of that December day.

So with this Earthly Paradise it is, 36  
If ye will read aright, and pardon me,  
Who strive to build a shadowy isle of bliss  
Midmost the beating of the steely sea,<sup>1</sup>  
Where tossed about all hearts of men must be;  
Whose ravening monsters mighty men shall  
slay,  
Not the poor singer of an empty day. 42

### PROLOGUE

Forget six counties overhung with smoke,  
Forget the snorting steam and piston stroke,  
Forget the spreading of the hideous town;  
Think rather of the pack-horse on the down,  
And dream of London, small, and white, and  
clean,  
The clear Thames bordered by its gardens  
green;  
Think, that below bridge the green lapping  
waves  
Smite some few keels that bear Levantine  
staves,  
Cut from the yew wood on the burnt-up hill,  
And pointed jars that Greek hands toiled to  
fill, 10  
And treasured scanty spice from some far sea,  
Florence gold cloth, and Ypres napery,  
And cloth of Bruges, and hogsheads of  
Guienne;  
While nigh the thronged wharf Geoffrey  
Chaucer's pen  
Moves over bills of lading — mid such times  
Shall dwell the hollow puppets of my rhymes.

\* \* \* \* \*

### THE LADY OF THE LAND

It happened once, some men of Italy  
Midst the Greek Islands went a sea-roving,  
And much good fortune had they on the sea:  
Of many a man they had the ransoming,  
And many a chain they gat, and goodly thing;  
And midst their voyage to an isle they came,  
Whereof my story keepeth not the name. 7

<sup>1</sup> of modern life

Now though but little was there left to gain,  
Because the richer folk had gone away,  
Yet since by this of water they were fain  
They came to anchor in a land-locked bay,  
Whence in a while some went ashore to play,  
Going but lightly armed in twos or threes.  
For midst that folk they feared no enemies 14

And of these fellows that thus went ashore,  
One was there who left all his friends behind;  
Who going inland ever more and more,  
And being left quite alone, at last did find  
A lonely valley sheltered from the wind,  
Wherein, amidst an ancient cypress wood,  
A long-deserted ruined castle stood. 21

The wood, once ordered in fair grove and  
glade,  
With gardens overlooked by terraces,  
And marble-paved pools for pleasure made,  
Was tangled now, and choked with fallen  
trees,  
And he who went there, with but little ease  
Must stumble by the stream's side, once made  
meet  
For tender women's dainty wandering feet 28

The raven's croak, the low wind choked and  
drear,  
The baffled stream, the grey wolf's doleful cry,  
Were all the sounds that mariner could hear,  
As through the wood he wandered painfully;  
But as unto the house he drew anigh,  
The pillars of a ruined shrine he saw,  
The once fair temple of a fallen law. 35

No image was there left behind to tell  
Before whose face the knees of men had bowed;  
An altar of black stone, of old wrought well,  
Alone beneath a ruined roof now showed  
The goal whereto the folk were wont to crowd,  
Seeking for things forgotten long ago,  
Praying for heads long ages laid a-low. 42

Close to the temple was the castle-gate,  
Doorless and crumbling; there our fellow  
turned,  
Trembling indeed at what might chance to  
wait  
The prey entrapped, yet with a heart that  
burned  
To know the most of what might there be  
learned,  
And hoping somewhat too, amid his fear,  
To light on such things as all men hold dear.

Noble the house was, nor seemed built for  
war, 50  
But rather like the work of other days,  
When men, in better peace than now they are,  
Had leisure on the world around to gaze.  
And noted well the past times' changing ways;  
And fair with sculptured stories it was  
wrought,  
By lapse of time unto dim ruin brought. 56

Now as he looked about on all these things,  
And strove to read the mouldering histories,  
Above the door an image with wide wings,  
Whose unclad limbs a serpent seemed to seize,  
He dimly saw, although the western breeze,  
And years of biting frost and washing rain,  
Had made the carver's labour well-nigh vain.

But this, though perished sore, and worn  
away, 64  
He noted well, because it seemed to be,  
After the fashion of another day,  
Some great man's badge of war, or armoury;<sup>1</sup>  
And round it a carved wreath he seemed to  
see.  
But taking note of these things, at the last  
The mariner beneath the gateway passed. 70

And there a lovely cloistered court he  
found,  
A fountain in the midst o'erthrown and dry,  
And in the cloister briers twining round  
The slender shafts; the wondrous imagery  
Outworn by more than many years gone by;  
Because the country people, in their fear  
Of wizardry, had wrought destruction here;

And piteously these fair things had been  
maimed; 78  
There stood great Jove, lacking his head of  
might,  
Here was the archer, swift Apollo, lamed;  
The shapely limbs of Venus hid from sight  
By weeds and shards; Diana's ankles light  
Bound with the cable of some coasting ship;  
And rusty nails through Helen's maddening  
lip. 84

Therefrom unto the chambers did he pass,  
And found them fair still, midst of their decay,  
Though in them now no sign of man there was,  
And everything but stone had passed away  
That made them lovely in that vanished day;

<sup>1</sup> coat of arms

Nay, the mere walls themselves would soon be  
gone 90  
And nought be left but heaps of mouldering  
stone

But he, when all the place he had gone o'er,  
And with much trouble clomb the broken stair,  
And from the topmost turret seen the shore  
And his good ship drawn up at anchor there,  
Came down again, and found a crypt most fair  
Built wonderfully beneath the greatest hall,  
And there he saw a door within the wall, 98

Well-hinged, close shut, nor was there in  
that place  
Another on its hinges, therefore he  
Stood there and pondered for a little space,  
And thought, "Perchance some marvel I shall  
see,  
For surely here some dweller there must be,  
Because this door seems whole, and new, and  
sound,  
While nought but ruin I can see around." 105

So with that word, moved by a strong  
desire,  
He tried the hasp, that yielded to his hand,  
And in a strange place, lit as by a fire  
Unseen but near, he presently did stand;  
And by an odorous breeze his face was fanned,  
As though in some Arabian plain he stood,  
Anigh the border of a spice-tree wood. 112

He moved not for awhile, but looking round,  
He wondered much to see the place so fair,  
Because, unlike the castle above ground,  
No pillager or wrecker had been there;  
It seemed that time had passed on elsewhere,  
Nor laid a finger on this hidden place,  
Rich with the wealth of some forgotten race.

With hangings, fresh as when they left the  
loom, 120  
The walls were hung a space above the head,  
Slim ivory chairs were set about the room,  
And in one corner was a dainty bed,  
That seemed for some fair queen apparellèd;  
And marble was the worst stone of the floor,  
That with rich Indian webs was covered o'er.

The wanderer trembled when he saw all this,  
Because he deemed by magic it was wrought;  
Yet in his heart a longing for some bliss, 129  
Whereof the hard and changing world knows  
nought,

Arose and urged him on, and dimmed the thought  
That there perchance some devil lurked to slay  
The heedless wanderer from the light of day.

Over against him was another door 134  
Set in the wall; so, casting fear aside,  
With hurried steps he crossed the varied floor,  
And there again the silver latch he tried  
And with no pain the door he opened wide,  
And entering the new chamber cautiously  
The glory of great heaps of gold could see.

Upon the floor uncounted medals lay, 141  
Like things of little value, here and there  
Stood golden caldrons, that might well outweigh  
The biggest midst an emperor's copper-ware,  
And golden cups were set on tables fair,  
Themselves of gold; and in all hollow things  
Were stored great gems, worthy the crowns  
of kings. 147

The walls and roof with gold were overlaid,  
And precious raiment from the wall hung  
down;  
The fall of kings that treasure might have  
stayed,  
Or gained some longing conqueror great re-  
nown,  
Or built again some god-destroyed old town;  
What wonder, if this plunderer of the sea  
Stood gazing at it long and dizzily? 154

But at the last his troubled eyes and dazed  
He lifted from the glory of that gold,  
And then the image, that well-nigh erased  
Over the castle-gate he did behold,  
Above a door well wrought in colored gold  
Again he saw; a naked girl with wings  
Enfolded in a serpent's scaly rings. 161

And even as his eyes were fixed on it  
A woman's voice came from the other side,  
And through his heart strange hopes began to  
fit  
That in some wondrous land he might abide  
Not dying, master of a deathless bride, 166  
So o'er the gold which now he scarce could see  
He went, and passed this last door eagerly.

Then in a room he stood wherein there was  
A marble bath, whose brimming water yet  
Was scarcely still; a vessel of green glass  
Half full of odorous ointment was there set

Upon the topmost step that still was wet,  
And jewelled shoes and women's dainty gear,  
Lay cast upon the varied pavement near. 175

In one quick glance these things his eyes  
did see,  
But speedily they turned round to behold  
Another sight, for throned on ivory  
There sat a woman, whose wet tresses rolled  
On to the floor in waves of gleaming gold, 180  
Cast back from such a form as, erewhile shown  
To one poor shepherd, lighted up Troy town.<sup>1</sup>

Naked she was, the kisses of her feet 183  
Upon the floor a dying path had made  
From the full bath unto her ivory seat,  
In her right hand, upon her bosom laid,  
She held a golden comb, a mirror weighed  
Her left hand down, aback her fair head lay  
Dreaming awake of some long vanished day.

Her eyes were shut, but she seemed not to  
sleep, 190  
Her lips were murmuring things unheard and  
low,  
Or sometimes twitched as though she needs  
must weep  
Though from her eyes the tears refused to flow,  
And oft with heavenly red her cheek did glow,  
As if remembrance of some half-sweet shame  
Across the web of many memories came. 196

There stood the man, scarce daring to draw  
breath  
For fear the lovely sight should fade away;  
Forgetting heaven, forgetting life and death,  
Trembling for fear lest something he should  
say  
Unwitting, lest some sob should yet betray  
His presence there, for to his eager eyes  
Already did the tears begin to rise. 203

But as he gazed, she moved, and with a sigh  
Bent forward, dropping down her golden head;  
"Alas, alas! another day gone by,  
Another day and no soul come," she said;  
"Another year, and still I am not dead!"  
And with that word once more her head she  
raised, 209  
And on the trembling man with great eyes  
gazed.

<sup>1</sup> Helen's, shown to Paris, who abducted her, brought on the war that ended in the burning of Troy.

Then he imploring hands to her did reach,  
 And toward her very slowly 'gan to move  
 And with wet eyes her pity did beseech,  
 And seeing her about to speak, he strove 214  
 From trembling lips to utter words of love;  
 But with a look she stayed his doubtful feet,  
 And made sweet music as their eyes did meet

For now she spoke in gentle voice and clear,  
 Using the Greek tongue that he knew full  
 well,  
 "What man art thou, that thus hast wandered  
 here, 220  
 And found this lonely chamber where I dwell?  
 Beware, beware! for I have many a spell;  
 If greed of power and gold have led thee on,  
 Not lightly shall this untold wealth be won.

"But if thou com'st here, knowing of my  
 tale, 225  
 In hope to bear away my body fair,  
 Stout must thine heart be, nor shall that  
 avail  
 If thou a wicked soul in thee dost bear;  
 So once again I bid thee to beware,  
 Because no base man things like this may see,  
 And live thereafter long and happily." 231

"Lady," he said, "in Florence is my home,  
 And in my city noble is my name;  
 Neither on peddling voyage am I come,  
 But, like my fathers, bent to gather fame;  
 And though thy face has set my heart a-flame  
 Yet of thy story nothing do I know,  
 But here have wandered heedlessly enow.

"But since the sight of thee mine eyes did  
 bless, 239  
 What can I be but thine? what wouldst thou  
 have?  
 From those thy words, I deem from some  
 distress  
 By deeds of mine thy dear life I might save;  
 O then, delay not! if one ever gave  
 His life to any, mine I give to thee;  
 Come, tell me what the price of love must be?

"Swift death, to be with thee a day and  
 night 246  
 And with the earliest dawning to be slain?  
 Or better, a long year of great delight,  
 And many years of misery and pain?  
 Or worse, and this poor hour for all my gain?  
 A sorry merchant am I on this day  
 E'en as thou wiltest so must I obey ' 252

She said, "What brave words! nought  
 divine am I,  
 But an unhappy and unheard-of maid  
 Compelled by evil fate and destiny  
 To live, who long ago should have been laid  
 Under the earth within the cypress shade.  
 Hearken awhile, and quickly shalt thou know  
 What deed I pray thee to accomplish now

"God grant indeed thy words are not for  
 nought! 260  
 Then shalt thou save me, since for many a day  
 To such a dreadful life I have been brought:  
 Nor will I spare with all my heart to pay  
 What man soever takes my grief away;  
 Ah! I will love thee, if thou lovest me  
 But well enough my saviour now to be. 266

"My father lived a many years ago  
 Lord of this land, master of all cunning,  
 Who ruddy gold could draw from out grey  
 stone,  
 And gather wealth from many an uncouth  
 thing;  
 He made the wilderness rejoice and sing,  
 And such a leech he was that none could say  
 Without his word what soul should pass away.

"Unto Diana such a gift he gave, 274  
 Goddess above, below, and on the earth,  
 That I should be her virgin and her slave  
 From the first hour of my most wretched  
 birth;  
 Therefore my life had known but little mirth  
 When I had come unto my twentieth year  
 And the last time of hallowing drew anear. 280

"So in her temple had I lived and died  
 And all would long ago have passed away,  
 But ere that time came, did strange things  
 betide,  
 Whereby I am alive unto this day;  
 Alas, the bitter words that I must say!  
 Ah! can I bring my wretched tongue to tell  
 How I was brought unto this fearful hell? 287

"A queen I was, what gods I knew I loved,  
 And nothing evil was there in my thought,  
 And yet by love my wretched heart was moved  
 Until to utter ruin I was brought!  
 Alas! thou sayest our gods were vain and  
 nought;  
 Wait, wait, till thou hast heard this tale of  
 mine, 293  
 Then shalt thou think them devilish or divine.

"Hearken! in spite of father and of vow  
I loved a man; but for that sin I think  
Men had forgiven me — yea, yea, even thou;  
But from the gods the full cup must I drink,  
And into misery unheard of sink, 299  
Tormented, when their own names are forgot,  
And men must doubt if e'er they lived or not.

"Glorious my lover was unto my sight,  
Most beautiful, — of love we grew so fain  
That we at last agreed, that on a night 304  
We should be happy, but that<sup>1</sup> he were slain  
Or shut in hold; and neither joy nor pain  
Should else forbid that hoped-for time to be;  
So came the night that made a wretch of me

"Ah! well do I remember all that night,  
When through the window shone the orb of  
June, 310  
And by the bed flickered the taper's light,  
Whereby I trembled, gazing at the moon.  
Ah me! the meeting that we had, when soon  
Into his strong, well-trusted arms I fell,  
And many a sorrow we began to tell. 315

"Ah me! what parting on that night we  
had!  
I think the story of my great despair  
A little while might merry folk make sad;  
For, as he swept away my yellow hair  
To make my shoulder and my bosom bare,  
I raised mine eyes, and shuddering could be-  
hold  
A shadow cast upon the bed of gold: 322

"Then suddenly was quenched my hot  
desire  
And he untwined his arms; the moon so pale  
A while ago, seemed changed to blood and fire,  
And yet my limbs beneath me did not fail,  
And neither had I strength to cry or wail,  
But stood there helpless, bare, and shivering.  
With staring eyes still fixed upon the thing. 329

"Because the shade that on the bed of gold  
The changed and dreadful moon was throwing  
down  
Was of Diana, whom I did behold,  
With knotted hair, and shining girt-up gown,  
And on the high white brow, a deadly frown  
Bent upon us, who stood scarce drawing  
breath,  
Striving to meet the horrible sure death. 336

"No word at all the dreadful goddess said,  
But soon across my feet my lover lay,  
And well indeed I knew that he was dead,  
And would that I had died on that same day:  
For in a while the image turned away,  
And without words my doom I understood,  
And felt a horror change my human blood 343

"And there I fell, and on the floor I lay  
By the dead man, till daylight came on me,  
And not a word thenceforward could I say  
For three years; till of grief and misery,  
The lingering pest,<sup>1</sup> the cruel enemy,  
My father and his folk were dead and gone,  
And in this castle I was left alone 350

"And then the doom foreseen upon me fell,  
For Queen Diana did my body change  
Into a fork-tongued dragon, flesh and fell,<sup>2</sup>  
And through the island nightly do I range,  
Or in the green sea mate with monsters strange,  
When in the middle of the moonlit night  
The sleepy mariner I do affright. 357

"But all day long upon this gold I lie  
Within this place, where never mason's hand  
Smote trowel on the marble noisily,  
Drowsy I lie, no folk at my command,  
Who once was called the Lady of the Land;  
Who might have bought a kingdom with a  
kiss, 363  
Yea, half the world with such a sight as this."

And therewithal, with rosy fingers light,  
Backward her heavy-hanging hair she threw,  
To give her naked beauty more to sight;  
But when, forgetting all the things he knew,  
Maddened with love unto the prize he drew,  
She cried, "Nay, wait! for wherefore wilt  
thou die,  
Why should we not be happy, thou and I? 371

"Wilt thou not save me? once in every year  
This rightful form of mine that thou dost see  
By favour of the goddess have I here  
From sunrise unto sunset given me,  
That some brave man may end my misery.  
And thou — art thou not brave? can thy  
heart fail, 377  
Whose eyes e'en now are weeping at my tale?

"Then listen! when this day is overpast,  
A fearful monster shall I be again,

<sup>1</sup> unless<sup>1</sup> plague<sup>2</sup> skin

And thou mayst be my saviour at the last ;  
Unless, once more, thy words are nought and  
vain.

If thou of love and sovereignty art fain,  
Come thou next morn, and when thou seest  
here

A hideous dragon, have thereof no fear, 385

“But take the loathsome head up in thine  
hands,

And kiss it, and be master presently  
Of twice the wealth that is in all the lands  
From Cathay<sup>1</sup> to the head of Italy ;  
And master also, if it pleaseth thee,  
Of all thou praisest as so fresh and bright,  
Of what thou callest crown of all delight. 392

“Ah ! with what joy then shall I see again  
The sunlight on the green grass and the trees,  
And hear the clatter of the summer rain,  
And see the joyous folk beyond the seas.  
Ah, me ! to hold my child upon my knees,  
After the weeping of unkindly tears. 398  
And all the wrongs of these four hundred years

“Go now, go quick ! leave this grey heap  
of stone ;

And from thy glad heart think upon thy way,  
How I shall love thee — yea, love thee alone,  
That bringest me from dark death unto day,  
For this shall be thy wages and thy pay ;  
Unheard-of wealth, unheard-of love is near,  
If thou hast heart a little dread to bear.” 406

Therewith she turned to go ; but he cried out,  
“Ah ! wilt thou leave me then without one kiss,  
To slay the very seeds of fear and doubt,  
That glad to-morrow may bring certain bliss ?  
Hast thou forgotten how love lives by this,  
The memory of some hopeful close embrace,  
Low whispered words within some lonely  
place ?” 413

But she, when his bright glittering eyes she  
saw,

And burning cheeks, cried out, “Alas, alas !  
Must I be quite undone, and wilt thou draw  
A worse fate on me than the first one was ?  
O haste thee from this fatal place to pass !  
Yet, ere thou goest, take this, lest thou  
shouldst deem

Thou hast been fooled by some strange mid-  
day dream.” 420

<sup>1</sup> China

So saying, blushing like a new-kissed maid,  
From off her neck a little gem she drew,  
That, 'twixt those snowy rose-tinged hillocks  
laid,

The secrets of her glorious beauty knew ; 424  
And ere he well perceived what she would do,  
She touched his hand, the gem within it lay,  
And, turning, from his sight she fled away.

Then at the doorway where her rosy heel  
Had glanced and vanished, he awhile did  
stare, 429

And still upon his hand he seemed to feel  
The varying kisses of her fingers fair ;  
Then turned he toward the dreary crypt and  
bare,

And dizzily throughout the castle passed,  
Till by the ruined fane he stood at last. 434

Then weighing still the gem within his hand,  
He stumbled backward through the cypress  
wood,

Thinking the while of some strange lovely  
land,

Where all his life should be most fair and good  
Till on the valley's wall of hills he stood, 439  
And slowly thence passed down unto the bay  
Red with the death of that bewildering day.

The next day came, and he, who all the  
night

Had ceaselessly been turning in his bed,  
Arose and clad himself in armour bright,  
And many a danger he remembered ;  
Storming of towns, lone sieges full of dread,  
That with renown his heart had borne him  
through

And this thing seemed a little thing to do. 448

So on he went, and on the way he thought  
Of all the glorious things of yesterday,  
Nought of the price whereat they must be  
bought,

But ever to himself did softly say,  
“No roaming now, my wars are passed away ;  
No long dull days devoid of happiness,  
When such a love my yearning heart shall  
bless.” 455

Thus to the castle did he come at last,  
But when unto the gateway he drew near,  
And underneath its ruined archway passed  
Into a court, a strange noise did he hear,  
And through his heart there shot a pang of  
fear ; 460



Trembling, he gat his sword into his hand,  
And midmost of the cloisters took his stand.

But for a while that unknown noise increased,  
A rattling, that with strident roars did blend,  
And whining moans, but suddenly it ceased,  
A fearful thing stood at the cloister's end,  
And eyed him for a while, then 'gan to wend  
Adown the cloisters, and began again 468  
That rattling, and the moan like fiends in pain.

And as it came on towards him, with its  
teeth  
The body of a slain goat did it tear,  
The blood whereof in its hot jaws did seethe,  
And on its tongue he saw the smoking hair:  
Then his heart sank, and standing trembling  
there,  
Throughout his mind wild thoughts and fearful  
ran,  
"Some fiend she was," he said, "the bane<sup>1</sup> of  
man." 476

Yet he abode her still, although his blood  
Curdled within him: the thing dropped the  
goat,  
And creeping on, came close to where he stood,  
And raised its head to him, and wrinkled  
throat,  
Then he cried out and wildly at her smote,  
Shutting his eyes, and turned and from the  
place 482  
Ran swiftly, with a white and ghastly face.

But little things rough stones and tree-  
trunks seemed,  
And if he fell, he rose and ran on still;  
No more he felt his hurts than if he dreamed.  
He made no stay for valley or steep hill,  
Heedless he dashed through many a foaming  
rill,  
Until he came unto the ship at last 489  
And with no word into the deep hold passed.

Meanwhile the dragon, seeing him clean  
gone,  
Followed him not, but crying horribly,  
Caught up within her jaws a block of stone  
And ground it into powder, then turned she,  
With cries that folk could hear far out at sea,  
And reached the treasure set apart of old,  
To brood above the hidden heaps of gold. 497

<sup>1</sup> destroyer

Yet was she seen again on many a day  
By some half-waking manner, or herd,  
Playing amid the ripples of the bay.  
Or on the hills making all things afraid,  
Or in the wood, that did that castle gird,  
But never any man again durst go 503  
To seek her woman's form, and end her woe.

• As for the man, who knows what things he  
bore?  
What mournful faces peopled the sad night,  
What wailings vexed him with reproaches sore,  
What images of that nigh-gained delight!  
What dreamed caresses from soft hands and  
white,  
Turning to horrors ere they reached the best:  
What struggles vain, what shame, what huge  
unrest? 511

No man he knew, three days he lay and  
raved,  
And cried for death, until a lethargy  
Fell on him, and his fellows thought him  
saved,  
But on the third night he awoke to die;  
And at Byzantium doth his body lie  
Between two blossoming pomegranate trees,  
Within the churchyard of the Genoese 518

## ALGERNON CHARLES SWIN- BURNE (1837-1909)

### CHORUS FROM ATALANTA IN CALYDON

When the hounds of spring are on winter's  
traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With hsp of leaves and ripple of rain;  
And the brown bright nightingale amorous  
Is half assuaged for Itylus,<sup>1</sup>  
For the Thracian ships and the foreign faces,  
The tongueless vigil, and all the pain 8

Come with bows bent and with emptying of  
quivers,  
Maiden most perfect, lady of light,  
With a noise of winds and many rivers,  
With a clamour of waters, and with might;

<sup>1</sup> cf. the nightingale poems in this volume and  
the note on Sidney's *The Nightingale*.

Bind on thy sandals, O thou most fleet,  
 Over the splendour and speed of thy feet;  
 For the faint east quickens, the wan west  
     shivers,  
 Round the feet of the day and the feet of  
     the night. 16

Where shall we find her, how shall we sing to  
     her,  
 Fold our hands round her knees, and cling?  
 Oh that man's heart were as fire and could  
     spring to her,  
 Fire, or the strength of the streams that  
     spring!  
 For the stars and the winds are unto her  
 As raiment, as songs of the harp-player;  
 For the risen stars and the fallen cling to her  
     And the southwest-wind and the west-wind  
     sing 24

For winter's rains and ruins are over,  
     And all the season of snows and sins;  
 The days dividing lover and lover,  
     The light that loses, the night that wins;  
 And time remember'd is grief forgotten,  
 And frosts are slain and flowers begotten,  
 And in green underwood and cover  
     Blossom by blossom the spring begins. 32

The full streams feed on flower of rushes,  
     Ripe grasses trammel a travelling foot,  
 The faint fresh flame of the young year flushes  
     From leaf to flower and flower to fruit;  
 And fruit and leaf are as gold and fire,  
 And the oat<sup>1</sup> is heard above the lyre,  
 And the hoofed heel of a satyr crushes  
     The chestnut-husk at the chestnut-root. 40

And Pan<sup>2</sup> by noon and Bacchus<sup>3</sup> by night,  
     Fleeter of foot than the fleet-foot kid,  
 Follows with dancing and fills with delight  
     The Mænad<sup>4</sup> and the Bassarid;<sup>4</sup>  
 And soft as lips that laugh and hide,  
 The laughing leaves of the trees divide,  
 And screen from seeing and leave in sight  
     The god pursuing, the maiden hid. 48

The ivy falls with the Bacchanal's<sup>4</sup> hair  
 Over her eyebrows hiding her eyes,  
 The wild vine slipping down leaves bare  
     Her bright breast shortening into sighs;

The wild vine slips with the weight of its  
     leaves.  
 But the berried ivy catches and cleaves  
 To the limbs that glitter, the feet that scare  
     The wolf that follows, the fawn that flies. 56

THE GARDEN OF PROSERPINE<sup>1</sup>

Here, where the world is quiet;  
     Here, where all trouble seems  
 Dead winds' and spent waves' riot  
     In doubtful dreams of dreams;  
 I watch the green field growing  
 For reaping folk and sowing,  
 For harvest-time and mowing,  
     A sleepy world of streams. 8

I am tired of tears and laughter,  
     And men that laugh and weep;  
 Of what may come hereafter  
     For men that sow to reap:  
 I am weary of days and hours,  
 Blown buds of barren flowers,  
 Desires and dreams and powers  
     And everything but sleep. 16

Here life has death for neighbour,  
     And far from eye or ear  
 Wan waves and wet winds labour,  
     Weak ships and spirits steer;  
 They drive adrift, and whither  
 They wot not who make thither;  
 But no such winds blow hither,  
     And no such things grow here. 24

No growth of moor or coppice,  
     No heather-flower or vine,  
 But bloomless buds of poppies,  
     Green grapes of Proserpine,<sup>2</sup>  
 Pale beds of blowing rushes,  
 Where no leaf blooms or blushes  
 Save this whereout she crushes  
     For dead men deadly wine. 32

Pale, without name or number,  
     In fruitless fields of corn,  
 They bow themselves and slumber  
     All night till light is born;  
 And like a soul belated,  
     In hell and heaven unmated,

<sup>1</sup> the wife of Pluto, god of the infernal regions;  
 she was the daughter of Ceres, goddess of harvests

<sup>2</sup> Proserpine, as queen of Hades

<sup>1</sup> reed pipe    <sup>2</sup> god of wild life    <sup>3</sup> god of wine  
<sup>4</sup> women worshippers of Bacchus

By cloud and mist abated  
Comes out of darkness morn. 40

Though one were strong as seven,  
He too with death shall dwell,  
Nor wake with wings in heaven,  
Nor weep for pains in hell;  
Though one were fair as roses,  
His beauty clouds and closes;  
And well though love reposes,  
In the end it is not well. 48

Pale, beyond porch and portal,  
Crowned with calm leaves, she stands  
Who gathers all things mortal  
With cold immortal hands,  
Her languid lips are sweeter  
Than love's who fears to greet her  
To men that mix and meet her  
From many times and lands. 56

She waits for each and other,  
She waits for all men born;  
Forgets the earth her mother,  
The life of fruits and corn;  
And spring and seed and swallow  
Take wing for her and follow  
Where summer song rings hollow  
And flowers are put to scorn. 64

There go the loves that wither,  
The old loves with wearier wings;  
And all dead years draw thither,  
And all disastrous things;  
Dead dreams of days forsaken,  
Blind buds that snows have shaken,  
Wild leaves that winds have taken,  
Red strays of ruined springs. 72

We are not sure of sorrow,  
And joy was never sure;  
To-day will die to-morrow;  
Time stoops to no man's lure;  
And love, grown faint and fretful,  
With lips but half regretful  
Sighs, and with eyes forgetful  
Weeps that no loves endure. 80

From too much love of living,  
From hope and fear set free,  
We thank with brief thanksgiving  
Whatever gods may be  
That no life lives forever;  
That dead men rise up never;  
That even the weariest river  
Winds somewhere safe to sea. 88

Then star nor sun shall waken,  
Nor any change of light:  
Nor sound of waters shaken,  
Nor any sound or sight.  
Nor wintry leaves nor vernal,  
Nor days nor things diurnal;  
Only the sleep eternal  
In an eternal night 96

ITYLUS<sup>1</sup>

Swallow, my sister, O sister swallow,  
How can thine heart be full of the spring?  
A thousand summers are over and dead  
What hast thou found in the spring to follow?  
What hast thou found in thy heart to sing?  
What wilt thou do when the summer is  
shed? 6

O swallow, sister, O fair swift swallow,  
Why wilt thou fly after spring to the south,  
The soft south whither thine heart is set?  
Shall not the grief of the old time follow?  
Shall not the song thereof cleave to thy  
mouth?  
Hast thou forgotten ere I forget? 12

Sister, my sister, O fleet sweet swallow,  
Thy way is long to the sun and the  
south;  
But I, fulfill'd of my heart's desire,  
Shedding my song upon height, upon hollow,  
From tawny body and sweet small mouth  
Feed the heart of the night with fire. 18

I the nightingale all spring through,  
O swallow, sister, O changing swallow,  
All spring through till the spring be done,  
Clothed with the light of the night on the  
dew,  
Sing, while the hours and the wild birds  
follow, 23  
Take flight and follow and find the sun.

Sister, my sister, O soft light swallow,  
Though all things feast in the spring's guest-  
chamber,  
How hast thou heart to be glad thereof  
yet?  
For where thou fliest I shall not follow,  
Till life forget and death remember,  
Till thou remember and I forget. 30

<sup>1</sup> cf. note on Sidney's *The Nightingale*

Swallow, my sister, O singing swallow,  
 I know not how thou hast heart to sing  
 Hast thou the heart? is it all past over?  
 Thy lord the summer is good to follow,  
 And fair the feet of thy lover the spring.  
 But what wilt thou say to the spring thy  
 lover? 36

O swallow, sister, O fleeting swallow,  
 My heart in me is a molten ember  
 And over my head the waves have met.  
 But thou wouldst tarry or I would follow  
 Could I forget or thou remember,  
 Couldst thou remember and I forget. 42

O sweet stray sister, O shifting swallow,  
 The heart's division divideth us.  
 Thy heart is light as a leaf of a tree;  
 But mine goes forth among sea-gulfs hollow  
 To the place of the slaying of Itylus,  
 The feast of Daulis, the Thracian sea. 48

O swallow, sister, O rapid swallow,  
 I pray thee sing not a little space.  
 Are not the roofs and the lintels wet?  
 The woven web<sup>1</sup> that was plain to follow,  
 The small slain body, the flower-like face,  
 Can I remember if thou forget? 54

O sister, sister, thy first-begotten!  
 The hands that cling and the feet that follow,  
 The voice of the child's blood crying yet,  
 Who hath remember'd me? who hath forgotten?  
 Thou hast forgotten, O summer swallow,  
 But the world shall end when I forget. 60

ÉTUDE RÉALISTE<sup>2</sup>

## I

A baby's feet, like sea-shells pink,  
 Might tempt, should heaven see meet,  
 An angel's lips to kiss, we think,  
 A baby's feet. 4

Like rose-hued sea-flowers toward the heat  
 They stretch and spread and wink  
 Their ten soft buds that part and meet. 7

No flower-bells that expand and shrink  
 Gleam half so heavenly sweet  
 As shine on life's untrodden brink  
 A baby's feet. 11

<sup>1</sup> containing the story of Procne's wrongs  
<sup>2</sup> study from life

## II

A baby's hands, like rosebuds furled  
 Whence yet no leaf expands,  
 Ope if you touch, though close upcurled,  
 A baby's hands. 4

Then, fast as warriors grip their brands  
 When battle's bolt is hurled,  
 They close, clenched hard like tightening  
 bands. 7

No rosebuds yet by dawn impearled  
 Match, even in loveliest lands,  
 The sweetest flowers in all the world —  
 A baby's hands. 11

## III

A baby's eyes, ere speech begin,  
 Ere lips learn words or sighs,  
 Bless all things bright enough to win  
 A baby's eyes. 4

Love, while the sweet thing laughs and lies,  
 And sleep flows out and in,  
 Sees perfect in them Paradise. 7

Their glance might cast out pain and sin,  
 Their speech make dumb the wise,  
 By mute glad godhead felt within  
 A baby's eyes 11

## THE SALT OF THE EARTH

If childhood were not in the world,  
 But only men and women grown;  
 No baby-locks in tendrils curled,  
 No baby-blossoms blown; 4

Though men were stronger, women fairer,  
 And nearer all delights in reach,  
 And verse and music uttered rarer  
 Tones of more godlike speech; 8

Though the utmost life of life's best hours  
 Found, as it cannot now find, words;  
 Though desert sands were sweet as flowers,  
 And flowers could sing like birds, 12

But children never heard them, never  
 They felt a child's foot leap and run;  
 This were a drearier star than ever  
 Yet looked upon the sun. 16

## SONNETS

## ON LAMB'S SPECIMENS OF DRAMATIC POETS

If all the flowers of all the fields on earth  
 By wonder-working summer were made one,  
 Its fragrance were not sweeter in the sun,  
 Its treasure-house of leaves were not more  
 worth  
 Than those wherefrom thy light of musing  
 mirth  
 Shone, till each leaf whereon thy pen would  
 run  
 Breathed life, and all its breath was benison.  
 Beloved beyond all names of English birth,  
 More dear than mightier memories; gentlest  
 name  
 That ever clothed itself with flower-sweet  
 fame,  
 Or linked itself with loftiest names of old  
 By right and might of loving, I, that am  
 Less than the least of those within thy fold,  
 Give only thanks for them to thee, Charles  
 Lamb

## HOPE AND FEAR

Beneath the shadow of dawn's aerial cope,  
 With eyes enkindled as the sun's own  
 sphere,  
 Hope from the front of youth in godlike  
 cheer  
 Looks Godward, past the shades where blind  
 men grope  
 Round the dark door that prayers nor dreams  
 can ope,  
 And makes for joy the very darkness dear  
 That gives her wide wings play; nor dreams  
 that fear  
 At noon may rise and pierce the heart of  
 hope.  
 Then, when the soul leaves off to dream and  
 yearn,  
 May truth first purge her eyesight to discern  
 What once being known leaves time no  
 power to appal;  
 Till youth at last, ere yet youth be not,  
 learn  
 The kind wise word that falls from years  
 that fall —  
 "Hope thou not much, and fear thou not  
 at all."

## AFTER SUNSET

If light of life outlive the set of sun  
 That men call death and end of all things,  
 then  
 How should not that which life held best for  
 men  
 And proved most precious, though it seem  
 undone  
 By force of death and woful victory won,  
 Be first and surest of revival, when  
 Death shall bow down to life arisen again?  
 So shall the soul seen be the self-same one  
 That looked and spake with even such lips  
 and eyes  
 As love shall doubt not then to recognise,  
 And all bright thoughts and smiles of all  
 time past  
 Revive, transfigured, but in spirit and sense  
 None other than we knew, for evidence  
 That love's last mortal word was not his  
 last

GEORGE MEREDITH (1828-1909)

JUGGLING JERRY<sup>1</sup>

Pitch here the tent, while the old horse grazes:  
 By the old hedge-side we'll halt a stage.  
 It's nigh my east above the daisies:  
 My next leaf'll be man's blank page.  
 Yes, my old girl! and it's no use crying:  
 Juggler, constable, king, must bow.  
 One that outjuggles all's been spying

Long to have me, and he has me now. 8  
 We've travelled times to this old common:  
 Often we've hung our pots in the gorse.  
 We've had a stirring life, old woman!  
 You, and I, and the old grey horse.  
 Races, and fairs, and royal occasions,  
 Found us coming to their call:  
 Now they'll miss us at our stations:  
 There's a juggler outjuggles all! 16

Up goes the lark, as if all were jolly!  
 Over the duck-pond the willow shakes.  
 Easy to think that grieving's folly,  
 When the hand's firm as driven stakes!

<sup>1</sup> By permission of Messrs. Constable & Co. Ltd., London, and Messrs. Charles Scribners' Sons, New York

Ay, when we're strong, and braced, and  
manful,

Life's a sweet fiddle: but we're a batch  
Born to become the Great Juggler's han'ful  
Balls he shies up, and is safe to catch. 24

Here's where the lads of the village cricket  
I was a lad not wide from here.  
Couldn't I whip off the bale<sup>1</sup> from the  
wicket?

Like an old world those days appear!  
Donkey, sheep, geese and thatched ale-house  
— I know them!

They are old friends of my halts and seem,  
Somehow, as if kind thanks I owe them. 31  
Juggling don't hinder the heart's esteem.

Juggling's no sin, for we must have victual  
Nature allows us to bait for the fool.  
Holding one's own makes us juggle no little,  
But, to increase it, hard juggling's the rule  
You that are sneering at my profession  
Haven't you juggled a vast amount? 38  
There's the Prime Minister, in one Session,  
Juggles more games than my sins'll count

I've murdered insects with mock thunder.  
Conscience, for that, in men don't quail.  
I've made bread from the bump of wonder.  
That's my business, and there's my tale  
Fashion and rank all praised the professor  
Ay! and I've had my smile from the Queen.  
Bravo, Jerry! she meant: God bless her!  
Ain't this a sermon on that scene? 48

I've studied men from my topsy-turvy  
Close, and, I reckon, rather true.  
Some are fine fellows: some, right scurvy:  
Most, a dash between the two.  
But it's a woman, old girl, that makes me  
Think more kindly of the race:  
And it's a woman, old girl, that shakes me  
When the Great Juggler I must face. 56

We two were married, due and legal:  
Honest we've lived since we've been one  
Lord! I could then jump like an eagle:  
You danced bright as a bit o' the sun  
Birds in a May-bush we were! right merry!  
All night we kiss'd, we juggled all day.  
Joy was the heart of Juggling Jerry! 63  
Now from his old girl he's juggled away.

<sup>1</sup> the cross-piece on a cricket wicket; Jerry  
means he was a good bowler.

It's past parsons to console us:  
No, nor no doctor fetch for me:  
I can die without my bolus;  
Two of a trade, lass, never agree!  
Parson and Doctor! — don't they love rarely,  
Fighting the devil in other men's fields!  
Stand up yourself and match him fairly.  
Then see how the rascal yields! 72

I, lass, have lived no gipsy, flaunting  
Finery while his poor helpmate grubs  
Coin I've stored, and you won't be wanting.  
You sha'n't beg from the troughs and tubs.  
Nobly you've stuck to me, though in his  
kitchen  
Many a Marquis would hail you Cook!  
Palaces you could have ruled and grown rich  
in,  
But your old Jerry you never forsook. 80

Hand up the chirper<sup>11</sup> ripe ale winks in it;  
Let's have comfort and be at peace  
Once a stout draught made me light as a  
linnet  
Cheer up! the Lord must have his lease.  
May be — for none see in that black hollow —  
It's just a place where we're held in pawn,  
And, when the Great Juggler makes as to  
swallow,  
It's just the sword-trick — I ain't quite  
gone. 88

Yonder came smells of the gorse, so nutty,  
Gold-like and warm it's the prime of May.  
Better than mortar, brick, and putty,  
Is God's house on a blowing day.  
Lean me more up the mound; now I feel it:  
All the old heath-smells! Ain't it strange?  
There's the world laughing, as if to conceal  
it!  
But He's by us, juggling the change. 96

I mind it well, by the sea-beach lying,  
Once — it's long gone — when two gulls we  
beheld,  
Which, as the moon got up, were flying  
Down a big wave that sparked and swelled.  
Crack went a gun: one fell: the second  
Wheeled round him twice, and was off for  
new luck: 102  
There in the dark her white wing beckon'd: —  
Drop me a kiss — I'm the bird dead-struck!

<sup>1</sup> cheering cup

BELLEROPHON<sup>1</sup>

Maimed, beggared, grey; seeking an alms;  
 with nod  
 Of palsy doing task of thanks for bread;  
 Upon the stature of a god,  
 He whom the Gods have struck bends low his  
 head.

Weak words he has, that slip the nerveless  
 tongue  
 Deformed, like his great frame: a broken  
 arc.

Once radiant as the javelin flung  
 Right at the centre breastplate of his mark

Oft pausing on his white-eyed inward look,  
 Some undermountain narrative he tells, 10  
 As gapped by Lykian<sup>2</sup> heat the brook  
 Cut from the source that in the upland swells

The cottagers who dole him fruit and crust,  
 With patient inattention hear him prate:  
 And comes the snow, and comes the  
 dust,  
 Comes the old wanderer, more bent of late

A crazy beggar grateful for a meal  
 Has ever of himself a world to say.  
 For them he is an ancient wheel 19  
 Spinning a knotted thread the livelong day.

He cannot, nor do they, the tale connect;  
 For never singer in the land has been  
 Who him for theme did not reject.  
 Spurned of the hoof that sprang the Hippo  
 crene.<sup>3</sup>

Albeit a theme of flame to bring them straight  
 The snorting white-winged brother of the  
 wave,<sup>4</sup>

They hear him as a thing by fate  
 Cursed in unholy babble to his grave.

<sup>1</sup> By permission of Messrs. Constable & Co. Ltd., London, and Messrs. Charles Scribners' Sons, New York. In his youth Bellerophon bridled and rode the winged horse Pegasus and slew the monster Chimæra. He was reported to have been killed in attempting to fly to heaven. <sup>2</sup> Lykia (or Lycia), a mountainous region in Asia Minor where Bellerophon killed Chimæra. <sup>3</sup> the fountain struck out on Mt Helicon by the hoof of Pegasus. <sup>4</sup> The horse was a gift to mortals from Neptune, god of the sea.

As men that spied the wings, that heard the  
 snort,  
 Their sires have told; and of a martial prince  
 Bestriding him, and old report 31  
 Speaks of a monster slain by one long since

There is that story of the golden bit  
 By Goddess<sup>1</sup> given to tame the lightning  
 steed  
 A mortal who could mount, and sit  
 Flying, and up Olympus midway speed.

He rose like the loosed fountain's utmost leap;  
 He played the star at span of heaven right  
 o'er  
 Men's heads; they saw the snowy steep,  
 Saw the winged shoulders: him they saw not  
 more 40

He fell: and says the shattered man, "I fell".  
 And sweeps an arm the height an eagle wins;  
 And in his breast a mouthless well  
 Heaves the worn patches of his coat of skins

Lo, this is he in whom the surgent springs  
 Of recollections richer than our skies  
 To feed the flow of tuneful strings,  
 Show but a pool of scum for shooting flies.

LUCIFER IN STARLIGHT<sup>2</sup>

On a starred night Prince Lucifer uprose.  
 Tired of his dark dominion, swung the fiend  
 Above the rolling ball in cloud part screened,  
 Where sinners hugged their spectre of re-  
 pose.

Poor prey to his hot fit of pride were those.  
 And now upon his western wing he leaned,  
 Now his huge bulk o'er Afric's sands careened,  
 Now the black planet shadowed Arctic snows.  
 Soaring through wider zones that pricked his  
 scars

With memory of the old revolt from Awe, 10  
 He reached a middle height, and at the stars,  
 Which are the brain of heaven, he looked, and  
 sank.

Around the ancient track marched, rank on  
 rank,  
 The army of unalterable law.

<sup>1</sup> Athena. <sup>2</sup> By permission of Messrs. Constable & Co. Ltd., London, and Messrs. Charles Scribners' Sons, New York

ASK, IS LOVE DIVINE<sup>1</sup>

Ask, is Love divine.  
 Voices all are, Ay.  
 Question for the sign.  
 There's a common sigh.

4

Would we through our years  
 Love forego,  
 Quit of scars and tears?  
 Ah, but no, no, no!

8

SONG OF THE SONGLESS<sup>1</sup>

They have no song, the sedges dry,  
 And still they sing  
 It is within my breast they sing,  
 As I pass by  
 Within my breast they touch a spring,  
 They wake a sigh  
 There is but sound of sedges dry,  
 In me they sing.

5

DIRGE IN WOODS<sup>1</sup>

A wind sways the pines,  
 And below  
 Not a breath of wild air;  
 Still as the mosses that glow  
 On the flooring and over the lines  
 Of the roots here and there  
 The pine-tree drops its dead; •  
 They are quiet as under the sea.  
 Overhead, overhead  
 Rushes life in a race,  
 As the clouds the clouds chase:  
 And we go,  
 And we drop like the fruits of the tree,  
 Even we,  
 Even so.

10

FROM THE EGOIST<sup>1</sup>

## PRELUDE

Comedy is a game played to throw reflections upon social life, and it deals with human nature in the drawing-room of civilized men and women, where we have no dust of the struggling outer world, no mire, no violent crashes, to make the correctness of the repre-

sentation convincing. Credulity is not wooed through the impressionable senses, nor have we recourse to the small circular glow of the watchmaker's eye to raise in bright relief minutest grains of evidence for the routing of incredulity. The Comic Spirit conceives a definite situation for a number of characters, and rejects all accessories in the exclusive pursuit of them and their speech. For, being a spirit, he hunts the spirit in men; vision and ardour constitute his merit he has not a thought of persuading you to believe in him. Follow and you will see. But there is a question of the value of a run at his heels.

Now the world is possessed of a certain big book, the biggest book on earth; that might indeed be called the Book of Earth; whose title is the Book of Egoism, and it is a book full of the world's wisdom. So full of it, and of such dimensions is this book, in which the generations have written ever since they took to writing, that to be profitable to us the Book needs a powerful compression.

Who, says the notable humorist, in allusion to this Book, who can studiously travel through sheets of leaves now capable of a stretch from the Lizard to the last few poor pulmonary snips and shreds of leagues dancing on their toes for cold, explorers tell us, and catching breath by good luck, like dogs at bones about a table, on the edge of the Pole? Inordinate unvaried length, sheer longinquity, staggers the heart, ages the very heart of us at a view. And how if we manage finally to print one of our pages on the crow-scalp of that solitary majestic outsider? We may with effort get even him into the Book; yet the knowledge we want will not be more present with us than it was when the chapters hung their end over the cliff you ken of at Dover, where sits our great lord and master contemplating the seas without upon the reflex of that within!

In other words, as I venture to translate him (humorists are difficult: it is a piece of their humour to puzzle our wits), the inward mirror, the embracing and condensing spirit is required to give us those interminable mile-post piles of matter (extending well-nigh to the very Pole) in essence, in chosen samples, digestibly. I conceive him to indicate that the realistic method of a conscientious transcription of all the visible, and a repetition of all the audible, is mainly accountable for our present branfulness, and for that prolongation of the vasty

<sup>1</sup> By permission of Messrs. Constable & Co. Ltd., London, and Messrs. Charles Scribners' Sons, New York



and the noisy, out of which, as from an undrained fen, steams the malady of sameness, our modern malady. We have the malady, whatever may be the cure or the cause. We drove in a body to Science the other day for an antidote; which was as if tired pedestrians should mount the engine-box of headlong trains, and Science introduced us to our o'er-hoary ancestry — them in the Oriental posture: whereupon we set up a primæval chattering to rival the Amazon forest night-fall, cured, we fancied. And before day-break our disease was hanging on to us again, with the extension of a tail. We had it fore and aft. We were the same, and animals into the bargain. That is all we got from Science.

Art is the specific. We have little to learn of apes, and they may be left. The chief consideration for us is, what particular practice of Art in letters is the best for the perusal of the Book of our common wisdom; so that with clearer minds and livelier manners we may escape, as it were, into daylight and song from a land of foghorns. Shall we read it by the watchmaker's eye in luminous rings eruptive of the infinitesimal, or pointed with examples and types under the broad Alpine survey of the spirit born of our united social intelligence, which is the Comic Spirit? Wise men say the latter. They tell us that there is a constant tendency in the Book to accumulate excess of substance, and such repleteness, obscuring the glass it holds to mankind, renders us inexact in the recognition of our individual countenances: a perilous thing for civilization. And these wise men are strong in their opinion that we should encourage the Comic Spirit, who is, after all, our own offspring, to relieve the Book. Comedy, they say, is the true diversion, as it is likewise the key of the Great Book, the music of the Book. They tell us how it condenses whole sections of the Book in a sentence, volumes in a character; so that a fair part of a book outstripping thousands of leagues when unrolled, may be compassed in one comic sitting.

For verily, say they, we must read what we can of it, at least the page before us, if we would be men. One, with an index on the Book, cries out, in a style pardonable to his fervency: The remedy of your frightful affliction is here, through the stillatory of Comedy, and not in Science, nor yet in Speed, whose name is but another for voracity. Why, to be alive, to be quick in the soul, there

should be diversity in the companion throbs of your pulses. Interrogate them. They lump along like the old lob-legs of Dobbin the horse; or do their business like cudgels of carpet-thwackers expelling dust, or the cottage-clock pendulum teaching the infant hour over midnight simple arithmetic. This too in spite of Bacchus. And let them gallop; let them gallop with the God bestriding them, gallop to Hymen, gallop to Hades, they strike the same note. Monstrous monotonousness has enfolded us as with the arms of Amphitrite! We hear a shout of war for a diversion. — Comedy he pronounces to be our means of reading swiftly and comprehensively. She it is who proposes the correcting of pretentiousness, of inflation, of dulness, and of the vestiges of rawness and grossness to be found among us. She is the ultimate civilizer, the polisher, a sweet cook. If, he says, she watches over sentimentalism with a birch-rod, she is not opposed to romance. You may love, and warmly love, so long as you are honest. Do not offend reason. A lover pretending too much by one foot's length of pretence, will have that foot caught in her trap. In Comedy is the singular scene of charity issuing of disdain under the stroke of honourable laughter. an Ariel released by Prospero's wand from the fetters of the damned witch Sycorax. And this laughter of reason refreshed is floriferous, like the magical great gale of the shifty Spring deciding for Summer. You hear it giving the delicate spirit his liberty. Listen, for comparison, to an unleavened society: a low as of the udderful cow past milking hour! O for a titled ecclesiastic to curse to excommunication that unholy thing! — So far an enthusiast perhaps, but he should have a hearing.

Concerning pathos, no ship can now set sail without pathos; and we are not totally deficient of pathos; which is, I do not accurately know what, if not the ballast, reducible to moisture by patent process, on board our modern vessel, for it can hardly be the cargo, and the general water-supply has other uses, and ships well charged with it seem to sail the stiffest: — there is a touch of pathos. The Egoist surely inspires pity. He who would desire to clothe himself at everybody's expense, and is of that desire condemned to strip himself stark naked, he, if pathos ever had a form, might be taken for the actual person. Only he is not allowed to rush at

you, roll you over and squeeze your body for the briny drops. There is the innovation.

You may as well know him out of hand, as a gentleman of our time and country, of wealth and station; a not flexible figure, do what we may with him; the humour of whom scarcely dimples the surface and is distinguishable but by very penetrative, very wicked imps, whose fits of roaring below at some generally imperceptible stroke of his quality, have first made the mild literary angels aware of something comic in him, when they were one and all about to describe the gentleman on the heading of the records baldly (where brevity is most complimentary) as a gentleman of family and property, an idol of a decorous island that admires the concrete Imps have their freakish wickedness in them to kindle detective vision. malignly do they love to uncover ridiculousness in imposing figures. Wherever they catch sight of Egoism they pitch their camps, they circle and squat, and forthwith they trim their lanterns, confident of the ludicrous to come. So confident that their grip of an English gentleman, in whom they have spied their game, never relaxes until he begins insensibly to frolic and antic, unknown to himself, and comes out in the native steam which is their scent of the chase. Instantly off they scour, Egoist and imps. They will, it is known of them, dog a great House for centuries, and be at the birth of all the new heirs in succession, diligently taking confirmatory notes, to join hands and chime their chorus in one of their merry rings round the tottering pillar of the House, when his turn arrives; as if they had (possibly they had) smelt of old date a doomed colossus of Egoism in that unborn, unconceived inheritor of the stuff of the family. They dare not be chuckling while Egoism is valiant, while sober, while socially valuable, nationally serviceable. They wait

Aforetime a grand old Egoism built the House. It would appear that ever finer essences of it are demanded to sustain the structure: but especially would it appear that a reversion to the gross original, beneath a mask and in a vein of fineness, is an earthquake at the foundations of the House. Better that it should not have consented to motion, and have held stubbornly to all ancestral ways, than have bred that anachronic spectre. The sight, however, is one to make our squatting imps in circle grow restless on their

haunches, as they bend eyes instantly, ears at full cock, for the commencement of the comic drama of the suicide. If this line of verse be not yet in our literature:

Through very love of self himself he slew,  
let it be admitted for his epitaph.

## CHRISTINA ROSSETTI

(1830-1894)

### THE BRIDE-SONG

#### FROM THE PRINCE'S PROGRESS

Too late for love, too late for joy!  
Too late! too late!  
You loitered on the road too long,  
You trifled at the gate:  
The enchanted dove upon her branch  
Died without a mate;  
The enchanted princess in her tower  
Slept, died, behind the grate;  
Her heart was starving all this while  
You made it wait.

10

Ten years ago, five years ago,  
One year ago, —  
Even then you had arrived in time,  
Though somewhat slow;  
Then you had known her living face,  
Which now you cannot know:  
The frozen fountain would have leaped,  
The buds gone on to blow,  
The warm south wind would have awaked  
To melt the snow.

20

Is she fair now as she lies?  
Once she was fair;  
Meet queen for any kingly king,  
With gold-dust on her hair.  
Now these are poppies in her locks,  
White poppies she must wear,  
Must wear a veil to shroud her face  
And the want graven there:  
Or is the hunger fed at length,  
Cast off the care?

30

We never saw her with a smile  
Or with a frown;  
Her bed seemed never soft to her,  
Though tossed of down;  
She little heeded what she wore,  
Kirtle, or wreath, or gown;

We think her white brows often ached  
 Beneath her crown  
 Till silvery hairs showed in her locks  
 That used to be so brown

40

We never heard her speak in haste  
 Her tones were sweet,  
 And modulated just so much  
 As it was meet:  
 Her heart sat silent through the noise  
 And concourse of the street.  
 There was no hurry in her hands,  
 No hurry in her feet,  
 There was no bliss drew nigh to her,  
 That she might run to greet.

50

You should have wept her yesterday,  
 Wasting upon her bed:  
 But wherefore should you weep to-day  
 That she is dead?  
 Lo, we who love weep not to-day,  
 But crown her royal head  
 Let be these poppies that we strew,  
 Your roses are too red  
 Let be these poppies, not for you  
 Cut down and spread.

60

### A BIRTHDAY

My heart is like a singing bird  
 Whose nest is in a watered shoot,  
 My heart is like an apple-tree  
 Whose boughs are bent with thick-set fruit;  
 My heart is like a rainbow shell  
 That paddles in a halcyon sea,  
 My heart is gladder than all these  
 Because my love is come to me.

Raise me a dais of silk and down,  
 Hang it with vair<sup>1</sup> and purple dyes,  
 Carve it in doves and pomegranates,  
 And peacocks with a hundred eyes;  
 Work it in gold and silver grapes,  
 In leaves and silver fleur-de-lys;  
 Because the birthday of my life  
 Is come, my love is come to me.

16

### SONG

When I am dead, my dearest,  
 Sing no sad songs for me;  
 Plant thou no roses at my head,  
 Nor shady cypress-tree:

<sup>1</sup> a fur much esteemed in ancient times

Be the green grass above me  
 With showers and dewdrops wet,  
 And if thou wilt, remember,  
 And if thou wilt, forget

8

I shall not see the shadows,  
 I shall not feel the rain:  
 I shall not hear the nightingale  
 Sing on, as if in pain.  
 And dreaming through the twilight  
 That doth not rise nor set,  
 Haply I may remember,  
 And haply may forget.

14

### THE FIRST DAY<sup>1</sup>

I wish I could remember that first day,  
 First hour, first moment of your meeting me,  
 If bright or dim the season, it might be  
 Summer or Winter for aught I can say;  
 So unrecorded did it slip away,  
 So blind was I to see and to foresee,  
 So dull to mark the budding of my tree  
 That would not blossom yet for many a  
 May.

If only I could recollect it, such  
 A day of days! I let it come and go 10  
 As traceless as a thaw of bygone snow;  
 It seemed to mean so little, meant so much;  
 If only now I could recall that touch,  
 First touch of hand in hand — Did one but  
 know!

### REMEMBER

8 Remember me when I am gone away,  
 Gone far away into the silent land;  
 When you can no more hold me by the  
 hand,  
 Nor I half turn to go, yet turning stay.  
 Remember me when no more, day by day,  
 You tell me of our future that you planned:  
 Only remember me; you understand  
 It will be late to counsel then or pray.  
 16 Yet if you should forget me for a while 9  
 And afterwards remember, do not grieve:  
 For if the darkness and corruption leave  
 A vestige of the thoughts that once I had,  
 Better by far you should forget and smile  
 Than that you should remember and be sad.

<sup>1</sup> From *Monna Innominata*, by C. G. Rossetti.  
 Used by permission of Messrs Macmillan & Co.,  
 Ltd., London

## REST

O Earth, lie heavily upon her eyes;  
 Seal her sweet eyes weary of watching,  
 Earth;  
 Lie close around her; leave no room for  
 mirth  
 With its harsh laughter, nor for sound of sighs.  
 She hath no questions, she hath no replies,  
 Hushed in and curtained with a blessed  
 death  
 Of all that ioked her from the hour of birth;  
 With stillness that is almost Paradise  
 Darkness more clear than noonday holdeth  
 her,  
 Silence more musical than any song; 10  
 Even her very heart has ceased to stir:  
 Until the morning of Eternity  
 Her rest shall not begin nor end, but be,  
 And when she wakes she will not think it  
 long.

## THE LOWEST PLACE

Give me the lowest place not that I dare  
 Ask for that lowest place, but Thou hast  
 died  
 That I might live and share  
 Thy glory by Thy side. 4  
 Give me the lowest place: or if for me  
 That lowest place too high, make one more  
 low  
 Where I may sit and see  
 My God and love Thee so 8

## JAMES THOMSON (1834-1882)

## FROM THE CITY OF DREADFUL NIGHT

As I came through the desert thus it was,  
 As I came through the desert: All was black,  
 In heaven no single star, on earth no track;  
 A brooding hush without a stir or note,  
 The air so thick it clotted in my throat;  
 And thus for hours; then some enormous things  
 Swooped past with savage cries and clanking  
 wings:  
 But I strode on austere;  
 No hope could have no fear. 176

As I came through the desert thus it was,  
 As I came through the desert: Eyes of fire

Glared at me throbbing with a starved de-  
 sire,  
 The hoarse and heavy and carnivorous breath  
 Was hot upon me from deep jaws of death;  
 Sharp claws, swift talons, fleshless fingers cold  
 Plucked at me from the bushes, tried to hold:  
 But I strode on austere;  
 No hope could have no fear. 185

As I came through the desert thus it was,  
 As I came through the desert Lo you, there,  
 That hillock burning with a brazen glare;  
 Those myriad dusky flames with points a-glow  
 Which writhed and hissed and darted to and  
 fro;  
 A Sabbath of the Serpents, heaped pell-mell  
 For Devil's roll-call and some fête of Hell:  
 Yet I strode on austere;  
 No hope could have no fear. 194

As I came through the desert thus it was,  
 As I came through the desert Meteors ran  
 And crossed their javelins on the black sky-  
 span;  
 The zenith opened to a gulf of flame,  
 The dreadful thunderbolts jarred earth's fixed  
 frame;  
 The ground all heaved in waves of fire that  
 surged  
 And weltered round me sole there unsub-  
 merged.  
 Yet I strode on austere;  
 No hope could have no fear. 203

As I came through the desert thus it was,  
 As I came through the desert. Air once more,  
 And I was close upon a wild sea-shore;  
 Enormous cliffs arose on either hand,  
 The deep tide thundered up a league-broad  
 strand,  
 White foambelts seethed there, wan spray  
 swept and flew,  
 The sky broke, moon and stars and clouds and  
 blue.  
 And I strode on austere;  
 No hope could have no fear. 212

As I came through the desert thus it was,  
 As I came through the desert: On the left  
 The sun arose and crowned a broad crag-  
 cleft;  
 There stopped and burned out black, except a  
 rim,  
 A bleeding eyeless socket, red and dim;

Whereon the moon fell suddenly south-west,  
 And stood above the right-hand cliffs at rest:  
     Still I strode on austere.  
     No hope could have no fear. 221

As I came through the desert thus it was,  
 As I came through the desert: From the  
     right  
 A shape came slowly with a ruddy light;  
 A woman with a red lamp in her hand,  
 Bareheaded and barefooted on that strand;  
 O desolation moving with such grace!  
 O anguish with such beauty in thy face!  
     I fell as on my bier, 229  
     Hope travailed with such fear.

As I came through the desert thus it was,  
 As I came through the desert: I was twain,  
 Two selves distinct that cannot join again;  
 One stood apart and knew but could not  
     stir,  
 And watched the other stark in swoon and  
     her;  
 And she came on, and never turned aside,  
 Between such sun and moon and roaring tide:  
     And as she came more near  
     My soul grew mad with fear 239

As I came through the desert thus it was,  
 As I came through the desert: Hell is mild  
 And piteous matched with that accursèd wild;  
 A large black sign was on her breast that  
     bowed,  
 A broad black band ran down her snow-white  
     shroud;  
 That lamp she held was her own burning heart,  
 Whose blood-drops trickled step by step apart:  
     The mystery was clear; 247  
     Mad rage had swallowed fear.

As I came through the desert thus it was,  
 As I came through the desert: By the sea  
 She knelt and bent above that senseless me;  
 Those lamp-drops fell upon my white brow  
     there,  
 She tried to cleanse them with her tears and  
     hair;  
 She murmured words of pity, love, and woe,  
 She heeded not the level rushing flow:  
     And mad with rage and fear,  
     I stood stonebound so near. 257

As I came through the desert thus it was,  
 As I came through the desert: When the tide  
 Swept up to her there kneeling by my side,

She clasped that corpse-like me, and they  
     were borne  
 Away, and this vile me was left forlorn,  
 I know the whole sea cannot quench that  
     heart,  
 Or cleanse that brow, or wash those two apart  
     They love; their doom is drear,  
     Yet they nor hope nor fear;  
     But I, what do I here? 267

## FROM SUNDAY UP THE RIVER

### XV

Give a man a horse he can ride,  
 Give a man a boat he can sail;  
 And his rank and wealth, his strength and  
     health,  
 On sea nor shore shall fail. 4

Give a man a pipe he can smoke,  
 Give a man a book he can read;  
 And his home is bright with a calm delight,  
 Though the room be poor indeed 8

Give a man a girl he can love,  
 As I, O my Love, love thee;  
 And his heart is great with the pulse of  
     Fate,  
 At home, on land, on sea. 12

### ART

#### II

If you have a carrier-dove  
 That can fly over land and sea;  
 And a message for your Love,  
 "Lady, I love but thee!" 4

And this dove will never stir  
 But straight from her to you,  
 And straight from you to her;  
 As you know and she knows too. 8

Will you first ensure, O sage,  
 Your dove that never tires  
 With your message in a cage,  
 Though a cage of golden wires? 12

Or will you fling your dove  
 "Fly, darling, without rest,  
 Over land and sea to my Love,  
 And fold your wings in her breast?" 16

## WALTER PATER (1839-1894)

FROM STYLE<sup>1</sup>

\* \* \* \* \*

What, then, did Flaubert<sup>2</sup> understand by beauty, in the art he pursued with so much fervour, with so much self-command? Let us hear a sympathetic commentator:—

"Possessed of an absolute belief that there exists but one way of expressing one thing, one word to call it by, one adjective to qualify, one verb to animate it, he gave himself to superhuman labour for the discovery, in every phrase, of that word, that verb, that epithet. In this way, he believed in some mysterious harmony of expression, and when a true word seemed to him to lack euphony still went on seeking another, with invincible patience, certain that he had not yet got hold of the *unique* word. . . A thousand preoccupations would beset him at the same moment, always with this desperate certitude fixed in his spirit. Among all the expressions in the world, all forms and turns of expression, there is but *one*—one form, one mode—to express what I want to say."

The one word for the one thing, the one thought, amid the multitude of words, terms, that might just do: the problem of style was there!—the unique word, phrase, sentence, paragraph, essay, or song, absolutely proper to the single mental presentation or vision within. In that perfect justice, over and above the many contingent and removable beauties with which beautiful style may charm us, but which it can exist without, independent of them yet dexterously availing itself of them, omnipresent in good work, in function at every point, from single epithets to the rhythm of a whole book, lay the specific, indispensable, very intellectual, beauty of literature, the possibility of which constitutes it a fine art.

One seems to detect the influence of a philosophic idea there, the idea of a natural economy, of some preëxistent adaptation, between a relative, somewhere in the world of thought, and its correlative, somewhere in the world of language—both alike, rather, somewhere in the mind of the artist, desiderative, expectant.

inventive—meeting each other with the readiness of "soul and body reunited," in Blake's<sup>1</sup> rapturous design, and, in fact, Flaubert was fond of giving his theory philosophical expression

"There are no beautiful thoughts," he would say, "without beautiful forms, and conversely. As it is impossible to extract from a physical body the qualities which really constitute it—colour, extension, and the like—without reducing it to a hollow abstraction, in a word, without destroying it, just so it is impossible to detach the form from the idea, for the idea only exists by virtue of the form."

All the recognised flowers, the removable ornaments of literature (including harmony and ease in reading aloud, very carefully considered by him) counted certainly; for these too are part of the actual value of what one says. But still, after all, with Flaubert, the search, the unwearied research, was not for the smooth, or winsome, or forcible word, as such, as with false Ciceronians,<sup>2</sup> but quite simply and honestly for the word's adjustment to its meaning. The first condition of this must be, of course, to know yourself, to have ascertained your own sense exactly. Then, if we suppose an artist, he says to the reader, —I want you to see precisely what I see. Into the mind sensitive to "form," a flood of random sounds, colours, incidents, is ever penetrating from the world without, to become, by sympathetic selection, a part of its very structure, and, in turn, the visible vesture and expression of that other world it sees so steadily within, nay, already with a partial conformity thereto, to be refined, enlarged, corrected, at a hundred points; and it is just there, just at those doubtful points that the function of style, as tact or taste, intervenes. The unique term will come more quickly to one than another. at one time than another, according also to the kind of matter in question. Quickness and slowness, ease and closeness alike, have nothing to do with the artistic character of the true word found at last. As there is a charm of ease, so there is also a special charm in the signs of discovery, of effort and contention towards a due end, as so often with Flaubert himself—in the style which has been pliant, as only obstinate,

<sup>1</sup> Used by permission of Macmillan & Co., Ltd., London. <sup>2</sup> Gustave Flaubert (1821-80), a French novelist, noted for his ideas on the art of writing

<sup>1</sup> William Blake, poet and engraver. <sup>2</sup> those who regard Cicero's style as the only correct model

durable metal can be, to the inherent perplexities and recusancy of a certain difficult thought.

If Flaubert had not told us, perhaps we should never have guessed how tardy and painful his own procedure really was, and after reading his confession may think that his almost endless hesitation had much to do with diseased nerves. Often, perhaps, the felicity supposed will be the product of a happier, a more exuberant nature than Flaubert's. Aggravated, certainly, by a morbid physical condition, that anxiety in "seeking the phrase," which gathered all the other small *ennuis* of a really quiet existence into a kind of battle, was connected with his lifelong contention against facile poetry, facile art — art, facile and flimsy; and what constitutes the true artist is not the slowness or quickness of the process, but the absolute success of the result

\* \* \* \* \*

Coming slowly or quickly, when it comes, as it came with so much labour of mind, but also with so much lustre, to Gustave Flaubert, this discovery of the word will be, like all artistic success and felicity, incapable of strict analysis: effect of an intuitive condition of mind, it must be recognised by like intuition on the part of the reader, and a sort of immediate sense. In every one of those masterly sentences of Flaubert there was, below all mere contrivance, shaping and afterthought, by some happy instantaneous concurrence of the various faculties of the mind with each other, the exact apprehension of what was *needed* to carry the meaning. And that it fits with absolute justice will be a judgment of immediate sense in the appreciative reader. We all feel this in what may be called inspired translation. Well! all language involves translation from inward to outward. In literature, as in all forms of art, there are the absolute and the merely relative or accessory beauties; and precisely in that exact proportion of the term to its purpose is the absolute beauty of style, prose or verse. All the good qualities, the beauties, of verse also, are such, only as precise expression.

In the highest as in the lowliest literature, then, the one indispensable beauty is, after all, truth: — truth to bare fact in the latter, as to some personal sense of fact, diverted somewhat from men's ordinary sense of it, in the

former; truth there as accuracy, truth here as expression, that finest and most intimate form of truth, the *parole vivante*. And what an eclectic principle this really is! employing for its one sole purpose — that absolute accordance of expression to idea — all other literary beauties and excellences whatever: how many kinds of style it covers, explains, justifies, and at the same time safeguards? Scott's facility, Flaubert's deeply pondered evocation of "the phrase," are equally good art. Say what you have to say, what you have a will to say, in the simplest, the most direct and exact manner possible, with no surplusage. — there, is the justification of the sentence so fortunately born, "entire, smooth, and round," that it needs no punctuation, and also (that is the point!) of the most elaborate period, if it be right in its elaboration. Here is the office of ornament: here also the purpose of restraint in ornament. As the exponent of truth, that austerity (the beauty, the function, of which in literature Flaubert understood so well) becomes not the correctness or purism of the mere scholar, but a security against the otiose, a jealous exclusion of what does not really tell towards the pursuit of relief, of life and vigour in the portraiture of one's sense. License again, the making free with rule, if it be indeed, as people fancy, a habit of genius, flinging aside or transforming all that opposes the liberty of beautiful production, will be but faith to one's own meaning. The seeming baldness of *Le Rouge et Le Noir*<sup>1</sup> is nothing in itself; the wild ornament of *Les Misérables*<sup>2</sup> is nothing in itself; and the restraint of Flaubert, amid a real natural opulence, only redoubled beauty — the phrase so large and so precise at the same time, hard as bronze, in service to the more perfect adaptation of words to their matter. Afterthoughts, retouchings, finish, will be of profit only so far as they too really serve to bring out the original, initiative, generative, sense in them.

In this way, according to the well-known saying,<sup>3</sup> "The style is the man," complex or simple, in his individuality, his plenary sense of what he really has to say, his sense of the world; all cautions regarding style arising

<sup>1</sup> a famous novel by Stendhal (Henri Beyle, 1783-1842), whom Flaubert greatly admired

<sup>2</sup> by Victor Hugo (1802-1885) <sup>3</sup> by the celebrated French naturalist Buffon (1707-1788)

out of so many natural scruples as to the medium through which alone he can expose that inward sense of things, the purity of this medium, its laws or tricks of refraction nothing is to be left there which might give conveyance to any matter save that Style in all its varieties, reserved or opulent, terse, abundant, musical, stimulant, academic, so long as each is really characteristic or expressive, finds thus its justification, the sumptuous good taste of Cicero being as truly the man himself, and not another, justified, yet insured inalienably to him, thereby, as would have been his portrait by Raffaele,<sup>4</sup> in full consular splendour, on his ivory chair

A relegation, you may say perhaps — a relegation of style to the subjectivity, the mere caprice, of the individual, which must soon transform it into mannerism. Not so! since there is, under the conditions supposed, for those elements of the man, for every lineament of the vision within, the one word, the one acceptable word, recognisable by the sensitive, by others "who have intelligence" in the matter, as absolutely as ever anything can be in the evanescent and delicate region of human language. The style, the manner, would be the man, not in his unreasoned and really uncharacteristic caprices, involuntary or affected, but in absolutely sincere apprehension of what is most real to him. But let us hear our French guide again. —

"Styles," says Flaubert's commentator, "*Styles*, as so many peculiar moulds, each of which bears the mark of a particular writer, who is to pour into it the whole content of his ideas, were no part of his theory. What he believed in was *Style*: that is to say, a certain absolute and unique manner of expressing a thing, in all its intensity and colour. For him the *form* was the work itself. As in living creatures, the blood, nourishing the body, determines its very contour and external aspect, just so, to his mind, the *matter*, the basis, in a work of art, imposed, necessarily, the unique, the just expression, the measure, the rhythm — the *form* in all its characteristics."

If the style be the man, in all the colour and intensity of a veritable apprehension, it will be in a real sense "impersonal."

I said, thinking of books like Victor Hugo's *Les Misérables*, that prose literature was the

characteristic art of the nineteenth century, as others, thinking of its triumphs since the youth of Bach,<sup>1</sup> have assigned that place to music. Music and prose literature are, in one sense, the opposite terms of art; the art of literature presenting to the imagination, through the intelligence, a range of interests, as free and various as those which music presents to it through sense. And certainly the tendency of what has been here said is to bring literature too under those conditions, by conformity to which music takes rank as the typically perfect art. If music be the ideal of all art whatever, precisely because in music it is impossible to distinguish the form from the substance or matter, the subject from the expression, then, literature, by finding its specific excellence in the absolute correspondence of the term to its import, will be but fulfilling the condition of all artistic quality in things everywhere, of all good art.

Good art, but not necessarily great art; the distinction between great art and good art depending immediately, as regards literature at all events, not on its form, but on the matter. Thackeray's *Esmond*, surely, is greater art than *Vanity Fair*, by the greater dignity of its interests. It is on the quality of the matter it informs or controls, its compass, its variety, its alliance to great ends, or the depth of the note of revolt, or the largeness of hope in it, that the greatness of literary art depends, as *The Divine Comedy*, *Paradise Lost*, *Les Misérables*, *The English Bible*, are great art. Given the conditions I have tried to explain as constituting good art; — then, if it be devoted further to the increase of men's happiness, to the redemption of the oppressed, or the enlargement of our sympathies with each other, or to such presentment of new or old truth about ourselves and our relation to the world as may ennoble and fortify us in our sojourn here, or immediately, as with Dante, to the glory of God, it will be also great art; if, over and above those qualities I summed up as mind and soul — that colour and mystic perfume, and that reasonable structure, it has something of the soul of humanity in it, and finds its logical, its architectural place, in the great structure of human life.

<sup>1</sup> Johann Sebastian Bach (1685-1750), one of the greatest of modern composers of music

<sup>4</sup> Cf. note on Browning's *One Word More*, l. 5.



FROM THE CHILD IN THE HOUSE <sup>1</sup>

As Florian Deleal walked, one hot afternoon, he overtook by the wayside a poor aged man, and as he seemed weary with the road, helped him on with the burden which he carried, a certain distance. And as the man told his story, it chanced that he named the place, a little place in the neighbourhood of a great city, where Florian had passed his earliest years, but which he had never since seen, and, the story told, went forward on his journey comforted. And that night, like a reward for his pity, a dream of that place came to Florian, a dream which did for him the office of the finer sort of memory, bringing its object to mind with a great clearness, yet, as sometimes happens in dreams, raised a little above itself, and above ordinary retrospect. The true aspect of the place, especially of the house there in which he had lived as a child, the fashion of its doors, its hearths, its windows, the very scent upon the air of it, was with him in sleep for a season; only, with tints more musically blent on wall and floor, and some finer light and shadow running in and out along its curves and angles, and with all its little carvings daintier. He awoke with a sigh at the thought of almost thirty years which lay between him and that place, yet with a flutter of pleasure still within him at the fair light, as if it were a smile, upon it. And it happened that this accident of his dream was just the thing needed for the beginning of a certain design he then had in view, the noting, namely, of some things in the story of his spirit — in that process of brain-building by which we are, each one of us, what we are. With the image of the place so clear and favourable upon him, he fell to thinking of himself therein, and how his thoughts had grown up to him. In that half-spiritualised house he could watch the better, over again, the gradual expansion of the soul which had come to be there — of which indeed, through the law which makes the material objects about them so large an element in children's lives, it had actually become a part; inward and outward being woven through and through each other into one inextricable texture — half, tint and trace

and accident of homely colour and form, from the wood and the bricks, half, mere soul-stuff, floated thither from who knows how far. In the house and garden of his dream he saw a child moving, and could divide the main streams at least of the winds that had played on him, and study so the first stage in that mental journey.

\* The *old house*, as when Florian talked of it afterwards he always called it (as all children do, who can recollect a change of home, soon enough but not too soon to mark a period in their lives), really was an old house; and an element of French descent in its inmates — descent from Watteau,<sup>1</sup> the old court-painter, one of whose gallant pieces still hung in one of the rooms — might explain, together with some other things, a noticeable trimness and comely whiteness about everything there — the curtains, the couches, the paint on the walls with which the light and shadow played so delicately, might explain also the tolerance of the great poplar in the garden, a tree most often despised by English people, but which French people love, having observed a certain fresh way its leaves have of dealing with the wind, making it sound, in never so slight a stirring of the air, like running water.

The old-fashioned, low wainscoting went round the rooms, and up the staircase with carved balusters and shadowy angles, landing half-way up • at a broad window, with a swallow's nest below the sill, and the blossom of an old pear-tree showing across it in late April, against the blue, below which the perfumed juice of the find of fallen fruit in autumn was so fresh. At the next turning came the closet which held on its deep shelves the best china. Little angel faces and reedy flutings stood out round the fireplace of the children's room. And on the top of the house, above the large attic, where the white mice ran in the twilight — an infinite, unexplored wonderland of childish treasures, glass beads, empty scent-bottles still sweet, thrums<sup>2</sup> of coloured silks, among its lumber — a flat space of roof, railed round, gave a view of the neighbouring steeples; for the house, as I said, stood near a great city, which sent up heavenwards, over the twisting weather-

<sup>1</sup> Used by permission of Messrs. Macmillan & Co., Ltd., London

<sup>1</sup> Jean Antoine Watteau (1684-1721), a celebrated French painter of elegant and graceful shepherds and shepherdesses (courtiers in disguise)

<sup>2</sup> short lengths

vaned, not seldom, its beds of rolling cloud and smoke, touched with storm or sunshine. But the child of whom I am writing did not hate the fog, because of the crimson lights which fell from it sometimes upon the chimneys, and the whites which gleamed through its openings, on summer mornings, on turret or pavement. For it is false to suppose that a child's sense of beauty is dependent on any choiceness or special fineness, in the objects which present themselves to it, though this indeed comes to be the rule with most of us in later life; earlier, in some degree, we see inwardly; and the child finds for itself, and with unstinted delight, a difference for the sense, in those whites and reds through the smoke on very homely buildings, and in the gold of the dandelions at the roadside, just beyond the houses, where not a handful of earth is virgin and untouched, in the lack of better ministries to its desire of beauty.

This house then stood not far beyond the gloom and rumours of the town, among high garden-walls, bright all summer-time with Golden-rod, and brown-and-golden Wall-flower—*Flos Parietis*, as the children's Latin-reading father taught them to call it, while he was with them. Tracing back the threads of his complex spiritual habit, as he was used in after years to do, Florian found that he owed to the place many tones of sentiment afterwards customary with him, certain inward lights under which things most naturally presented themselves to him. The coming and going of travellers to the town along the way, the shadow of the streets, the sudden breath of the neighbouring gardens, the singular brightness of bright weather there, its singular darknesses which linked themselves in his mind to certain engraved illustrations in the old big Bible at home, the coolness of the dark, cavernous shops round the great church, with its giddy winding stair up to the pigeons and the bells—a citadel of peace in the heart of the trouble—all this acted on his childish fancy, so that ever afterwards the like aspects and incidents never failed to throw him into a well-recognised imaginative mood, seeming, actually, to have become a part of the texture of his mind. Also, Florian could trace home to this point a pervading preference in himself for a kind of comeliness and dignity, an *urbanity* literally, in modes of life, which he

connected with the pale people of towns, and which made him susceptible to a kind of exquisite satisfaction in the trimness and well-considered grace of certain things and persons he afterwards met with, here and there, in his way through the world.

So the child of whom I am writing lived on there quietly; things without thus ministering to him, as he sat daily at the window with the birdcage hanging below it, and his mother taught him to read, wondering at the ease with which he learned, and at the quickness of his memory. The perfume of the little flowers of the lime-tree fell through the air upon them like rain; while time seemed to move ever more slowly to the murmur of the bees in it, till it almost stood still on June afternoons. How insignificant, at the moment, seem the influences of the sensible things which are tossed and fall and be about us, so, or so, in the environment of early childhood. How indelibly, as we afterwards discover, they affect us, with what capricious attractions and associations they figure themselves on the white paper,<sup>1</sup> the smooth wax, of our ingenuous souls, as "with lead in the rock forever,"<sup>2</sup> giving form and feature, and as it were assigned house-room in our memory, to early experiences of feeling and thought, which abide with us ever afterwards, thus, and not otherwise. The realities and passions, the rumours of the greater world without, steal in upon us, each by its own special little passage-way, through the wall of custom about us; and never afterwards quite detach themselves from this or that accident, or trick, in the mode of their first entrance to us. Our susceptibilities, the discovery of our powers, manifold experiences—our various experiences of the coming and going of bodily pain, for instance—belong to this or the other well-remembered place in the material habitation—that little white room with the window across which the heavy blossoms could beat so peevishly in the wind, with just that particular catch or throb, such a sense of teasing in it, on gusty mornings; and the early habitation thus gradually becomes a sort of material shrine or sanctuary.

<sup>1</sup> The comparison of the infant mind to a sheet of blank paper ready to be written upon, originated with the philosopher John Locke; it is practically the same as Aristotle's figure of a smooth wax tablet.

<sup>2</sup> Cf. *Job*, xix. 24.

of sentiment, a system of visible symbolism interweaves itself through all our thoughts and passions, and irresistibly, little shapes, voices, accidents — the angle at which the sun in the morning fell on the pillow — become parts of the great chain wherewith we are bound.

Thus far, for Florian, what all this had determined was a peculiarly strong sense of home — so forcible a motive with all of us — prompting to us our customary love of the earth, and the larger part of our fear of death, that revulsion we have from it, as from something strange, untried, unfriendly; though lifelong imprisonment, they tell you, and final banishment from home is a thing bitterer still; the looking forward to but a short space, a mere childish *goûter*<sup>1</sup> and dessert of it, before the end, being so great a resource of effort to pilgrims and wayfarers, and the soldier in distant quarters, and lending, in lack of that, some power of solace to the thought of sleep in the home churchyard, at least — dead cheek by dead cheek, and with the rain soaking in upon one from above

So powerful is this instinct, and yet accidents like those I have been speaking of so mechanically determine it, its essence being indeed the early familiar, as constituting our ideal, or typical conception, of rest and security. Out of so many possible conditions, just this for you and that for me, brings ever the unmistakable realisation of the delightful *chez soi*<sup>2</sup>; this for the Englishman, for me and you, with the closely-drawn white curtain and the shaded lamp; that, quite other, for the wandering Arab, who folds his tent every morning, and makes his sleeping-place among haunted ruins, or in old tombs.

With Florian then the sense of home became singularly intense, his good fortune being that the special character of his home was in itself so essentially home-like. As after many wanderings I have come to fancy that some parts of Surrey and Kent are, for Englishmen, the true landscape, true home-countries, by right, partly, of a certain earthy warmth in the yellow of the sand below their gorse-bushes, and of a certain gray-blue mist after rain, in the hollows of the hills there, welcome to fatigued eyes, and never seen farther south; so I think that the sort of house I have described, with precisely those proportions of red-brick and green, and with a just per-

ceptible monotony in the subdued order of it, for its distinguishing note, is for Englishmen at least typically home-like. And so for Florian that general human instinct was reinforced by this special home-likeness in the place his wandering soul had happened to light on, as, in the second degree, its body and earthly tabernacle; the sense of harmony between his soul and its physical environment became, for a time at least, like perfectly played music, and the life led there singularly tranquil and filled with a curious sense of self-possession. The love of security, of an habitually undisputed standing-ground or sleeping-place, came to count for much in the generation and correcting of his thoughts, and afterwards as a salutary principle of restraint in all his wanderings of spirit. The wistful yearning towards home, in absence from it, as the shadows of evening deepened, and he followed in thought what was doing there from hour to hour, interpreted to him much of a yearning and regret he experienced afterwards, towards he knew not what, out of strange ways of feeling and thought in which, from time to time, his spirit found itself alone; and in the tears shed in such absences there seemed always to be some soul-subduing foretaste of what his last tears might be.

And the sense of security could hardly have been deeper, the quiet of the child's soul being one with the quiet of its home, a place "enclosed" and "sealed." But upon this assured place, upon the child's assured soul which resembled it, there came floating in from the larger world without, as at windows left ajar unknowingly, or over the high garden walls, two streams of impressions, the sentiments of beauty and pain — recognitions of the visible, tangible, audible, loveliness of things, as a very real and somewhat tyrannous element in them — and of the sorrow of the world, of grown people and children and animals, as a thing not to be put by in them. From this point he could trace two predominant processes of mental change in him — the growth of an almost diseased sensibility to the spectacle of suffering, and, parallel with this, the rapid growth of a certain capacity of fascination by bright colour and choice form — the sweet curvings, for instance, of the lips of those who seemed to him comely persons, modulated in such delicate unisons to the things they said or sang, — marking early the activity in him of a more than customary sen-

<sup>1</sup> taste<sup>2</sup> "homey-ness"

suousness, "the lust of the eye,"<sup>1</sup> as the Preacher says, which might lead him, one day, how far! Could he have foreseen the weariness of the way! In music sometimes the two sorts of impressions came together, and he would weep, to the surprise of older people. Tears of joy too the child knew, also to older people's surprise; real tears, once, of relief from long-strung, childish expectation, when he found returned at evening, with new roses in her cheeks, the little sister who had been to a place where there was a wood, and brought back for him a treasure of fallen acorns, and black crow's teathers, and his peace at finding her again near him mingled all night with some intimate sense of the distant forest, the rumour of its breezes, with the glossy black-birds aslant and the branches lifted in them, and of the perfect nicety of the little cups that fell. So those two elementary apprehensions of the tenderness and of the colour in things grew apace in him, and were seen by him afterwards to send their roots back into the beginnings of life.

Let me note first some of the occasions of his recognition of the element of pain in things — incidents, now and again, which seemed suddenly to awake in him the whole force of that sentiment which Goethe has called the *Weltschmerz*,<sup>2</sup> and in which the concentrated sorrow of the world seemed suddenly to lie heavy upon him. A book lay in an old book-case, of which he cared to remember one picture — a woman sitting, with hands bound behind her, the dress, the cap, the hair, folded with a simplicity which touched him strangely, as if not by her own hands, but with some ambiguous care at the hands of others — Queen Marie Antoinette, on her way to execution — we all remember David's<sup>3</sup> drawing, meant merely to make her ridiculous. The face that had been so high had learned to be mute and resistless; but out of its very resistlessness, seemed now to call on men to have pity, and forbear; and he took note of that, as he closed the book, as a thing to look at again, if he should at any time find himself tempted to be cruel. Again he would never quite forget the appeal in the small sister's face, in the garden under the lilacs, terrified at a spider lighted on her sleeve. He could trace

back to the look then noted a certain mercy conceived always for people in fear, even of little things, which seemed to make him, though but for a moment, capable of almost any sacrifice of himself. Impresible, susceptible persons, indeed, who had had their sorrows, lived about him; and this sensibility was due in part to the tacit influence of their presence, enforcing upon him habitually the fact that there are those who pass their days, as a matter of course, in a sort of "going quietly." Most poignantly of all he could recall, in unfading minutest circumstance, the cry on the stair, sounding bitterly through the house, and struck into his soul forever, of an aged woman, his father's sister, come now to announce his death in distant India, how it seemed to make the aged woman like a child again, and, he knew not why, but this fancy was full of pity to him. There were the little sorrows of the dumb animals too — of the white angora, with a dark tail like an ermine's, and a face like a flower, who fell into a lingering sickness, and became quite delicately human in its valetudinarianism, and came to have a hundred different expressions of voice — how it grew worse and worse, till it began to feel the light too much for it, and at last, after one wild morning of pain, the little soul flickered away from the body, quite worn to death already, and now but feebly retaining it.

So he wanted another pet; and as there were starlings about the place, which could be taught to speak, one of them was caught, and he meant to treat it kindly, but in the night its young ones could be heard crying after it, and the responsive cry of the mother-bird towards them, and at last, with the first light, though not till after some debate with himself, he went down and opened the cage, and saw a sharp bound of the prisoner up to her nestlings; and therewith came the sense of remorse, — that he too was become an accomplice in moving, to the limit of his small power, the springs and handles of that great machine in things, constructed so ingeniously to play pain-fugues<sup>1</sup> on the delicate nerve-work of living creatures.

I have remarked how, in the process of our brain-building, as the house of thought in which we live gets itself together, like some airy bird's-nest of floating thistle-down and chance straws, compact at last, little accidents

<sup>1</sup> Cf. *I John*, ii: 16. <sup>2</sup> world-sorrow <sup>3</sup> Jacques Louis David (1748-1825), a French historical painter

<sup>1</sup> elaborately interwoven compositions of pain

have their consequence, and thus it happened that, as he walked one evening, a garden gate, usually closed, stood open, and lo! within, a great red hawthorn in full flower, embossing heavily the bleached and twisted trunk and branches, so aged that there were but few green leaves thereon — a plumage of tender, crimson fire out of the heart of the dry wood. The perfume of the tree had now and again reached him, in the currents of the wind, over the wall, and he had wondered what might be behind it, and was now allowed to fill his arms with the flowers — flowers enough for all the old blue-china pots along the chimney-piece, making *fête*<sup>1</sup> in the children's room. Was it some periodic moment in the expansion of soul within him, or mere trick of heat in the heavily-laden summer air? But the beauty of the thing struck home to him feverishly; and in dreams all night he loitered along a magic roadway of crimson flowers, which seemed to open ruddily in thick, fresh masses about his feet, and fill softly all the little hollows in the banks on either side. Always afterwards, summer by summer, as the flowers came on, the blossom of the red hawthorn still seemed to him absolutely the reddest of all things; and the goodly crimson, still alive in the works of old Venetian masters or old Flemish tapestries, called out always from afar the recollection of the flame in those perishing little petals, as it pulsed gradually out of them, kept long in the drawers of an old cabinet. Also then, for the first time, he seemed to experience a passionateness in his relation to fair outward objects, an inexplicable excitement in their presence, which disturbed him, and from which he half longed to be free. A touch of regret or desire mingled all night with the remembered presence of the red flowers, and their perfume in the darkness about him; and the longing for some undivined, entire possession of them was the beginning of a revelation to him, growing ever clearer, with the coming of the gracious summer guise of fields and trees and persons in each succeeding year, of a certain, at times seemingly exclusive, predominance in his interests, of beautiful physical things, a kind of tyranny of the sense over him.

In later years he came upon philosophies which occupied him much in the estimate of the proportion of the sensuous and the ideal

elements in human knowledge, the relative parts they bear in it; and, in his intellectual scheme, was led to assign very little to the abstract thought, and much to its sensible vehicle or occasion. Such metaphysical speculation did but reinforce what was instinctive in his way of receiving the world, and for him, everywhere, that sensible vehicle or occasion became, perhaps only too surely, the necessary concomitant of any perception of things, real enough to be of any weight or reckoning, in his house of thought. There were times when he could think of the necessity he was under of associating all thoughts to touch and sight, as a sympathetic link between himself and actual, feeling, living objects; a protest in favour of real men and women against mere gray, unreal abstractions, and he remembered gratefully how the Christian religion, hardly less than the religion of the ancient Greeks, translating so much of its spiritual verity into things that may be seen, condescends in part to sanction this infirmity, if so it be, of our human existence, wherein the world of sense is so much with us, and welcomed this thought as a kind of keeper and sentinel over his soul therein. But certainly, he came more and more to be unable to care for, or think of soul but as in an actual body, or of any world but that wherein are water and trees, and where men and women look, so or so, and press actual hands. It was the trick even his pity learned, fastening those who suffered in anywise to his affections by a kind of sensible attachments. He would think of Julian, fallen into incurable sickness, as spoiled in the sweet blossom of his skin like pale amber, and his honey-like hair; of Cecil, early dead, as cut off from the lilies, from golden summer days, from women's voices; and then what comforted him a little was the thought of the turning of the child's flesh to violets in the turf above him. And thinking of the very poor, it was not the things which most men care most for that he yearned to give them; but fairer roses, perhaps, and power to taste quite as they will, at their ease and not task-burdened, a certain desirable, clear light in the new morning, through which sometimes he had noticed them, quite unconscious of it, on their way to their early toil.

\* \* \* \* \*

<sup>1</sup> festival

## RICHARD JEFFERIES (1848-1887)

FROM THE PAGEANT OF SUMMER<sup>1</sup>

Still the pageant moves. The song-talk of the finches rises and sinks like the tinkle of a waterfall. The greenfinches have been by me all the while. A bullfinch pipes now and then further up the hedge where the brambles and thorns are thickest. Boldest of birds to look at, he is always in hiding. The shrill tone of a goldfinch came just now from the ash branches, but he has gone on. Every four or five minutes a chaffinch sings close by, and another fills the interval near the gateway. There are linnets somewhere, but I cannot from the old apple tree fix their exact place. Thrushes have sung and ceased; they will begin again in ten minutes. The blackbirds do not cease, the note uttered by a blackbird in the oak yonder before it can drop is taken up by a second near the top of the field, and ere it falls is caught by a third on the left-hand side. From one of the topmost boughs of an elm there fell the song of a willow warbler for awhile, one of the least of birds, he often seeks the highest branches of the highest tree.

A yellowhammer has just flown from a bare branch in the gateway, where he has been perched and singing a full hour. Presently he will commence again, and as the sun declines will sing him to the horizon, and then again sing till nearly dusk. The yellowhammer is almost the longest of all the singers; he sits and sits and has no inclination to move. In the spring he sings, in the summer he sings, and he continues when the last sheaves are being carried from the wheat field. The redstart yonder has given forth a few notes, the whitethroat flings himself into the air at short intervals and chatters, the shrike calls sharp and determined, faint but shrill calls descend from the swifts in the air. These descend, but the twittering notes of the swallows do not reach so far — they are too high to-day. A cuckoo has called by the brook, and now fainter from a greater distance. That the titlarks are singing I know, but not within hearing from here; a dove, though, is audible, and a chiffchaff has twice passed. Afar beyond the oaks at the top of the field dark specks

ascend from time to time, and after moving in wide circles for awhile descend again to the corn. These must be larks; but their notes are not powerful enough to reach me, though they would were it not for the song in the hedges, the hum of innumerable insects, and the ceaseless "crake crake" of landrails. There are at least two landrails in the mowing-grass, one of them just now seemed coming straight towards the apple tree, and I expected in a minute to see the grass move, when the bird turned aside and entered the tufts and wild parsley by the hedge. Thence the call has come without a moment's pause, "crake, crake," till the thick hedge seems filled with it. Tits have visited the apple tree over my head, a wren has sung in the willow, or rather on a dead branch projecting lower down than the leafy boughs, and a robin across under the elms in the opposite hedge. Elms are a favourite tree of robins — not the upper branches, but those that grow down the trunk, and are the first to have leaves in spring.

The yellowhammer is the most persistent individually, but I think the blackbirds when listened to are the masters of the fields. Before one can finish another begins, like the summer ripples succeeding behind each other, so that the melodious sound merely changes its position. Now here, now in the corner, then across the field, again in the distant copse, where it seems about to sink, when it rises again almost at hand. Like a great human artist, the blackbird makes no effort, being fully conscious that his liquid tone cannot be matched. He utters a few delicious notes, and carelessly quits the green stage of the oak till it pleases him to sing again. Without the blackbird, in whose throat the sweetness of the green fields dwells, the days would be only partly summer. Without the violet all the bluebells and cowslips could not make a spring, and without the blackbird, even the nightingale would be but half welcome. It is not yet noon, these songs have been ceaseless since dawn, this evening, after the yellowhammer has sung the sun down, when the moon rises and the faint stars appear, still the cuckoo will call, and the grasshopper lark, the landrail's "crake, crake" will echo from the mound, a warbler or a blackcap will utter his notes, and even at the darkest of the summer night the swallows will hardly sleep in their nests. As the morning sky grows blue, an hour before the sun, up will rise the

<sup>1</sup> Reprinted from *The Life of the Fields* by permission of Chatto & Windus, London, publishers

larks singing and audible now. the cuckoo will recommence, and the swallows will start again on their tireless journey. So that the songs of the summer birds are as ceaseless as the sound of the waterfall which plays day and night.

I cannot leave it. I must stay under the old tree in the midst of the long grass, the luxury of the leaves, and the song in the very air. I seem as if I could feel all the glowing life the sunshine gives and the south wind calls to being. The endless grass, the endless leaves, the immense strength of the oak expanding, the unalloyed joy of finch and black-bird, from all of them I receive a little. Each gives me something of the pure joy they gather for themselves. In the blackbird's melody one note is mine, in the dance of the leaf shadows the formed maze is for me, though the motion is theirs; the flowers with a thousand faces have collected the kisses of the morning. Feeling with them, I receive some, at least, of their fulness of life. Never could I have enough; never stay long enough — whether here or whether lying on the shorter sward under the sweeping and graceful birches, or on the thyme-scented hills. Hour after hour, and still not enough. Or walking the footpath was never long enough, or my strength sufficient to endure till the mind was weary. The exceeding beauty of the earth, in her splendour of life, yields a new thought with every petal. The hours when the mind is absorbed by beauty are the only hours when we really live, so that the longer we can stay among these things so much the more is snatched from inevitable Time. Let the shadow advance upon the dial — I can watch it with equanimity while it is there to be watched. It is only when the shadow is *not* there, when the clouds of winter cover it, that the dial is terrible. The invisible shadow goes on and steals from us. But now, while I can see the shadow of the tree and watch it slowly gliding along the surface of the grass, it is mine. These are the only hours that are not wasted — these hours that absorb the soul and fill it with beauty. This is real life, and all else is illusion, or mere endurance. Does this reverie of flowers and waterfall and song form an ideal, a human ideal, in the mind? It does; much the same ideal that Phidias sculptured of man and woman filled with a godlike sense of the violet fields of Greece, beautiful beyond thought, calm as

my turtle-dove before the lurid lightning of the unknown. To be beautiful and to be calm, without mental fear, is the ideal of nature. If I cannot achieve it, at least I can think it.

## • ROBERT LOUIS STEVENSON (1850-1894)

### FRANÇOIS VILLON, STUDENT, POET, AND HOUSEBREAKER<sup>1</sup>

Perhaps one of the most curious revolutions in literary history is the sudden bull's-eye light cast by M. Longnon on the obscure existence of François Villon. His book is not remarkable merely as a chapter of biography exhumed after four centuries. To readers of the poet it will recall, with a flavour of satire, that characteristic passage in which he bequeaths his spectacles — with a humorous reservation of the case — to the hospital for blind paupers known as the Fifteen-Score. Thus equipped, let the blind paupers go and separate the good from the bad in the cemetery of the Innocents! For his own part the poet can see no distinction. Much have the dead people made of their advantages. What does it matter now that they have lain in state beds and nourished portly bodies upon cakes and cream! Here they all lie, to be trodden in the mud; the large estate and the small, sounding virtue and adroit or powerful vice, in very much the same condition; and a bishop not to be distinguished from a lamplighter with even the strongest spectacles.

Such was Villon's cynical philosophy. Four hundred years after his death, when surely all danger might be considered at an end, a pair of critical spectacles have been applied to his own remains; and though he left behind him a sufficiently ragged reputation from the first, it is only after these four hundred years that his delinquencies have been finally tracked home, and we can assign him to his proper place among the good or wicked. It is a staggering thought, and one that affords a fine figure of the imperishable.

<sup>1</sup> Reprinted from *Familiar Studies of Men and Books* by permission of Chatto & Windus, London, and Charles Scribner's Sons, New York, publishers.

bility of men's acts, that the stealth of the private inquiry office can be carried so far back into the dead and dusty past. We are not so soon quit of our concerns as Villon fancied. In the extreme of dissolution, when not so much as a man's name is remembered, when his dust is scattered to the four winds, and perhaps the very grave and the very graveyard where he was laid to rest have been forgotten, desecrated, and buried under populous towns, — even in this extreme let an antiquary fall across a sheet of manuscript, and the name will be recalled, the old infamy will pop out into daylight like a toad out of a fissure in the rock, and the shadow of the shade of what was once a man will be heartily pilloried by his descendants. A little while ago Villon was almost totally forgotten, then he was revived for the sake of his verses; and now he is being revived with a vengeance in the detection of his misdemeanours. How unsubstantial is this projection of a man's existence, which can lie in abeyance for centuries and then be brushed up again and set forth for the consideration of posterity by a few dips in an antiquary's inkpot! This precarious tenure of fame goes a long way to justify those (and they are not few) who prefer cakes and cream in the immediate present.

#### A WILD YOUTH

François de Montcorbier, *alias* François des Loges, *alias* François Villon, *alias* Michel Mouton, Master of Arts in the University of Paris, was born in that city in the summer of 1431. It was a memorable year for France on other and higher considerations. A great-hearted girl and a poor-hearted boy made, the one her last, the other his first appearance on the public stage of that unhappy country. On the 30th of May the ashes of Joan of Arc were thrown into the Seine, and on the 2d of December our Henry Sixth made his Joyous Entry dismally enough into disaffected and depopulating Paris. Sword and fire still ravaged the open country. On a single April Saturday twelve hundred persons, besides children, made their escape out of the starving capital. The hangman, as is not uninteresting to note in connection with Master Francis, was kept hard at work in 1431; on the last of April and on the 4th of May alone, sixty-two bandits swung from Paris gibbets. A more confused or troublous time it would

have been difficult to select for a start in life. Not even a man's nationality was certain; for the people of Paris there was no such thing as a Frenchman. The English were the English indeed, but the French were only the Armagnacs, whom, with Joan of Arc at their head, they had beaten back from under their ramparts not two years before. Such public sentiment as they had centered about their dear Duke of Burgundy, and the dear Duke had no more urgent business than to keep out of their neighbourhood. At least, and whether he liked it or not, our disreputable troubadour was tubbed and swaddled as a subject of the English crown.

We hear nothing of Villon's father except that he was poor and of mean extraction. His mother was given piously,<sup>1</sup> which does not imply very much in an old Frenchwoman, and quite uneducated. He had an uncle, a monk in an abbey at Angers, who must have prospered beyond the family average, and was reported to be worth five or six hundred crowns. Of this uncle and his money-box the reader will hear once more. In 1448 Francis became a student of the University of Paris, in 1450 he took the degree of Bachelor, and in 1452 that of Master of Arts. His *bourse*, or the sum paid weekly for his board, was of the amount of two sous. Now two sous was about the price of a pound of salt butter in the bad times of 1417; it was the price of half-a-pound in the worse times of 1419, and in 1444, just four years before Villon joined the University, it seems to have been taken as the average wage for a day's manual labour. In short, it cannot have been a very profuse allowance to keep a sharp-set lad in breakfast and supper for seven mortal days, and Villon's share of the cakes and pastry and general good cheer, to which he is never weary of referring, must have been slender from the first.

The educational arrangements of the University of Paris were, to our way of thinking, somewhat incomplete. Worldly and monkish elements were presented in a curious confusion, which the youth might disentangle for himself. If he had an opportunity, on the one hand, of acquiring much hair-drawn divinity and a taste for formal disputation, he was put in the way of much gross and flaunting vice upon the other. The lecture

<sup>1</sup> of pious tendencies



room of a scholastic doctor was sometimes under the same roof with establishments of a very different and peculiarly unedifying order. The students had extraordinary privileges, which by all accounts they abused extraordinarily. And while some condemned themselves to an almost sepulchral regularity and seclusion, others fled the schools, swaggered in the street "with their thumbs in their girdle," passed the night in riot, and behaved themselves as the worthy fore-runners of Jehan Frolo in the romance of *Notre Dame de Paris*.<sup>1</sup> Villon tells us himself that he was among the truants, but we hardly needed his avowal. The burlesque erudition in which he sometimes indulged implies no more than the merest smattering of knowledge; whereas his acquaintance with black-guard haunts and industries could only have been acquired by early and consistent impiety and idleness. He passed his degrees, it is true, but some of us who have been to modern universities will make their own reflections on the value of the test. As for his three pupils, Cohn Laurent, Girard Gossouyn, and Jehan Marceau — if they were really his pupils in any serious sense — what can we say but God help them! And sure enough, by his own description, they turned out as ragged, rowdy, and ignorant as was to be looked for from the views and manners of their rare preceptor.

At some time or other, before or during his university career, the poet was adopted by Master Guillaume de Villon, chaplain of Saint Benoît-le-Bétourné near the Sorbonne. From him he borrowed the surname by which he is known to posterity. It was most likely from his house, called the *Porte Rouge*,<sup>2</sup> and situated in a garden in the cloister of Saint Benoît, that Master Francis heard the bell of the Sorbonne<sup>3</sup> ring out the Angelus<sup>4</sup> while he was finishing his *Small Testament* at Christmastide in 1456. Toward this benefactor he usually gets credit for a respectable display of gratitude. But with his trap and pitfall style of writing, it is easy to make too sure. His sentiments are about as much to be relied on as those of a professional beggar, and in this, as in so many other matters, he comes toward us whining and piping the eye,<sup>5</sup> and goes off

again with a whoop and his finger to his nose. Thus he calls Guillaume de Villon his "more than father," thanks him with a great show of sincerity for having helped him out of many scrapes, and bequeaths him his portion of renown. But the portion of renown which belonged to a young thief, distinguished (if, at the period when he wrote this legacy, he <sup>was distinguished at all</sup>) for having written some more or less obscene and scurrilous ballads, must have been little fitted to gratify the self-respect or increase the reputation of a benevolent ecclesiastic. The same remark applies to a subsequent legacy of the poet's library, with specification of one work which was plainly neither decent nor devout. We are thus left on the horns of a dilemma. If the chaplain was a godly, philanthropic personage, who had tried to graft good principles and good behaviour on this wild slip of an adopted son, these jesting legacies would obviously cut him to the heart. The position of an adopted son toward his adoptive father is one full of delicacy, where a man lends his name he looks for great consideration. And this legacy of Villon's portion of renown may be taken as the mere fling of an unregenerate scapegrace who has wit enough to recognise in his own shame the readiest weapon of offence against a prosy benefactor's feelings. The gratitude of Master Francis figures, on this reading,<sup>6</sup> as a frightful *minus* quantity. If, on the other hand, those jests were given and taken in good humour, the whole relation between the pair degenerates into the unedifying complicity of a debauched old chaplain and a witty and dissolute young scholar. At this rate the house with the red door may have rung with the most mundane minstrelsy; and it may have been below its roof that Villon, through a hole in the plaster, studied, as he tells us, the leisures of a rich ecclesiastic.

It was, perhaps, of some moment in the poet's life that he should have inhabited the cloister of Saint Benoît. Three of the most remarkable among his early acquaintances are Catherine de Vauselles, for whom he entertained a short-lived affection and an enduring and most unmanly resentment; Regnier de Montigny, a young blackguard of good birth, and Colin de Cayeux, a fellow with a marked aptitude for picking locks. Now we are on a foundation of mere conjecture, but it is at least curious to find that two of the canons of Saint Benoît answered respectively

<sup>1</sup> by Victor Hugo <sup>2</sup> Red Door <sup>3</sup> a college of the University <sup>4</sup> a summons to a devotional service <sup>5</sup> pretending to weep

to the names of Pierre de Vaucel and Etienne de Montigny, and that there was a householder called Nicolas de Cayeux in a street — the Rue des Poirées — in the immediate neighbourhood of the cloister. M. Longnon is almost ready to identify Catherine as the niece of Pierre; Regnier as the nephew of Etienne, and Colin as the son of Nicolas. Without going so far, it must be owned that the approximation of names is significant. As we go on to see the part played by each of these persons in the sordid melodrama of the poet's life, we shall come to regard it as even more notable. Is it not Clough who has remarked that, after all, everything lies in juxtaposition?<sup>1</sup> Many a man's destiny has been settled by nothing apparently more grave than a pretty face on the opposite side of the street and a couple of bad companions round the corner.

Catherine de Vauselles (or de Vaucel — the change is within the limits of Villon's license) had plainly delighted in the poet's conversation, near neighbours or not, they were much together; and Villon made no secret of his court, and suffered himself to believe that his feeling was repaid in kind. This may have been an error from the first, or he may have estranged her by subsequent misconduct or temerity. One can easily imagine Villon an impatient wooer. One thing, at least, is sure: that the affair terminated in a manner bitterly humiliating to Master Francis. In presence of his lady-love, perhaps under her window and certainly with her connivance, he was unmercifully thrashed by one Noë le Joly — beaten, as he says himself, like dirty linen on the washing-board. It is characteristic that his malice had notably increased between the time when he wrote the *Small Testament* immediately on the back of the occurrence, and the time when he wrote the *Large Testament* five years after. On the latter occasion nothing is too bad for his "damsel with the twisted nose," as he calls her. She is spared neither hint nor accusation, and he tells his messenger to accost her with the vilest insults. Villon, it is thought, was out of Paris when these amenities escaped his pen; or perhaps the strong arm of Noë le Joly would have been again in requisition. So ends the love story, if love story it may properly be called. Poets are not necessarily fortunate in love; but they

usually fall among more romantic circumstances and bear their disappointment with a better grace.

The neighbourhood of Regnier de Montigny and Colin de Cayeux was probably more influential on his after life than the contempt of Catherine. For a man who is greedy of all pleasures, and provided with little money and less dignity of character, we may prophesy a safe and speedy voyage downward. Humble or even truckling virtue may walk unspotted in this life. But only those who despise the pleasures can afford to despise the opinion of the world. A man of a strong, heady temperament, like Villon, is very differently tempted. His eyes lay hold on all provocations greedily, and his heart flames up at a look into imperious desire; he is snared and broached to by anything and everything, from a pretty face to a piece of pastry in a cook-shop window; he will drink the rinsing of the wine cup, stay the latest at the tavern party; tap at the lit windows, follow the sound of singing, and beat the whole neighbourhood for another reveller, as he goes reluctantly homeward. and grudge himself every hour of sleep as a black empty period in which he cannot follow after pleasure. Such a person is lost if he have not dignity, or, failing that, at least pride, which is its shadow and in many ways its substitute. Master Francis, I fancy, would follow his own eager instincts without much spiritual struggle. And we soon find him fallen among thieves in sober, literal earnest, and counting as acquaintances the most disreputable people he could lay his hands on: fellows who stole ducks in Paris Moat; sergeants of the criminal court, and archers of the watch; blackguards who slept at night under the butchers' stalls, and for whom the aforesaid archers peered about carefully with lanterns; Regnier de Montigny, Colin de Cayeux, and their crew, all bound on a favouring breeze toward the gallows, the disorderly abbess of Port Royal, who went about at fair time with soldiers and thieves, and conducted her abbey on the queerest principles; and most likely Perette Manger, the great Paris receiver of stolen goods, not yet dreaming, poor woman! of the last scene of her career when Henry Cousin, executor of the high justice, shall bury her, alive and most reluctant, in front of the new Montigny gibbet. Nay, our friend soon began to take a foremost rank in this society. He could string off

<sup>1</sup> cf. his *Amours de Voyage*

verses, which is always an agreeable talent, and he could make himself useful in many other ways. The whole ragged army of Bohemia, and whosoever loved good cheer without at all loving to work and pay for it, are addressed in contemporary verses as the "Subjects of François Villon." He was a good genius to all hungry and unscrupulous persons, and became the hero of a whole legendary cycle of tavern tricks and cheateries. At best, these were doubtful levities, rather too thievish for a schoolboy, rather too gamesome for a thief. But he would not linger long in this equivocal border land. He must soon have complied with his surroundings. He was one who would go where the cannikin clinked, not caring who should pay, and from supping in the wolves' den, there is but a step to hunting with the pack. And here, as I am on the chapter of his degradation, I shall say all I mean to say about its darkest expression, and be done with it for good. Some charitable critics see no more than a *jeu d'esprit*, a graceful and trifling exercise of the imagination, in the grimy ballad of Fat Peg (*Grosse Margot*). I am not able to follow these gentlemen to this polite extreme. Out of all Villon's works that ballad stands forth in flaring reality, gross and ghastly, as a thing written in a contraction of disgust. M. Longnon shows us more and more clearly at every page that we are to read our poet literally, that his names are the names of real persons, and the events he chronicles were actual events. But even if the tendency of criticism had run the other way, this ballad would have gone far to prove itself. I can well understand the reluctance of worthy persons in this matter; for of course it is unpleasant to think of a man of genius as one who held, in the words of Marina to Boulton —

"A place, for which the pained'st fiend  
Of hell would not in reputation change."<sup>1</sup>

But beyond this natural unwillingness, the whole difficulty of the case springs from a highly virtuous ignorance of life. Paris now is not so different from the Paris of then, and the whole of the doings of Bohemia are not written in the sugar-candy pastorals of Murger.<sup>2</sup> It is really not at all surprising that

a young man of the fifteenth century, with a knack of making verses, should accept his bread upon disgraceful terms. The race of those who do is not extinct, and some of them to this day write the prettiest verses imaginable. After this, it were impossible for Master Francis to fall lower — to go and steal for himself would be an admirable advance from every point of view, divine or human.

And yet it is not as a thief, but as a homicide, that he makes his first appearance before angry justice. On June 5, 1455, when he was about twenty-four, and had been Master of Arts for a matter of three years, we behold him for the first time quite definitely. Angry justice had, as it were, photographed him in the act of his homicide; and M. Longnon, rummaging among old deeds, has turned up the negative and printed it off for our instruction. Villon had been supping — copiously we may believe — and sat on a stone bench in front of the Church of Saint Benoît, in company with a priest called Gilles and a woman of the name of Isabeau. It was nine o'clock, a mighty late hour for the period, and evidently a fine summer's night. Master Francis carried a mantle, like a prudent man, to keep him from the dews (*serain*), and had a sword below it dangling from his girdle. So these three dallied in front of St. Benoît, taking their pleasure (*pour soy esbatre*). Suddenly there arrived upon the scene a priest, Philippe Chermoye or Sermaise, also with sword and cloak, and accompanied by one Master Jehan le Mardi Sermaise, according to Villon's account, which is all we have to go upon, came up blustering and denying God, as Villon rose to make room for him upon the bench, thrust him rudely back into his place; and finally drew his sword and cut open his lower lip, by what I should imagine was a very clumsy stroke. Up to this point, Villon professes to have been a model of courtesy, even of feebleness; and the brawl, in his version, reads like the fable of the wolf and the lamb. But now the lamb was roused; he drew his sword, stabbed Sermaise in the groin, knocked him on the head with a big stone, and then, leaving him to his fate, went away to have his own lip doctored by a barber<sup>1</sup> of the name of Fouquet. In one version, he says that Gilles, Isabeau,

<sup>1</sup> *Perides*, IV, vi, 173-4. <sup>2</sup> Henri Murger (1822-1861), who celebrated the Bohemian life of Paris in *Scènes de la vie de Bohème*.

<sup>1</sup> In those days barbers were surgeons for minor operations.

and Le Mardi ran away at the first high words, and that he and Sermaise had it out alone, in another. Le Mardi is represented as returning and wresting Villon's sword from him the reader may please himself. Sermaise was picked up, lay all that night in the prison of Saint Benoît, where he was examined by an official of the Châtelet<sup>1</sup> and expressly pardoned Villon, and died on the following Saturday in the Hôtel Dieu<sup>2</sup>.

This, as I have said, was in June. Not before January of the next year could Villon extract a pardon from the king, but while his hand was in, he got two. One is for "François des Loges, alias (*autement dit*) de Villon", and the other runs in the name of François de Montcorbier. Nay, it appears there was a further complication, for in the narrative of the first of these documents, it is mentioned that he passed himself off upon Fouquet, the barber-surgeon, as one Michel Mouton. M. Longnon has a theory that this unhappy accident with Sermaise was the cause of Villon's subsequent irregularities; and that up to that moment he had been the pink of good behaviour. But the matter has to my eyes a more dubious air. A pardon necessary for Des Loges and another for Montcorbier? and these two the same person? and one or both of them known by the *alias* of Villon, however honestly come by? and lastly, in the heat of the moment, a fourth name thrown out with an assured countenance? A ship is not to be trusted that sails under so many colours. This is not the simple bearing of innocence. No — the young master was already treading crooked paths; already, he would start and blench at a hand upon his shoulder, with the look we know so well in the face of Hogarth's Idle Apprentice,<sup>3</sup> already, in the blue devils,<sup>4</sup> he would see Henry Cousin, the executor of high justice, going in dolorous procession toward Montfaucon, and hear the wind and the birds crying around Paris gibbet.

#### A GANG OF THIEVES

In spite of the prodigious number of people who managed to get hanged, the fifteenth century was by no means a bad time for crim-

inals. A great confusion of parties and great dust of fighting favoured the escape of private housebreakers and quiet fellows who stole ducks in Paris Moat. Prisons were leaky; and as we shall see, a man with a few crowns in his pocket and perhaps some acquaintance among the officials, could easily slip out and become once more a free marauder. There was no want of a sanctuary where he might harbour until troubles blew by, and accomplices helped each other with more or less good faith. Clerks,<sup>1</sup> above all, had remarkable facilities for a criminal way of life; for they were privileged, except in cases of notorious incorrigibility, to be plucked from the hands of rude secular justice and tried by a tribunal of their own. In 1402, a couple of thieves, both clerks of the University, were condemned to death by the Provost of Paris. As they were taken to Montfaucon, they kept crying "high and clearly" for their benefit of clergy,<sup>2</sup> but were none the less pitilessly hanged and gibbeted. Indignant Alma Mater interfered before the king; and the Provost was deprived of all royal offices, and condemned to return the bodies and erect a great stone cross, on the road from Paris to the gibbet, graven with the effigies of these two holy martyrs. We shall hear more of the benefit of clergy; for after this the reader will not be surprised to meet with thieves in the shape of tonsured clerks, or even priests and monks.

To a knot of such learned pilferers our poet certainly belonged; and by turning over a few more of M. Longnon's negatives, we shall get a clear idea of their character and doings. Montigny and De Cayeux are names already known; Guy Tabary, Petit-Jehan,<sup>3</sup> Dom Nicolas, little Thibault, who was both clerk and goldsmith, and who made picklocks and melted plate for himself and his companions — with these the reader has still to become acquainted. Petit-Jehan and De Cayeux were handy fellows and enjoyed a useful pre-eminence in honour of their doings with the picklock. "*Dictus des Cahyeus est fortis operator crocheturum*," says Tabary's interrogation, "*sed dictus Petit-Jehan, ejus socius, est fortius operator*."<sup>4</sup> But the flower of the

<sup>1</sup> the city prison <sup>2</sup> a hospital <sup>3</sup> The Industrious and the Idle Apprentice are shown in a series of pictures by William Hogarth (1697-1764), a great English caricaturist and satirist. <sup>4</sup> when in low spirits

<sup>1</sup> men of education <sup>2</sup> the right of demanding a trial before an ecclesiastical court instead of a secular court <sup>3</sup> Little-John <sup>4</sup> The said des Cahyeus is a great artist with picklocks, but the said Petit-Jehan, his 'pal,' is a greater.

flock was little Thibault; it was reported that no lock could stand before him, he had a persuasive hand, let us salute capacity wherever we may find it. Perhaps the term *gang* is not quite properly applied to the persons whose fortunes we are now about to follow; rather they were independent male-factors, socially intimate, and occasionally joining together for some serious operation, just as modern stock jobbers form a syndicate for an important loan. Nor were they at all particular to any branch of misdoing. They did not scrupulously confine themselves to a single sort of theft, as I hear is common among modern thieves. They were ready for anything, from pitch-and-toss<sup>1</sup> to manslaughter. Montigny, for instance, had neglected neither of these extremes, and we find him accused of cheating at games of hazard<sup>2</sup> on the one hand, and on the other of the murder of one Thevenin Pensete in a house by the Cemetery of St John. If time had only spared us some particulars, might not this last have furnished us with the matter of a grisly winter's tale?

At Christmas-time in 1456, readers of Villon will remember that he was engaged on the *Small Testament*.<sup>3</sup> About the same period, *circa festum natiuitatis Domini*,<sup>4</sup> he took part in a memorable supper at the Mule Tavern, in front of the Church of St. Mathurin. Tabary, who seems to have been very much Villon's creature, had ordered the supper in the course of the afternoon. He was a man who had had troubles in his time and languished in the Bishop of Paris's prisons on a suspicion of picking locks; confiding, convivial, not very astute — who had copied out a whole improper romance with his own right hand. This supper-party was to be his first introduction to De Cayeux and Petit-Jehan, which was probably a matter of some concern to the poor man's muddy wits; in the sequel, at least, he speaks of both with an undisguised respect, based on professional inferiority in the matter of picklocks. Dom Nicolas, a Picardy monk, was the fifth and last at table. When supper had been despatched and fairly washed down, we may suppose, with white Baigneux or red Beaune, which were favourite wines among the fellowship, Tabary was solemnly

sworn over to secrecy on the night's performances, and the party left the Mule and proceeded to an unoccupied house belonging to Robert de Saint-Simon. This, over a low wall they entered without difficulty. All but Tabary took off their upper garments; a ladder was found and applied to the high wall which separated Saint-Simon's house from the court of the College of Navarre, the four fellows in their shirt sleeves (as we might say) clambered over in a twinkling, and Master Guy Tabary remained alone beside the overcoats. From the court the burglars made their way into the vestry of the chapel, where they found a large chest, strengthened with iron bands and closed with four locks. One of these locks they picked, and then, by levering up the corner, forced the other three. Inside was a small coffer, of walnut wood, also barred with iron, but fastened with only three locks, which were all comfortably picked by way of the keyhole. In the walnut coffer — a joyous sight by our thieves' lantern — were five hundred crowns of gold. There was some talk of opening the aumries,<sup>1</sup> where, if they had only known, a booty eight or nine times greater lay ready to their hand, but one of the party (I have a humorous suspicion it was Dom Nicolas, the Picardy monk) hurried them away. It was ten o'clock when they mounted the ladder, it was about midnight before Tabary beheld them coming back. To him they gave ten crowns, and promised a share of a two-crown dinner on the morrow; whereat we may suppose his mouth watered. In course of time, he got wind of the real amount of their booty and understood how scurvily he had been used; but he seems to have borne no malice. How could he, against such superb operators as Petit-Jehan and De Cayeux; or a person like Villon, who could have made a new improper romance out of his own head, instead of merely copying an old one with mechanical right hand?

The rest of the winter was not uneventful for the gang. First they made a demonstration against the Church of St. Mathurin after chalices,<sup>2</sup> and were ignominiously chased away by barking dogs. Then Tabary fell out with Casin Chollet, one of the fellows who stole ducks in Paris Moat, who subsequently became a sergeant of the Châtelet and dis-

<sup>1</sup> a game like matching pennies <sup>2</sup> craps <sup>3</sup> The 'testament,' or 'will,' was a popular form of literary composition. <sup>4</sup> about Christmas

<sup>1</sup> closets <sup>2</sup> cups used for sacramental wine

tinguished himself by misconduct, followed by imprisonment and public castigation, during the wars of Louis Eleventh. The quarrel was not conducted with a proper regard to the king's peace, and the pair publicly belaboured each other until the police stepped in, and Master Tabary was cast once more into the prisons of the Bishop. While he still lay in durance, another job was cleverly executed by the band in broad daylight, at the Augustine Monastery. Brother Guillaume Coiffier was beguiled by an accomplice to St. Mathurin to say mass; and during his absence, his chamber was entered and five or six hundred crowns in money and some silver plate successfully abstracted. A melancholy man was Coiffier on his return! Eight crowns from this adventure were forwarded by little Thibault to the incarcerated Tabary, and with these he bribed the jailer and reappeared in Paris taverns. Some time before or shortly after this, Villon set out for Angers, as he had promised in the *Small Testament*. The object of this excursion was not merely to avoid the presence of his cruel mistress or the strong arm of Noe le Joly, but to plan a deliberate robbery on his uncle the monk. As soon as he had properly studied the ground, the others were to go over in force from Paris — picklocks and all — and away with my uncle's strongbox! This throws a comical sidelight on his own accusation against his relatives, that they had "forgotten natural duty" and disowned him because he was poor. A poor relation is a distasteful circumstance at the best, but a poor relation who plans deliberate robberies against those of his blood, and trudges hundreds of weary leagues to put them into execution, is surely a little on the wrong side of toleration. The uncle at Angers may have been monstrously undutiful, but the nephew from Paris was upside with him.

On the 23d April, that venerable and discreet person, Master Pierre Marchand, Curate and Prior of Paray-le-Monial, in the diocese of Chartres, arrived in Paris and put up at the sign of the Three Chandeliers, in the Rue de la Huchette. Next day, or the day after, as he was breakfasting at the sign of the Arm-chair, he fell into talk with two customers, one of whom was a priest and the other our friend Tabary. The idiotic Tabary became mighty confidential as to his past life. Pierre Marchand, who was an acquaintance of Guillaume Coiffier's and had sympathised with him over

his loss, pricked up his ears at the mention of picklocks, and led on the transcriber of improper romances from one thing to another, until they were fast friends. For picklocks the Prior of Paray professed a keen curiosity; but Tabary upon some late alarm, had thrown all his into the Seine. Let that be no difficulty, however, for was there not little Thibault, who could make them of all shapes and sizes, and to whom Tabary, smelling an accomplice would be only too glad to introduce his new acquaintance? On the morrow, accordingly, they met; and Tabary, after having first wet his whistle at the Prior's expense, led him to Notre Dame<sup>1</sup> and presented him to four or five "young companions," who were keeping sanctuary<sup>2</sup> in the church. They were all clerks, recently escaped, like Tabary himself, from the episcopal prisons. Among these we may notice Thibault, the operator, a little fellow of twenty-six, wearing long hair behind. The Prior expressed, through Tabary, his anxiety to become their accomplice and altogether such as they were (*de leur sorte et de leurs complices*). Mighty polite they showed themselves, and made him many fine speeches in return. But for all that, perhaps because they had longer heads than Tabary, perhaps because it is less easy to wheedle men in a body, they kept obstinately to generalities and gave him no information as to their exploits, past, present, or to come. I suppose Tabary groaned under this reserve; for no sooner were he and the Prior out of the church than he fairly emptied his heart to him, gave him full details of many hanging matters in the past, and explained the future intentions of the band. The scheme of the hour was to rob another Augustine monk, Robert de la Porte, and in this the Prior agreed to take a hand, with simulated greed. Thus, in the course of two days, he had turned this wine-skin of a Tabary inside out. For a while longer the farce was carried on; the Prior was introduced to Petit-Jehan, whom he describes as a little, very smart man of thirty, with a black beard and a short jacket; an appointment was made and broken in the de la Porte affair, Tabary had some breakfast at the Prior's charge and leaked out more secrets under the influence of wine and friendship; and then all of a sudden, on the 17th of

<sup>1</sup> the cathedral <sup>2</sup> staying in the church, where they could not be arrested

May, an alarm sprang up, the Prior picked up his skirts and walked quietly over to the Châtelet to make a deposition, and the whole band took to their heels and vanished out of Paris and the sight of the police.

Vanish as they like, they all go with a clog about their feet. Sooner or later, here or there, they will be caught in the fact, and ignominiously sent home. From our vantage of four centuries afterward, it is odd and pitiful to watch the order in which the fugitives are captured and dragged in.

Montigny was the first. In August of that same year, he was laid by the heels on many grievous counts; sacrilegious robberies, frauds, incorrigibility, and that bad business about Thevenin Pensete in the house by the Cemetery of St. John. He was reclaimed by the ecclesiastical authorities as a clerk, but the claim was rebutted on the score of incorrigibility, and ultimately fell to the ground; and he was condemned to death by the Provost of Paris. It was a very rude hour for Montigny, but hope was not yet over. He was a fellow of some birth, his father had been king's pantler;<sup>1</sup> his sister, probably married to some one about the Court, was in the family way, and her health would be endangered if the execution was proceeded with. So down comes Charles the Seventh with letters of mercy, commuting the penalty to a year in a dungeon on bread and water, and a pilgrimage to the shrine of St. James in Galicia. Alas! the document was incomplete, it did not contain the full tale of Montigny's enormities; it did not recite that he had been denied benefit of clergy, and it said nothing about Thevenin Pensete. Montigny's hour was at hand. Benefit of clergy, honourable descent from king's pantler, sister in the family way, royal letters of commutation — all were of no avail. He had been in prison in Rouen, in Tours, in Bordeaux, and four times already in Paris; and out of all these he had come scathless; but now he must make a little excursion as far as Montfaucon with Henry Cousin, executor of high justice. There let him swing among the carrion crows.

About a year later, in July, 1458, the police laid hands on Tabary. Before the ecclesiastical commissary he was twice examined, and, on the latter occasion, put to the question<sup>2</sup>

ordinary and extraordinary. What a dismal change from pleasant suppers at the Mule, where he sat in triumph with expert operators and great wits! He is at the lees of life, poor rogue, and those fingers which once transcribed improper romances are now agonisingly stretched upon the rack. We have no sure knowledge, but we may have a shrewd guess of the conclusion. Tabary, the admirer, would go the same way as those whom he admired.

The last we hear of is Colin de Cayeux. He was caught in autumn 1460, in the great Church of St. Leu d'Esserens, which makes so fine a figure in the pleasant Oise valley between Creil and Beaumont. He was reclaimed by no less than two bishops, but the Procureur<sup>1</sup> for the Provost held fast by incorrigible Colin. 1460 was an ill-starred year. for justice was making a clean sweep of "poor and indigent persons, thieves, cheats, and lockpickers," in the neighbourhood of Paris, and Colin de Cayeux, with many others, was condemned to death and hanged.

#### VILLON AND THE GALLOWES

Villon was still absent on the Angers expedition when the Prior of Paray sent such a bombshell among his accomplices, and the dates of his return and arrest remain undiscoverable. \*M. Campaux plausibly enough opined for the autumn of 1457, which would make him closely follow on Montigny, and the first of those denounced by the Prior to fall into the toils. We may suppose, at least, that it was not long thereafter, we may suppose him competed for between lay and clerical Courts, and we may suppose him alternately pert and impudent, humble and fawning, in his defence. But at the end of all supposing, we come upon some nuggets of fact. For first, he was put to the question by water.<sup>2</sup> He who had tossed off so many cups of white Baigneux or red Beaune, now drank water through linen folds, until his bowels were flooded and his heart stood still. After so much raising of the elbow, so much outcry of fictitious thirst, here at last was enough drinking for a lifetime. Truly, of our pleasant vices, the gods make whips to scourge us.<sup>3</sup> And secondly he was condemned to be

<sup>1</sup> in charge of the pantry    <sup>2</sup> put through 'the third degree'

<sup>1</sup> deputy    <sup>2</sup> recently called 'the water-cure'  
<sup>3</sup> cf. *King Lear*, V, iii, 170-1

hanged. A man may have been expecting a catastrophe for years, and yet find himself unprepared when it arrives. Certainly, Villon found, in this legitimate issue of his career, a very staggering and grave consideration. Every beast, as he says, clings bitterly to a whole skin. If everything is lost, and even honour, life still remains, nay, and it becomes, like the ewe lamb in Nathan's parable,<sup>1</sup> as dear as all the rest. "Do you fancy," he asks, in a lively ballad, "that I had not enough philosophy under my hood to cry out. 'I appeal'? If I had made any bones about the matter, I should have been planted upright in the fields, by the St. Denis Road"—Montfaucon being on the way to St. Denis. An appeal to Parliament, as we saw in the case of Colin de Cayeux, did not necessarily lead to an acquittal or a commutation; and while the matter was pending, our poet had ample opportunity to reflect on his position. Hanging is a sharp argument, and to swing with many others on the gibbet adds a horrible corollary for the imagination. With the aspect of Montfaucon he was well acquainted; indeed, as the neighbourhood appears to have been sacred to junketing and nocturnal picnics of wild young men and women, he had probably studied it under all varieties of hour and weather. And now, as he lay in prison waiting the mortal push, these different aspects crowded back on his imagination with a new and startling significance, and he wrote a ballad, by way of epitaph for himself and his companions, which remains unique in the annals of mankind. It is, in the highest sense, a piece of his biography:—

La pluye nous a debuez et lavez,<sup>2</sup>  
Et le soleil dessechez et noirciz,  
Pies, corbeaulx, nous ont les yeux cavez,  
Et arrachez la barbe et les sourcilz  
Jamais, nul temps, nous ne sommes rassiz;  
Puis ça, puis là, comme le vent varie,  
A son plaisir sans cesser nous charie,  
Plus becquetez d'oiseaulx que dez a couldre  
Ne soyez donc de nostre confrairie,  
Mais priez Dieu que tous nous vueille absouldre.

Here is some genuine thieves' literature after so much that was spurious; sharp as an etching, written with a shuddering soul.

<sup>1</sup> 2 Samuel xii: 3

<sup>2</sup> The rain hath scoured us and washed us clean,  
And the sun hath blackened and scorched us dry;

There is an intensity of consideration in the piece that shows it to be the transcript of familiar thoughts. It is the quintessence of many a doleful nightmare on the straw, when he felt himself swing helpless in the wind, and saw the birds turn about him, screaming and menacing his eyes.

And, after all, the Parliament changed his sentence into one of banishment; and to Roussillon, in Dauphiny, our poet must carry his woes without delay. Travellers between Lyons and Marseilles may remember a station on the line, some way below Vienne, where the Rhone fleets seaward between vine-clad hills. This was Villon's Siberia. It would be a little warm in summer perhaps, and a little cold in winter in that draughty valley between two great mountain fields; but what with the hills, and the racing river, and the fiery Rhone wines, he was little to be pitied on the conditions of his exile. Villon, in a remarkably bad ballad, written in a breath, heartily thanked and fulsomely belauded the Parliament, the *envoy*,<sup>1</sup> like the proverbial postscript of a lady's letter, containing the pith of his performance in a request for three days' delay to settle his affairs and bid his friends farewell. He was probably not followed out of Paris, like Antoine Fradin, the popular preacher, another exile of a few years later, by weeping multitudes; but I dare say one or two rogues of his acquaintance would keep him company for a mile or so on the south road, and drink a bottle with him before they turned. For banished people, in those days, seem to have set out on their own responsibility, in their own guard, and at their own expense. It was no joke to make one's way from Paris to Roussillon alone and penniless in the fifteenth century. Villon says he left a rag of his tails on every bush.

Magpies and crows at our eyes have been  
And have plucked out our beards and the brows  
from the eye;  
Never — no moment — at rest we lie,  
But sway and swing as the wind doth blow,  
Unceasingly driven at his will to and fro;  
No thimble so pecked as each bird-pecked face  
Be not of our brotherhood, ye below,  
But pray God pardon us all, of his grace!

<sup>1</sup> the short stanza (usually of four lines) ending a ballade and containing a direct address to the person for whom it was written; see Chaucer's ballades or Rossetti's translation from Villon



Indeed, he must have had many a weary tramp, many a slender meal, and many a to-do with blustering captains of the Ordonnance. But with one of his light fingers, we may fancy that he took as good as he gave, for every rag of his tail, he would manage to indemnify himself upon the population in the shape of food, or wine, or ringing money; and his route would be traceable across France and Burgundy by housewives and inn-keepers lamenting over petty thefts, like the track of a single human locust. A strange figure he must have cut in the eyes of the good country people: this ragged, blackguard city poet, with a smack of the Paris student, and a smack of the Paris street arab, posting along the highways, in rain or sun, among the green fields and vineyards.<sup>1</sup> For himself, he had no taste for rural loveliness, green fields and vineyards would be mighty indifferent to Master Francis; but he would often have his tongue in his cheek at the simplicity of rustic dupes, and often, at city gates, he might stop to contemplate the gibbet with its swinging bodies, and hug himself on his escape.

How long he stayed at Roussillon, how far he became the protégé of the Bourbons, to whom that town belonged, or when it was that he took part, under the auspices of Charles of Orleans,<sup>2</sup> in a rhyming tournament to be referred to once again in the pages of the present volume, are matters that still remain in darkness, in spite of M. Longnon's diligent rummaging among archives. When we next find him, in summer 1461, alas! he is once more in durance: this time at Méun-sur-Loire, in the prisons of Thibault d'Aussigny, Bishop of Orleans. He had been lowered in a basket into a noisome pit, where he lay, all summer, gnawing hard crusts and railing upon fate. His teeth, he says, were like the teeth of a rake: a touch of haggard portraiture all the more real for being excessive and burlesque, and all the more proper to the man for being a caricature of his own misery. His eyes were "bandaged with thick walls." It might blow hurricanes overhead; the lightning might leap in high heaven; but no word of all this reached him in his noisome pit. "Il n'entre,

ou gist, n'escler ni tourbillon."<sup>1</sup> Above all, he was fevered with envy and anger at the freedom of others, and his heart flowed over into curses as he thought of Thibault d'Aussigny, walking the streets in God's sunlight, and blessing people with extended fingers. So much we find sharply lined in his own poems. Why he was cast again into prison — how he had again managed to shave the gallows — this we know not, nor, from the destruction of authorities, are we ever likely to learn. But on October 2d, 1461, or some day immediately preceding, the new King, Louis Eleventh, made his joyous entry into Méun. Now it was a part of the formality on such occasions for the new King to liberate certain prisoners; and so the basket was let down into Villon's pit, and hastily did Master Francis scramble in, and was most joyfully hauled up, and shot out, blinking and tottering, but once more a free man, into the blessed sun and wind. Now or never is the time for verses! Such a happy revolution would turn the head of a stocking-weaver, and set him jingling rhymes. And so — after a voyage to Paris, where he finds Montigny and De Cayeux clattering their bones upon the gibbet, and his three pupils roystering in Paris streets, "with their thumbs under their girdles," — down sits Master Francis to write his *Large Testament*, and perpetuate his name in a sort of glorious ignominy.

#### THE LARGE TESTAMENT

Of this capital achievement and, with it, of Villon's style in general, it is here the place to speak. The *Large Testament* is a hurly-burly of cynical and sentimental reflections about life, jesting legacies to friends and enemies, and, interspersed among these many admirable ballades, both serious and absurd. With so free a design, no thought that occurred to him would need to be dismissed without expression; and he could draw at full length the portrait of his own bedevilled soul, and of the bleak and blackguardly world which was the theatre of his exploits and sufferings. If the reader can conceive something between the slap-dash inconsequence of Byron's *Don Juan* and the racy humorous gravity and

<sup>1</sup> More sombre but perhaps not less tuneful than Autolycus. <sup>2</sup> a prince and poet who had been a prisoner in England from 1415 to 1440; Stevenson has an essay on him

<sup>1</sup> There enters not, where he lies, lightning-flash nor whirlwind.

brief noble touches that distinguish the vernacular poems of Burns, he will have formed some idea of Villon's style. To the latter writer — except in the ballades, which are quite his own, and can be paralleled from no other language known to me — he bears a particular resemblance. In common with Burns, he has a certain rugged compression, a brutal vivacity of epithet, a homely vigour, a delight in local personalities, and an interest in many sides of life, that are often despised and passed over by more effete and cultured poets. Both also, in their strong, easy, colloquial way, tend to become difficult and obscure, the obscurity in the case of Villon passing at times into the absolute darkness of cant language. They are perhaps the only two great masters of expression who keep sending their readers to a glossary.

"Shall we not dare to say of a thief," asks Montaigne,<sup>1</sup> "that he has a handsome leg"? It is a far more serious claim that we have to put forward in behalf of Villon. Beside that of his contemporaries, his writing, so full of colour, so eloquent, so picturesque, stands out in an almost miraculous isolation. If only one or two of the chroniclers could have taken a leaf out of his book, history would have been a pastime, and the fifteenth century as present to our minds as the age of Charles Second. This gallows-bird was the one great writer of his age and country,<sup>2</sup> and initiated modern literature for France. Boileau,<sup>3</sup> long ago, in the period of perukes and snuff-boxes, recognised him as the first articulate poet in the language; and if we measure him, not by priority of merit, but living duration of influence, not on a comparison with obscure forerunners, but with great and famous successors, we shall install this ragged and disreputable figure in a far higher niche in glory's temple than was ever dreamed of by the critic. It is in itself, a memorable fact that, before 1542 in the very dawn of printing, and while modern France was in the making, the works of Villon ran through seven different editions. Out of him flows much of Rabelais;<sup>2</sup> and through Rabelais, directly and indirectly,

a deep, permanent, and growing inspiration. Not only his style, but his callous pertinent way of looking upon the sordid and ugly sides of life, becomes every day a more specific feature in the literature of France. And only the other year, a work of some power appeared in Paris, and appeared with infinite scandal, which owed its whole inner significance and much of its outward form to the study of our rhyming thief.<sup>1</sup>

The world to which he introduces us is, as before said, blackguardly and bleak. Paris swarms before us, full of famine, shame, and death; monks and the servants of great lords hold high wassail upon cakes and pastry; the poor man licks his lips before the baker's window, people with patched eyes sprawl all night under the stall; chuckling Tabary transcribes an improper romance; bare-bosomed lasses and ruffling students swagger in the streets; the drunkard goes stumbling homeward; the graveyard is full of bones; and away on Montfaucon, Colin de Cayeux and Montigny hang dragged in the rain. Is there nothing better to be seen than sordid misery and worthless joys? Only where the poor old mother of the poet kneels in church below painted windows, and makes tremulous supplication to the Mother of God.

In our mixed world, full of green fields and happy lovers, where not long before, Joan of Arc had led one of the highest and noblest lives in the whole story of mankind, this was all worth chronicling that our poet could perceive. His eyes were indeed sealed with his own filth. He dwelt all his life in a pit more noisome than the dungeon at Méun. In the moral world, also, there are large phenomena not recognisable out of holes and corners. Loud winds blow, speeding home deep-laden ships and sweeping rubbish from the earth, the lightning leaps and cleans the face of heaven; high purposes and brave passions shake and sublimates men's spirits; and meanwhile, in the narrow dungeon of his soul, Villon is mumbling crusts and picking vermin.

Along with this deadly gloom of outlook, we must take another characteristic of his work: its unrivalled insincerity. I can give no better similitude of this quality than I have given already. — that he comes up with a whine, and

<sup>1</sup> a delightful French essayist (1533-1592)

<sup>2</sup> Nicholas Boileau-Despréaux (1636-1711), the foremost critic of the classical age in France

<sup>3</sup> François Rabelais (1490?-1553), a great prose satirist

<sup>1</sup> Perhaps Albert Glatigny's *L'illustre Brezacier* (1873)

runs away with a whoop and his finger to his nose. His pathos is that of a professional mendicant who should happen to be a man of genius; his levity that of a bitter street arab, full of bread. On a first reading, the pathetic passages preoccupy the reader, and he is cheated out of an alms in the shape of sympathy. But when the thing is studied the illusion fades away in the transitions, above all, we can detect the evil, ironical temper of the man, and instead of a flighty work, where many crude but genuine feelings tumble together for the mastery as in the lists of tournament, we are tempted to think of the *Large Testament* as of one long-drawn epical grimace, pulled by a merry-andrew,<sup>1</sup> who has found a certain despicable eminence over human respect and human affections by perching himself astride upon the gallows. Between these two views, at best, all temperate judgments will be found to fall, and rather, as I imagine, toward the last.

There were two things on which he felt with perfect and, in one case, even threatening sincerity.

The first of these was an undisguised envy of those richer than himself. He was forever drawing a parallel, already exemplified from his own words, between the happy life of the well-to-do and the miseries of the poor. Burns, too proud and honest not to work, continued through all reverses to sing of poverty with a light, defiant note. Béranger<sup>2</sup> waited till he was himself beyond the reach of want, before writing the *Old Vagabond* or *Jacques*. Samuel Johnson, although he was very sorry to be poor, "was a great arguer for the advantages of poverty" in his ill days.<sup>3</sup> Thus it is that brave men carry their crosses, and smile with the fox burrowing in their vitals.<sup>4</sup> But Villon, who had not the courage to be poor with honesty, now whiningly implores our sympathy, now shows his teeth upon the dung-heap with an ugly snarl. He envies bitterly, envies passionately. Poverty, he protests, drives men to steal, as hunger makes the wolf sally from the forest. The poor, he goes on, will always have a carping word to say, or, if that outlet be denied, nourish rebellious thoughts. It is a calumny on the noble army of the poor. Thousands in

a small way of life, ay, and even in the smallest go through life with tenfold as much honour and dignity and peace of mind, as the rich gluttons whose dainties and state-beds awakened Villon's covetous temper. And every morning's sun sees thousands who pass whistling to their toil. But Villon was the "mauvais pauvre"<sup>1</sup> defined by Victor Hugo, and, in its English expression, so admirably stereotyped by Dickens. He was the first wicked sans-culotte.<sup>2</sup> He is the man of genius with the mole-skin cap.<sup>3</sup> He is mighty pathetic and beseeching here in the street, but I would not go down a dark road with him for a large consideration.

The second of the points on which he was genuine and emphatic was common to the middle ages, a deep and somewhat snivelling conviction of the transitory nature of this life and the pity and horror of death. Old age and the grave, with some dark and yet half-sceptical terror of an after-world—these were ideas that clung about his bones like a disease. An old ape, as he says, may play all the tricks in its repertory, and none of them will tickle an audience into good humour "Tousjours viel synge est desplaisant."<sup>4</sup> It is not the old jester who receives most recognition at a tavern party, but the young fellow, fresh and handsome, who knows the new slang, and carries off his vice with a certain air. Of this, as a tavern jester himself, he would be pointedly conscious. As for the women with whom he was best acquainted, his reflections on their old age, in all their harrowing pathos, shall remain in the original for me. Horace<sup>5</sup> has disgraced himself to something the same tune, but what Horace throws out with an ill-favoured laugh, Villon dwells on with an almost maudlin whimper.

It is in death that he finds his truest inspiration; in the swift and sorrowful change that overtakes beauty, in the strange revolution by which great fortunes and renowns are diminished to a handful of churchyard dust; and in the utter passing away of what was once lovable and mighty. It is in this that the mixed texture of his thought enables him to reach such poignant and terrible effects, and to enhance pity with ridicule, like a man cut-

<sup>1</sup> clown <sup>2</sup> a famous French song-writer (1780-1857) <sup>3</sup> cf. p. 348a, above <sup>4</sup> Like the Spartan boy in the well-known story

<sup>1</sup> vicious pauper <sup>2</sup> radical revolutionist <sup>3</sup> Such caps are common in the slums of London <sup>4</sup> An old ape is always tiresome <sup>5</sup> the famous Roman satirist (65-8 B.C.)

ting capers to a funeral march. It is in this, also, that he rises out of himself into the higher spheres of art. So, in the ballade by which he is best known he rings the changes on names that once stood for beautiful and queenly women, and are now no more than letters and a legend. 'Where are the snows of yester year?' runs the burden.<sup>1</sup> And so, in another not so famous, he passes in review the different degrees of bygone men, from the holy Apostles and the golden Emperor of the East, down to the heralds, pursuivants, and trumpeters, who also bore their part in the world's pageantries and ate greedily at great folks' tables all this to the refrain of "So much carry the winds away!" Probably, there was some melancholy in his mind for a yet lower grade, and Montigny and Colin de Cayeux clattering their bones on Paris gibbet. Alas, and with so pitiful an experience of life, Villon can offer us nothing but terror and lamentation about death! No one has ever more skilfully communicated his own disenchantment, no one ever blown a more ear-piercing note of sadness. This unrepentant thief can attain neither to Christian confidence, nor to the spirit of the bright Greek saying, that whom the gods love die early. It is a poor heart, and a poorer age, that cannot accept the conditions of life with some heroic readiness.

\* \* \* \* \*

The date of the *Large Testament* is the last date in the poet's biography. After having achieved that admirable and despicable performance, he disappears into the night from whence he came. How or when he died, whether decently in bed or trussed up to a gallows, remains a riddle for foolhardy commentators. It appears his health had suffered in the pit at Méun; he was thirty years of age and quite bald; with the notch in his under lip where Sermaise had struck him with the sword, and what wrinkles the reader may imagine. In default of portraits, this is all I have been able to piece together, and perhaps even the baldness should be taken as a figure of his destitution. A sinister dog, in all likelihood, but with a look in his eye, and the loose flexible mouth that goes with wit and an overweening sensual temperament. Certainly the sorriest figure on the rolls of fame.

<sup>1</sup> cf. p. 629, above

## WINDY NIGHTS<sup>1</sup>

Whenever the moon and stars are set,  
Whenever the wind is high,  
All night long in the dark and wet,  
A man goes riding by  
Late in the night when the fires are out, 5  
Why does he gallop and gallop about?

Whenever the trees are crying aloud,  
And ships are tossed at sea,  
By, on the highway, low and loud,  
By at the gallop goes he 10  
By at the gallop he goes, and then  
By he comes back at the gallop again.

## MY WIFE<sup>2</sup>

Trusty, dusky, vivid, true,  
With eyes of gold and bramble-dew,  
Steel-true and blade-straight,  
The great artificer 5  
Made my mate.

Honour, anger, valour, fire,  
A love that life could never tire,  
Death quench or evil stir,  
The mighty master  
Gave to her. 10

Teacher, tender, comrade, wife,  
A fellow-farer true through life,  
Heart-whole and soul-free  
The august father  
Gave to me. 15

## IF THIS WERE FAITH<sup>2</sup>

God, if this were enough,  
That I see things bare to the buff  
And up to the buttocks in mire;  
That I ask nor hope nor hire,  
Nutmeg in the husk, 5  
Nor dawn beyond the dusk,  
Nor life beyond death:  
God, if this were faith?

<sup>1</sup> Reprinted from *A Child's Garden of Verses* by permission of Longmans, Green & Co., Ltd., London, and Charles Scribner's Sons, New York

<sup>2</sup> Reprinted from *Underwoods*, by permission of Chatto and Windus, London, and Charles Scribner's Sons, New York, publishers

Having felt thy wind in my face  
 Spit sorrow and disgrace, 10  
 Having seen thine evil doom  
 In Golgotha and Khartoum,  
 And the brutes, the work of thine hands,  
 Fill with injustice lands  
 And stain with blood the sea : 15  
 If still in my veins the glee  
 Of the black night and the sun  
 And the lost battle, run :  
 If, an adept,  
 The iniquitous lists I still accept 20  
 With joy, and joy to endure and be with-  
 stood,  
 And still to battle and perish for a dream of  
 good :  
 God, if that were enough ?

If to feel, in the ink of the slough,  
 And the sink of the mire, 25  
 Veins of glory and fire  
 Run through and transpierce and transpire,  
 And a secret purpose of glory in every part,  
 And the answering glory of battle fill my  
 heart,  
 To thrill with the joy of girded men 30  
 To go on for ever and fail and go on again,  
 And be mauled to the earth and arise,  
 And contend for the shade of a word and a  
 thing not seen with the eyes  
 With the half of a broken hope for a pillow at  
 night  
 That somehow the right is the right 35  
 And the smooth shall bloom from the rough :  
 Lord, if that were enough ?

### REQUIEM <sup>1</sup>

Under the wide and starry sky,  
 Dig the grave and let me lie.  
 Glad did I live and gladly die,  
 And I laid me down with a will.

This be the verse you grave for me :  
*Here he lies where he longed to be ;*  
*Home is the sailor, home from the sea,*  
*And the hunter home from the hill*

<sup>1</sup> Reprinted from *Underwoods*, by permission of Chatto and Windus, London, and Charles Scribner's Sons, New York, publishers

### SAMUEL BUTLER (1835-1902)

#### FROM EREWHON

#### THE BOOK OF THE MACHINES <sup>1</sup>

##### [AN EXTRACT]

The writer commences. — "There was a time, when the earth was to all appearance utterly destitute both of animal and vegetable life, and when according to the opinion of our best philosophers it was simply a hot round ball with a crust gradually cooling. Now if a human being had existed while the earth was in this state and had been allowed to see it as though it were some other world with which he had no concern, and if at the same time he were entirely ignorant of all physical science, would he not have pronounced it impossible that creatures possessed of anything like consciousness should be evolved from the seeming cinder which he was beholding? Would he not have denied that it contained any potentiality of consciousness? Yet in the course of time consciousness came. Is it not possible then that there may be even yet new channels dug out for consciousness, though we can detect no signs of them at present?"

"Again. Consciousness, in anything like the present acceptation of the term, having been once a new thing — a thing, as far as we can see, subsequent even to an individual centre of action and to a reproductive system (which we see existing in plants without apparent consciousness) — why may not there arise some new phase of mind which shall be as different from all present known phases as the mind of animals is from that of vegetables?"

"It would be absurd to attempt to define such a mental state (or whatever it may be called), inasmuch as it must be something so foreign to man that his experience can give him no help towards conceiving its nature; but surely when we reflect upon the manifold phases of life and consciousness which have been evolved already, it would be rash to say that no others can be developed, and that animal life is the end of all things. There was a time when fire was the end of all things: another when rocks and water were so."

The writer, after enlarging on the above for several pages, proceeded to inquire whether

<sup>1</sup> Reprinted by permission of Jonathan Cape, Ltd., London, publishers

traces of the approach of such a new phase of life could be perceived at present; whether we could see any tenements preparing which might in a remote futurity be adapted for it; whether, in fact, the primordial cell of such a kind of life could be now detected upon earth. In the course of his work he answered this question in the affirmative and pointed to the higher machines

"There is no security" — to quote his own words — "against the ultimate development of mechanical consciousness, in the fact of machines possessing little consciousness now. A mollusc has not much consciousness. Reflect upon the extraordinary advance which machines have made during the last few hundred years, and note how slowly the animal and vegetable kingdoms are advancing. The more highly organised machines are creatures not so much of yesterday, as of the last five minutes, so to speak, in comparison with past time. Assume for the sake of argument that conscious beings have existed for some twenty million years. see what strides machines have made in the last thousand! May not the world last twenty million years longer? If so, what will they not in the end become? Is it not safer to nip the mischief in the bud and to forbid them further progress?"

"But who can say that the vapour engine has not a kind of consciousness? Where does consciousness begin, and where end? Who can draw the line? Who can draw any line? Is not everything interwoven with everything? Is not machinery linked with animal life in an infinite variety of ways? The shell of a hen's egg is made of a delicate white ware and is a machine as much as an egg-cup is. the shell is a device for holding the egg, as much as the egg-cup for holding the shell. both are phases of the same function. the hen makes the shell in her inside, but it is pure pottery. She makes her nest outside of herself for convenience' sake, but the nest is not more of a machine than the egg-shell is. A 'machine' is only a 'device.'"

Then returning to consciousness, and endeavouring to detect its earliest manifestations, the writer continued: —

"There is a kind of plant that eats organic food with its flowers: when a fly settles upon the blossom, the petals close upon it and hold it fast till the plant has absorbed the insect into its system; but they will close on nothing but what is good to eat; of a drop of rain or

a piece of stick they will take no notice. Curious! that so unconscious a thing should have such a keen eye to its own interest. If this is unconsciousness, where is the use of consciousness?"

"Shall we say that the plant does not know what it is doing merely because it has no eyes, or ears, or brains? If we say that it acts mechanically, and mechanically only, shall we not be forced to admit that sundry other and apparently very deliberate actions are also mechanical? If it seems to us that the plant kills and eats a fly mechanically, may it not seem to the plant that a man must kill and eat a sheep mechanically?"

"But it may be said that the plant is void of reason, because the growth of a plant is an involuntary growth. Given earth, air, and due temperature, the plant must grow: it is like a clock, which being once wound up will go till it is stopped or run down: it is like the wind blowing on the sails of a ship — the ship must go when the wind blows it. But can a healthy boy help growing if he have good meat and drink and clothing? can anything help going as long as it is wound up, or go on after it is run down? Is there not a winding up process everywhere?"

"Even a potato in a dark cellar has a certain low cunning about him which serves him in excellent stead. He knows perfectly well what he wants and how to get it. He sees the light coming from the cellar window and sends his shoots crawling straight thereto: they will crawl along the floor and up the wall and out at the cellar window; if there be a little earth anywhere on the journey he will find it and use it for his own ends. What deliberation he may exercise in the matter of his roots when he is planted in the earth is a thing unknown to us, but we can imagine him saying, 'I will have a tuber here and a tuber there, and I will suck whatsoever advantage I can from all my surroundings. This neighbour I will overshadow, and that I will undermine; and what I can do shall be the limit of what I will do. He that is stronger and better placed than I shall overcome me, and him that is weaker I will overcome.'"

"The potato says these things by doing them, which is the best of languages. What is consciousness if this is not consciousness? We find it difficult to sympathise with the emotions of a potato; so we do with those of an oyster. Neither of these things makes a noise

on being boiled or opened, and noise appeals to us more strongly than anything else, because we make so much about our own sufferings. Since, then, they do not annoy us by any expression of pain we call them emotionless; and so *quâ* mankind they are, but mankind is not everybody.

"If it be urged that the action of the potato is chemical and mechanical only, and that it is due to the chemical and mechanical effects of light and heat, the answer would seem to lie in an inquiry whether every sensation is not chemical and mechanical in its operation? whether those things which we deem most purely spiritual are anything but disturbances of equilibrium in an infinite series of levers, beginning with those that are too small for microscopic detection, and going up to the human arm and the appliances which it makes use of? whether there be not a molecular action of thought, whence a dynamical theory of the passions shall be deducible? Whether strictly speaking we should not ask what kind of levers a man is made of rather than what is his temperament? How are they balanced? How much of such and such will it take to weigh them down so as to make him do so and so?"

The writer went on to say that he anticipated a time when it would be possible, by examining a single hair with a powerful microscope, to know whether its owner could be insulted with impunity. He then became more and more obscure, so that I was obliged to give up all attempt at translation, neither did I follow the drift of his argument. On coming to the next part which I could construe, I found that he had changed his ground.

"Either," he proceeds, "a great deal of action that has been called purely mechanical and unconscious must be admitted to contain more elements of consciousness than has been allowed hitherto (and in this case germs of consciousness will be found in many actions of the higher machines) — Or (assuming the theory of evolution but at the same time denying the consciousness of vegetable and crystalline action) the race of man has descended from things which had no consciousness at all. In this case there is no *a priori* improbability in the descent of conscious (and more than conscious) machines from those which now exist, except that which is suggested by the apparent absence of anything like a reproductive system in the mechanical kingdom. This

absence however is only apparent, as I shall presently show.

"Do not let me be misunderstood as living in fear of any actually existing machine, there is probably no known machine which is more than a prototype of future mechanical life. The present machines are to the future as the early Saurians to man. The largest of them will probably greatly diminish in size. Some of the lowest vertebrata attained a much greater bulk than has descended to their more highly organised living representatives, and in like manner a diminution in the size of machines has often attended their development and progress.

"Take the watch, for example, examine its beautiful structure, observe the intelligent play of the minute members which compose it. yet this little creature is but a development of the cumbrous clocks that preceded it; it is no deterioration from them. A day may come when clocks, which certainly at the present time are not diminishing in bulk, will be superseded owing to the universal use of watches, in which case they will become as extinct as *ichthyosauri*, while the watch, whose tendency has for some years been to decrease in size rather than the contrary, will remain the only existing type of an extinct race.

"But returning to the argument, I would repeat that I fear none of the existing machines; what I fear is the extraordinary rapidity with which they are becoming something very different to what they are at present. No class of beings have in any time past made so rapid a movement forward. Should not that movement be jealously watched, and checked while we can still check it? And is it not necessary for this end to destroy the more advanced of the machines which are in use at present, though it is admitted that they are in themselves harmless? . . ."

THOMAS HARDY (1840- )

## THE RETURN OF THE NATIVE

A FACE UPON WHICH TIME MAKES BUT  
LITTLE IMPRESSION<sup>1</sup>

A Saturday afternoon in November was approaching the time of twilight, and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment by moment. Overhead the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

The heaven being spread with this pallid screen and the earth with the darkest vegetation, their meeting-line at the horizon was clearly marked. In such contrast the heath wore the appearance of an instalment of night which had taken up its place before its astronomical hour was come: darkness had to a great extent arrived hereon, while day stood distinct in the sky. Looking upwards, a furze-cutter would have been inclined to continue work; looking down, he would have decided to finish his faggot and go home. The distant rims of the world and of the firmament seemed to be a division in time no less than a division in matter. The face of the heath by its mere complexion added half an hour to evening, it could in like manner retard the dawn, sadden noon, anticipate the frowning of storms scarcely generated, and intensify the opacity of a moonless midnight to a cause of shaking and dread.

In fact, precisely at this transitional point of its nightly roll into darkness the great and particular glory of the Egdon waste began, and nobody could be said to understand the heath who had not been there at such a time. It could best be felt when it could not clearly be seen, its complete effect and explanation lying in this and the succeeding hours before the next dawn: then, and only then, did it tell its true tale. The spot was, indeed, a near relation of night, and when night showed itself an apparent tendency to gravitate together could be perceived in its shades and the scene. The sombre stretch of rounds and hollows seemed to rise and meet the evening gloom in pure

sympathy, the heath exhaling darkness as rapidly as the heavens precipitated it. And so the obscurity in the air and the obscurity in the land closed together in a black fraternization towards which each advanced half-way.

The place became full of a watchful intentness now; for when other things sank brooding to sleep the heath appeared slowly to awake and listen. Every night its Titanic form seemed to await something, but it had waited thus, unmoved, during so many centuries, through the crises of so many things, that it could only be imagined to await one last crisis — the final overthrow.

It was a spot which returned upon the memory of those who loved it with an aspect of peculiar and kindly congruity. Smiling campaigns of flowers and fruit hardly do this, for they are permanently harmonious only with an existence of better reputation as to its issues than the present. Twilight combined with the scenery of Egdon Heath to evolve a thing majestic without severity, impressive without showiness, emphatic in its admonitions, grand in its simplicity. The qualifications which frequently invest the façade of a prison with far more dignity than is found in the façade of a palace double its size lent to this heath a sublimity in which spots renowned for beauty of the accepted kind are utterly wanting. Fair prospects wed happily with fair times; but alas, if times be not fair! Men have oftener suffered from the mockery of a place too smiling for their reason than from the oppression of surroundings oversadly tinged. Haggard Egdon appealed to a subtler and scarcer instinct, to a more recently learnt emotion, than that which responds to the sort of beauty called charming and fair.

Indeed, it is a question if the exclusive reign of this orthodox beauty is not approaching its last quarter. The new Vale of Tempe may be a gaunt waste in Thule: human souls may find themselves in closer and closer harmony with external things wearing a sombreness distasteful to our race when it was young. The time seems near, if it has not actually arrived, when the chastened sublimity of a moor, a sea, or a mountain will be all of nature that is absolutely in keeping with the moods of the more thinking among mankind. And ultimately, to the commonest tourist, spots like Iceland may become what the vineyards and myrtle-gardens of South Europe are to him now; and Heidelberg and Baden

<sup>1</sup> Reprinted by permission of Macmillan & Co., Ltd., London, publishers. Courtesy of Harper & Brothers, New York, publishers of the Works of Thomas Hardy



be passed unheeded as he hastens from the Alps to the sand-dunes of Scheveningen.

The most thorough-going ascetic could feel that he had a natural right to wander on Egdon: he was keeping within the line of legitimate indulgence when he laid himself open to influences such as these. Colours and beauties so far subdued were, at least, the birthright of all. Only in summer days of highest feather did its mood touch the level of gaiety. Intensity was more usually reached by way of the solemn than by way of the brilliant, and such a sort of intensity was often arrived at during winter darkness, tempests, and mists. Then Egdon was aroused to reciprocity, for the storm was its lover, and the wind its friend. Then it became the home of strange phantoms; and it was found to be the hitherto unrecognized original of those wild regions of obscurity which are vaguely felt to be compassing us about in midnight dreams of flight and disaster, and are never thought of after the dream till revived by scenes like this.

It was at present a place perfectly accordant with man's nature — neither ghastly, hateful, nor ugly: neither commonplace, unmeaning, nor tame, but, like man, slighted and enduring; and withal singularly colossal and mysterious in its swarthy monotony. As with some persons who have long lived apart, solitude seemed to look out of its countenance. It had a lonely face, suggesting tragical possibilities.

This obscure, obsolete, superseded country figures in Domesday. Its condition is recorded therein as that of heathy, furzy, briary wilderness — 'Bruaria'. Then follows the length and breadth in leagues; and, though some uncertainty exists as to the exact extent of this ancient lineal measure, it appears from the figures that the area of Egdon down to the present day has but little diminished. 'Turbaria Bruaria' — the right of cutting heath-turf — occurs in charters relating to the district. 'Overgrown with heth and mosse,' says Leland of the same dark sweep of country.

Here at least were intelligible facts regarding landscape — far-reaching proofs productive of genuine satisfaction. The untameable, Ishmaelish thing that Egdon now was it always had been. Civilization was its enemy; and ever since the beginning of vegetation its soil had worn the same antique brown dress,

the natural and invariable garment of the particular formation. In its venerable one coat lay a certain vein of satire on human vanity in clothes. A person on a heath in raiment of modern cut and colours has more or less an anomalous look. We seem to want the oldest and simplest human clothing where the clothing of the earth is so primitive.

To recline on a stump of thorn in the central valley of Egdon, between afternoon and night, as now, where the eye could reach nothing of the world outside the summits and shoulders of heathland which filled the whole circumference of its glance, and to know that everything around and underneath had been from prehistoric times as unaltered as the stars overhead, gave ballast to the mind adrift on change, and harassed by the irrepressible New. The great inviolate place had an ancient permanence which the sea cannot claim. Who can say of a particular sea that it is old? Distilled by the sun, kneaded by the moon, it is renewed in a year, in a day, or in an hour. The sea changed, the fields changed, the rivers, the villages, and the people changed, yet Egdon remained. Those surfaces were neither so steep as to be destructible by weather, nor so flat as to be the victims of floods and deposits. With the exception of an aged highway, and a still more aged barrow presently to be referred to — themselves almost crystallized to natural products by long continuance — even the trifling irregularities were not caused by pickaxe, plough, or spade, but remained as the very finger-touches of the last geological change.

#### "WE SAT AT THE WINDOW"<sup>1</sup>

(*Bournemouth, 1875*)

We sat at the window looking out,  
And the rain came down like silken strings  
That Swithin's day. Each gutter and spout  
Babbled unchecked in the busy way

Of witless things.  
Nothing to read, nothing to see  
Seemed in that room for her and me  
On Swithin's day.

5

We were irked by the scene, by our own  
selves; yes,  
For I did not know, nor did she infer

10

<sup>1</sup> Reprinted from *Moments of Vision* by permission of Macmillan & Co., Ltd., London

How much there was to read and guess  
By her in me, and to see and crown  
By me in her.  
Wasted were two souls in their prime  
And great was the waste, that July time 15  
When the rain came down

A BROKEN APPOINTMENT<sup>1</sup> •

You did not come,  
And marching Time drew on, and wore me  
numb. —  
Yet less for loss of your dear presence there  
Than that I thus found lacking in your  
make  
That high compassion which can overbear 5  
Reluctance for pure lovingkindness' sake  
Grieved I, when, as the hope-hour stroked its  
sum,

You did not come

You love not me,  
And love alone can lend you loyalty; 10  
— I know and knew it But, unto the store  
Of human deeds divine in all but name,  
Was it not worth a little hour or more  
To add yet this. Once you, a woman, came  
To soothe a time-torn man; even though it be  
You love not me? 16

THE DARKLING THRUSH<sup>1</sup>

I leant upon a coppice gate  
When Frost was spectre-gray,  
And Winter's dregs made desolate  
The weakening eye of day  
The tangled bine-stems scored the sky 5  
Like strings from broken lyres,  
And all mankind that haunted nigh  
Had sought their household fires.

The land's sharp features seemed to be  
The Century's corpse outleant, 10  
His crypt the cloudy canopy,  
The wind his death-lament  
The ancient pulse of germ and birth  
Was shrunken hard and dry,  
And every spirit upon earth 15  
Seemed fervourless as I.

<sup>1</sup> Reprinted from *Poems of the Past and Present*  
by permission of Macmillan & Co., Ltd, London.  
Courtesy of Harper & Brothers, New York; pub-  
lishers of the Works of Thomas Hardy

At once a voice burst forth among  
The bleak twigs overhead  
In a full-hearted evensong  
Of joy illimited; 20  
An aged thrush, frail, gaunt and small,  
In blast-beruffled plume,  
Had chosen thus to fling his soul  
Upon the growing gloom

So little cause for carollings 25  
Of such ecstatic sound  
Was written on terrestrial things  
Afar or nigh around,  
That I could think there trembled through  
His happy good-night air 30  
Some blessed Hope, whereof he knew  
And I was unaware  
December, 1900

"AH, ARE YOU DIGGING ON MY  
GRAVE?"<sup>1</sup>

"Ah, are you digging on my grave  
My beloved one? — planting rue?"  
— "No: yesterday he went to wed  
One of the brightest wealth has bred.  
'It cannot hurt her now,' he said, 5  
'That I should not be true'"

"Then who is digging on my grave?  
My nearest dearest kin?"  
— "Ah, no: they sit and think, 'What use!  
What good will planting flowers produce?' 10  
No tendance of her mound can loose  
Her spirit from Death's gin."

"But some one digs upon my grave?  
My enemy? — prodding sly?"  
— "Nay: when she heard you had passed the  
Gate 15  
That shuts on all flesh soon or late,  
She thought you no more worth her hate,  
And cares not where you lie"

"Then, who is digging on my grave?  
Say — since I have not guessed!" 20  
— "O it is I, my mistress dear,  
Your little dog, who still lives near,  
And much I hope my movements here  
Have not disturbed your rest?"

<sup>1</sup> Reprinted from *Satires of Circumstance* by  
permission of Macmillan & Co., Ltd., London

"Ah, yes! *You* dig upon my grave  
 Why flashed it not on me  
 That one true heart was left behind!  
 What feeling do we ever find  
 To equal among human kind  
 A dog's fidelity!"

"Mistress, I dug upon your grave  
 To bury a bone, in case  
 I should be hungry near this spot  
 When passing on my daily trot  
 I am sorry, but I quite forgot  
 It was your resting-place."

### DRUMMER HODGE<sup>1</sup>

#### I

They throw in Drummer Hodge, to rest  
 Uncoffined — just as found.  
 His landmark is a kopje-crest  
 That breaks the veldt around:  
 And foreign constellations west  
 Each night above his mound

#### II

Young Hodge the Drummer never knew —  
 Fresh from his Wessex home —  
 The meaning of the broad Karoo,  
 The Bush, the dusty loam,  
 And why uprose to nightly view  
 Strange stars amid the gloam.

#### III

Yet portion of that unknown plain  
 Will Hodge for ever be,  
 His homely Northern breast and brain  
 Grow to some Southern tree,  
 And strange-eyed constellations reign  
 His stars eternally.

### AT TEA<sup>2</sup>

The kettle descants in a cosy drone,  
 And the young wife looks in her husband's  
 face,

<sup>1</sup> Reprinted from *Poems of the Past and Present* by permission of Macmillan & Co., Ltd. Courtesy of Harper & Brothers, New York, publishers of the Works of Thomas Hardy <sup>2</sup> Reprinted from *Satires of Circumstance* by permission of Macmillan & Co., Ltd., London

25 And then at her guest's, and shows in her own  
 Her sense that she fills an envied place,  
 And the visiting lady is all abloom,  
 And says there was never so sweet a room 5

30 And the happy young housewife does not know  
 That the woman beside her was first his choice,  
 Till the fates ordained it could not be so  
 Betraying nothing in look or voice 10  
 The guest sits smiling and sips her tea,  
 And he throws her a stray glance yearningly

### "MEN WHO MARCH AWAY"<sup>1</sup>

(*Song of the Soldiers*)

What of the faith and fire within us  
 Men who march away  
 Ere the barn-cocks say  
 Night is growing gray,  
 Leaving all that here can win us;  
 What of the faith and fire within us  
 Men who march away? 5

Is it a purblind prank, O think you,  
 Friend with the musing eye,  
 Who watch us stepping by 10  
 With doubt and dolorous sigh?  
 Can much pondering so hoodwink you!  
 Is it a purblind prank, O think you,  
 Friend with the musing eye?

Nay We well see what we are doing, 15  
 Though some may not see —  
 Dalliers as they be —  
 England's need are we;  
 Her distress would leave us rueing;  
 Nay We well see what we are doing, 20  
 Though some may not see!

In our heart of hearts believing  
 Victory crowns the just,  
 And that braggarts must  
 Surely bite the dust, 25  
 Press we to the field ungrieving,  
 In our heart of hearts believing  
 Victory crowns the just.

Hence the faith and fire within us  
 Men who march away 30  
 Ere the barn-cocks say  
 Night is growing gray,

<sup>1</sup> Reprinted from *Poems of War and Patriotism* by permission of Macmillan & Co., Ltd., London

Leaving all that here can win us,  
Hence the faith and fire within us  
Men who march away  
September 5, 1914

35

### IN TIME OF "THE BREAKING OF NATIONS" <sup>1</sup>

Only a man harrowing clods  
In a slow silent walk  
With an old horse that stumbles and nods  
Half asleep as they stalk

Only thin smoke without flame  
From the heaps of couch grass,  
Yet this will go onward the same  
Though Dynasties pass.

5

Yonder a maid and her wight  
Come whispering by:  
War's annals will fade into night  
Ere their story die.

10

### GOING AND STAYING <sup>2</sup>

The moving sun-shapes on the spray,  
The sparkles where the brook was flowing,  
Pink faces, plights, moonlit May, —  
These were the things we wished would stay,  
But they were going

5

Seasons of blankness as of snow,  
The silent bleed of a world decaying,  
The moan of multitudes in woe, —  
These were the things we wished would go;  
But they were staying

10

### AFTERWARDS <sup>3</sup>

When the Present has latched its postern be-  
hind my tremulous stay,  
And the May month flaps its glad green  
leaves like wings,  
Delicate-filmed as new-spun silk, will the  
neighbors say,  
"He was a man who used to notice such  
things?"

<sup>1</sup> Reprinted from *Poems of War and Patriotism*  
by permission of Macmillan & Co., Ltd., London

<sup>2</sup> Reprinted from *Late Lyrics and Earlier* by  
permission of Macmillan & Co., Ltd., London

<sup>3</sup> Reprinted from *Moments of Vision* by permis-  
sion of Macmillan & Co., Ltd., London

If it be in the dusk when, like an eyelid's  
soundless blink,  
The dew-fall-hawk comes crossing the shades  
to alight  
Upon the wind-warped upland thorn, a  
gazer may think,  
"To him this must have been a familiar  
sight."

5

If I pass during some nocturnal blackness,  
mothy and warm,  
When the hedgehog travels furtively over  
the lawn,  
One may say, "He strove that such innocent  
creatures should come to no harm,  
But he could do little for them, and now  
he is gone"

10

15

If, when hearing that I have been stilled at  
last, they stand at the door,  
Watching the full-starred heavens that  
winter sees,  
Will this thought rise on those who will meet  
my face no more,  
"He was one who had an eye for such  
mysteries?"

15

And will any say when my bell of quittance is  
heard in the gloom,  
And a crossing breeze cuts a pause in its  
outrollings,  
Till they rise again, as they were a new bell's  
boom,  
"He hears it not now, but used to notice  
such things?"

20

### HEREDITY <sup>1</sup>

I am the family face;  
Flesh perishes, I live on,  
Projecting trait and trace  
Through time to times anon,  
And leaping from place to place  
Over oblivion.

5

The years-heired feature that can  
In curve and voice and eye  
Despise the human span  
Of durance — that is I;  
The eternal thing in man,  
That heeds no call to die.

10

<sup>1</sup> Reprinted from *Moments of Vision* by per-  
mission of Macmillan & Co., Ltd., London

THE DYNASTS, PART III<sup>1</sup>

## ACT VI

## FROM SCENE 8

The rising ground of Mont Saint-Jean, in front of Waterloo, is gained by the English vanguard and main masses of foot, and by degrees they are joined by the cavalry and artillery. The French are but little later in taking up their position amid the cornfields around La Belle Alliance.

Fires begin to shine up from the English bivouacs. Camp kettles are slung, and the men pile arms and stand round the blaze to dry themselves. The French opposite lie down like dead men in the dripping green wheat and rye, without supper and without fire.

By and by the English army also lies down, the men huddling together on the ploughed mud in their wet blankets, while some sleep sitting round the dying fires.

## CHORUS OF THE YEARS (aërial music)

The eyelids of eve fall together at last,  
And the forms so foreign to plain and tree  
Lie down as though native, and slumber fast!

## CHORUS OF THE PITIES

Sore are the thrills of misgiving we see  
In the artless champaign at this harlequinade,  
Distracting a vigil where calm should be! 6

The trees seem opprest, and the Plain afraid  
Of a Something to come, whereof these are  
the proofs, —  
Neither earthquake, nor storm, nor eclipse's  
shade!

## CHORUS OF THE YEARS

Yea, the conies are scared by the thud of  
hoofs, 10  
And their white scuts flash at their vanishing  
heels,  
And swallows abandon the hamlet-roofs.

The mole's tunnelled chambers are crushed  
by wheels,  
The lark's eggs scattered, their owners fled,  
And the hare's hid litter the sapper unseals.

<sup>1</sup> Reprinted from *The Dynasts*, Part III, by permission of Macmillan & Co., Ltd., London

The snail draws in at the terrible tread, 16  
But in vain, he is crushed by the felloe-rim,  
The worm asks what can be overhead,

And wriggles deep from a scene so grim,  
And guesses him safe, for he does not know 20  
What a foul red flood will soak down to him!

Beaten about by the heel and the toe  
Are butterflies, sick of the day's long rheum,  
To die of a worse than the weather-foe

Trodden and bruised to a miry tomb 25  
Are ears that have greened but will never be  
gold,  
And flowers in the bud that will never bloom.

## CHORUS OF THE PITIES

So the season's intent, ere its fruit unfold,  
Is frustrate, and mangled, and made succumb,  
Like a youth of promise struck stark and  
cold! . . . 30

And what of these who to-night have come?

## CHORUS OF THE YEARS

The young sleep sound; but the weather  
awakes  
In the veteran, pains from the past that numb;

Old stabs of Ind, old Peninsular aches,  
Old Friedland chills, haunt his moist mud bed,  
Cramps from Austerlitz; till his slumber  
breaks. 36

## CHORUS OF SINISTER SPIRITS

And each soul shivers as sinks his head  
On the loam he's to lease with the other dead  
From to-morrow's mist-fall till Time be sped!

The fires of the English go out, and silence prevails, save for the soft hiss of the rain that falls impartially on both the sleeping armies.

## AFTER SCENE

## THE OVERWORLD

Enter the Spirit and Chorus of the Years, the Spirit and Chorus of the Pities, the Shade of the Earth, the Spirits Sinister and Ironical with their Choruses, Rumours, Spirit-Messengers, and Recording Angels.

Europe has now sunk netherward to its far-off position as in the Fore Scene, and it is beheld again

as a prone and emaciated figure of which the Alps form the vertebræ and the branching mountain-chains the ribs, the Spanish Peninsula shaping the head of the écorché. The lowlands look like a grey-green garment half-thrown off, and the sea around like a disturbed bed on which the figure lies

## SPIRIT OF THE YEARS

Thus doth the Great Foresightless mechanize  
In blank entrancement now as evermore  
Its ceaseless artistries in Circumstance  
Of curious stuff and braid, as just forth-  
shown.

Yet but one flimsy riband of Its web 5  
Have we here watched in weaving — web  
Enorme,

Whose furthest hem and selvage may extend  
To where the roars and plashings of the  
flames

Of earth-invisible suns swell noisily,  
And onwards into ghastly gulfs of sky, 10  
Where hideous presences churn through the  
dark —

Monsters of magnitude without a shape,  
Hanging amid deep wells of nothingness

Yet seems this vast and singular confection  
Wherein our scenery glints of scantest size, 15  
Inutile all — so far as reasonings tell.

## SPIRIT OF THE PITIES

Thou arguest still the Inadvertent Mind. —  
But, even so, shall blankness be for aye?  
Men gained cognition with the flux of time,  
And wherefore not the Force informing them,  
When far-ranged aions past all fathoming 21  
Shall have swung by, and stand as backward  
years?

## SPIRIT OF THE YEARS

What would'st have hoped and had the Will  
to be? —  
How would'st have pæned It, if what had'st  
dreamed  
Thereof were truth, and all my showings  
dream? 25

## SPIRIT OF THE PITIES

The Will that fed my hope was far from  
thine,  
One I would thus have hymned eternally: —

## SEMICHORUS I OF THE PITIES (aerial music)

To Thee whose eye all Nature owns,  
Who hurlest Dynasts from their thrones,  
And liftest those of low estate 30  
We sing, with Her men consecrate!

## SEMICHORUS II

Yea, Great and Good, Thee, Thee we hail,  
Who shak'st the strong, Who shield'st the  
frail,  
Who had'st not shaped such souls as we  
If tender mercy lacked in Thee! 35

## SEMICHORUS I

Though times be when the mortal moan  
Seems unascending to Thy throne,  
Though seers do not as yet explain  
Why Suffering sobs to Thee in vain;

## SEMICHORUS II

We hold that Thy unscanted scope 40  
Affords a food for final Hope,  
That mild-eyed Consciousness stands nigh  
Life's loom, to lull it by and by

## SEMICHORUS I

Therefore we quire to highest height  
The Wellwiller, the kindly Might 45  
That balances the Vast for weal,  
That purges as by wounds to heal.

## SEMICHORUS II

The systemed suns the skies enscroll  
Obey Thee in their rhythmic roll,  
Ride radiantly at Thy command, 50  
Are darkened by Thy Masterhand!

## SEMICHORUS I

And these pale panting multitudes  
Seen surging here, their moils, their moods,  
All shall "fulfil their joy" in Thee,  
In Thee abide eternally! 55

## SEMICHORUS II

Exultant adoration give  
The Alone, through Whom all living live,  
The Alone, in Whom all dying die,  
Whose means the End shall justify! Amen.

## SPIRIT OF THE PITIES

So did we evermore sublimely sing, 60  
So would we now, despite thy forthshowing!

## SPIRIT OF THE YEARS

Something of difference animates your quiring,  
O half-convicted Compassionates and fond,  
From chords consistent with our spectacle!  
You almost charm my long philosophy 65  
Out of my strong-built thought, and bear me back  
To when I thanksgave thus . Ay, start not,  
Shades .  
In the Foregone I knew what dreaming was.  
And could let raptures rule! But not so now.  
Yea, I psalmed thus and thus . . . But not so  
now! 70

## SEMICHORUS I OF THE YEARS (aerial music)

O Immanence, That reasonest not  
In putting forth all things begot.  
Thou build'st Thy house in space — for what?

## SEMICHORUS II

O Loveless, Hateless! — past the sense  
Of kindly eyed benevolence, 75  
To what tune danceth this Immense?

## SPIRIT IRONIC

For one I cannot answer. But I know  
'Tis handsome of our Pities so to sing  
The praises of the dreaming, dark, dumb  
Thing  
That turns the handle of this idle Show! 80

As once a Greek asked I would fain ask too,  
Who knows if all the Spectacle be true,  
Or an illusion of the gods (the Will,  
To wit) some hocus-pocus to fulfil?

## SEMICHORUS I OF THE YEARS (aërial music)

Last as first the question rings 85  
Of the Will's long travellings;  
Why the All-mover,  
Why the All-prover  
urges on and measures out the droning  
tune of Things.

## SEMICHORUS II

Heaving dumbly 90  
As we deem,  
Moulding numbly  
As in dream.  
Apprehending not how fare the sentient sub-  
jects of Its scheme

## SEMICHORUS I OF THE PITIES

Nay; — shall not Its blindness break? 95  
Yea, must not Its heart awake  
Promptly tending  
To Its mending  
In a genial germinating purpose, and for loving-  
kindness' sake?

## SEMICHORUS II

Should It never 100  
Curb or cure  
Aught whatever  
Those endure  
Whom It quickens, let them darkle to extinc-  
tion swift and sure

## CHORUS

But — a stirring thrills the air 105  
Like to sounds of joyance there  
That the rages  
Of the ages  
Shall be cancelled, and deliverance offered  
from the darts that were,  
Consciousness the Will informing, till It  
fashion all things fair! 110

## WILLIAM HENRY HUDSON

(1841-1922)

FROM BIRDS AND MAN<sup>1</sup>

To most of our wild birds man must appear  
as a being eccentric and contradictory in his  
actions. By turns he is hostile, indifferent,  
friendly towards them, so that they never  
quite know what to expect. Take the case of  
a blackbird who has gradually acquired trust-  
ful habits, and builds its nest in the garden or  
shrubbery in sight of the friends that have fed

<sup>1</sup> Reprinted by permission of Gerald Duckworth  
& Co., Ltd., London, and Longmans, Green & Co.,  
New York, publishers

it in frosty weather, so little does it fear that it allows them to come a dozen times a day, put the branches aside and look upon it, and even stroke its back as it sits on its eggs. By and by a neighbour's egg-hunting boy creeps in, discovers the nest, and pulls it down. The bird finds itself betrayed by its confidence; had it suspected the boy's evil intentions it would have made an outcry at his approach, as at the appearance of a cat, and the nest would perhaps have been saved. The result of such an accident would probably be the unsettling of an acquired habit, the return to the usual suspicious attitude.

Birds are able sometimes to discriminate between protectors and persecutors, but seldom very well I should imagine; they do not view the face only, but the whole form, and our frequent change of dress must make it difficult for them to distinguish the individuals they know and trust from strangers. Even a dog is occasionally at fault when his master, last seen in black and grey suit, reappears in straw hat and flannels.

Nevertheless, if birds once come to know those who habitually protect them and form a trustful habit, this will not be abandoned on account of a little rough treatment on occasions. A lady at Worthing told me of her blackbirds breeding in her garden that they refused to be kept from the strawberries when she netted the ripening fruit. One or more of the birds would always manage to get under the net; and when she would capture the robber and carry him, screaming, struggling and pecking at her fingers, to the end of the garden and release him, he would immediately follow her back to the bed and set himself to get at the fruit again.

In a bird's relations with other mammals there is no room for doubt or confusion; each consistently acts after its kind; once hostile, always hostile; and if once seen to be harmless, then to be trusted for ever. The fox must always be feared and detested; his disposition, like his sharp nose and red coat, is unchangeable; so, too, with the cat, stoat, weasel, etc. On the other hand, in the presence of herbivorous mammals, birds show no sign of suspicion; they know that all these various creatures are absolutely harmless, from the big formidable-looking bull and roaring stag, to the mild-eyed, timorous hare and rabbit. It is common to see wagtails and other species attending cattle in the pastures, and keeping

close to their noses, on the look-out for the small insects driven from hiding in the grass. Daws and starlings search the backs of cattle and sheep for ticks and other parasites, and it is plain that their visits are welcome. Here a joint interest unites bird and beast; it is the nearest approach to symbiosis among the higher vertebrates of this country, but is far less advanced than the partnership which exists between the rhinoceros bird and the rhinoceros or buffalo, and between the spur-winged plover and crocodile in Africa.

One day I was walking by a meadow, adjoining the Bishop's palace at Wells, where several cows were grazing, and noticed a little beyond them a number of rooks and starlings scattered about. Presently a flock of about forty of the cathedral jackdaws flew over me and slanted down to join the other birds, when all at once two daws dropped out of the flock on to the back of the cow standing nearest to me. Immediately five more daws followed, and the crowd of seven birds began eagerly pecking at the animal's hide. But there was not room enough for them to move freely, they pushed and struggled for a footing, throwing their wings out to keep their balance, looking like a number of hungry vultures fighting for places on a carcase; and soon two of the seven were thrown off and flew away. The remaining five, although much straitened for room, continued for some time scrambling over the cow's back, busy with their beaks and apparently very much excited over the treasure they had discovered. It was amusing to see how the cow took their visit; sinking her body as if about to lie down and broadening her back, and dropping her head until her nose touched the ground, she stood perfectly motionless, her tail stuck out behind like a pump-handle. At length the daws finished their feeding and quarrelling and flew away; but for some minutes the cow remained immovable in the same attitude, as if the rare and delightful sensation of so many beaks prodding and so many sharp claws scratching her hide had not yet worn off.

Deer, too, like cows, are very grateful to the daw for its services. In Savernake Forest I once witnessed a very pretty little scene. I noticed a hind lying down by herself in a grassy hollow, and as I passed her at a distance of about fifty yards it struck me as singular that she kept her head so low down that I could only see the top of it on a level



with her back. Walking round to get a better sight, I saw a jackdaw standing on the turf before her, very busily pecking at her face. With my glass I was able to watch his movements very closely; he pecked round her eyes, then her nostrils, her throat, and in fact every part of her face, and just as a man when being shaved turns his face this way and that under the gentle guiding touch of the barber's fingers, and lifts up his chin to allow the razor to pass beneath it, so did the hind raise and lower and turn her face about to enable the bird to examine and reach every part with his bill. Finally the daw left the face, and, moving round, jumped on to the deer's shoulders and began a minute search in that part, having finished this he jumped on to the head and pecked at the forehead and round the bases of the ears. The pecking done, he remained for some seconds sitting perfectly still, looking very pretty with the graceful red head for a stand, the hind's long ears thrust out on either side of him. From his living perch he sprang into the air and flew away, going close to the surface; then slowly the deer raised her head and gazed after her black friend — gratefully, and regretting his departure, I could not but think.

Some birds when breeding exhibit great anxiety at the approach of any animal to the nest; but even when most excited they behave very differently towards herbivorous mammals and those which they know to be at all times the enemies of their kind. The nest of a ground-breeding species may be endangered by the proximity of a goat, sheep, deer, or any grazing animal, but the birds do not winnow the air above it, scream, make threatening dashes at its head, and try to lead it away as they would do in the case of a dog or fox. When small birds dash at and violently attack large animals and man in defence of their nest, even though the nest may not have been touched, the action appears to be purely instinctive and involuntary, almost unconscious, in fact. Acts of this kind are more often seen in humming-birds than in birds of other families; and humming-birds do not appear to discriminate between rapacious and herbivorous mammals. When they see a large animal moving about they fly close to and examine it for a few moments, then dart away; if it comes too near the nest they will attack it, or threaten an attack. When examining their nests I have had humming-

birds dash into my face. The action is similar to that of a stingless, solitary carpenter bee, common in La Plata. a round burly insect with a shining steel-blue body when the tree or bush in which this bee has its nest is approached by a man it darts about in an eccentric manner, humming loudly, and at intervals remains suspended motionless for ten or fifteen seconds at a height of seven or eight yards above his head; suddenly it dashes quick as lightning into his face, inflicting a sharp blow. The bee falls, as if stunned, a space of a couple of feet, then rises again to repeat the action.

There is certainly a wide difference between so simple an instinctive action as this, which cannot be regarded as intelligent or conscious, and the actions of most birds in the presence of danger to their eggs or young. In species that breed on the ground in open situations the dangers to which bird and nest are exposed are of different kinds, and, leaving out the case of that anomalous creature, man, we see that as a rule the bird's judgment is not at fault. In one case it is necessary that he should guard himself while trying to save his nest; in another case the danger is to the nest only, and he then shows that he has no fear for himself. The most striking instance I have met with, bearing on this last point, relates to the action of a spur-winged lapwing observed on the Pampas. The bird's loud excited cries attracted my attention, a sheep was lying down with its nose directly over the nest, containing three eggs, and the plover was trying to make it get up and go away. It was a hot day and the sheep refused to stir; possibly the fanning of the bird's wings was grateful to her. After beating the sheep's face for some time it began pecking sharply at the nose, then the sheep raised her head, but soon grew tired of holding it up, and no sooner was it lowered than the blows and peckings began again. Again the head was raised, and lowered again with the same result, and this continued for about twelve or fourteen minutes, until the annoyance became intolerable; then the sheep raised her head and refused to lower it any more, and in that very uncomfortable position, with her nose high in the air, she appeared determined to stay. In vain the lapwing waited, and at last began to make little jumps at the face. The nose was out of reach, but by and by, in one of its jumps, it caught the sheep's ear in its beak and re-

mained hanging with drooping wings and dangling legs. The sheep shook her head several times and at last shook the bird off; but no sooner was it down than it jumped up and caught the ear again; then at last the sheep, fairly beaten, struggled up to her feet, throwing the bird off, and lazily walked away, shaking her head repeatedly.

How great the confidence of the plover must have been to allow it to act in such a manner.

## CHARLES MONTAGU DOUGHTY

(1843-1926)

### FROM TRAVELS IN ARABIA DESERTA

#### WITH THE NOMADS<sup>1</sup>

\*\*\* They questioned roughly in the booth, "What are the Nasâra,<sup>2</sup> what is their religion?" One among them said "I will tell you the sooth in this as I heard it [in Medina, or in the civil north countries]. The Nasâra inhabit a city closed with iron and encompassed by the sea!" *Eyâd*:<sup>3</sup> "Talk not so boisterously, lest ye offend Khalil,<sup>4</sup> and he is one that with a word might make this tent to fall about our ears" "Eigh! they answered, could he so indeed?"

At daybreak the nomad people removed. We followed with them westward, in these mountains, and ascended through a cragged passage, where there seemed to be no footing for camels. Hamed, who had left us, came limping by with one whom he had found to guide him: "Farewell, I said, *akhu Hamda*."<sup>5</sup> The Kheybar villain looked up pleased and confused, because I had named him (as one of the valiant) by his sister, and he wished me God speed. We were stayed in the midst by some friends, that would milk for us ere we departed from among them. Infinite seemed to me the horrid maze of these desolate and thirsty mountains! Their name Jebâl Hejjûr may be interpreted the stony mountains:—they are of the Wêlad Aly and Bishr, — and by their allowance of these Heteym. In the

valley deeps they find, most years, the rabia<sup>1</sup> and good pasture bushes. These coasts seyl<sup>2</sup> by Wady Hejjûr to the Wady el-Humth. We were now much westward of our way. The nomads removed southward; and leaving them we descended, in an hour, to a wady<sup>3</sup> bottom of sand where we found another Heteym menzil, thirty booths, of Sueyder, Ibn Simry. The district (of a kind of middle traps), they name *Yetejôha*: Eyâd's Aarab seldom visited this part of their dira;<sup>4</sup> and he had been here but once before. These mountains seyl, they say, by Wady Khâfutha, one of the Kheybar valleys

Merjân found here some of his own kindred, a household or two of his Bishr clan *Beja'ja* or *Bejûda* — There are many poor families of Beduin tribesmen living (for their more welfare) in the peaceable society of the Heteym. A man, that was his cousin, laid hands on the theklûl,<sup>5</sup> and drew her towards his hospitable beyt<sup>6</sup> — Our hosts of yesterday sent word of my being in the dira to a sick sheykh<sup>7</sup> of theirs, *Ibn Heysân*, who had been hurt by a spear-thrust in a ghrazzu<sup>8</sup> Amm Mohammed lately sold some ointment of mine to the sick man's friends in Kheybar, which had been found excellent; and his acquaintance desired that I should ride to see him. I consented to wait here one day, until the return of their messenger.

When I took out my medicine book and long brass Arabic inkhorn, men and women gathered about me; it was marvels to them to see me write and read. They whispered, "He sees the invisible, — at least thou seest more than we poor folk! — it is written there!" The host had two comely daughters, they wondered to look upon the stranger's white skin. The young women's demeanour was easy, with a maidenly modesty; but their eye-glances melted the heart of the beardless lad Merjân, their cousin, who had already a girl-wife at Kheybar. These nomad-hareem<sup>9</sup> in Nejd were veiled with the face-clout, but only from the mouth downward; they wore a silver ring in the right nostril, and a braided forelock hanging upon the temples. The Goodman went abroad with his hatchet, and we saw them no more till sunset, when he and his wife came dragging-in great lopped

<sup>1</sup> From *Travels in Arabia Deserta*, Vol. II, ch. viii, pp. 219 ff. Reprinted by permission of the Medici Society and Jonathan Cape, Ltd., publishers

<sup>2</sup> Christians <sup>3</sup> the name of one of his Arab guides

<sup>4</sup> the name given to Doughty <sup>5</sup> brother of Hamda

<sup>1</sup> tender herbs <sup>2</sup> slope <sup>3</sup> low valley-ground <sup>4</sup> a nomad tribe's district <sup>5</sup> dromedary <sup>6</sup> abode <sup>7</sup> elder <sup>8</sup> foray <sup>9</sup> women

boughs of tolh trees: — where we see the trail of boughs in the khāla,<sup>1</sup> it is a sign of the nomad menzils.<sup>2</sup> Of these they made a sheep-pen before the beyt; and the small cattle were driven in and folded for the night. They call it *hathira*; "Shammar, they said, have another name", [*serifa*]. The host now set before us a great dish of rice

Eyād was treacherous, and always imagining, since he had his wages, how he might forsake me: the fellow would not willingly go to Hâyil. "Khalil, shall I leave thee here? wellah<sup>3</sup> the thelûl is not in plight for a long journey." — "Restore then three reals and I will let thee go." — "Ah! how may I, Khalil? you saw that I left the money at home." — "Then borrow it here" — "Bless me! which of these Aarab has any money, or would lend me one real?" — "All this I said at Kheybar, that thou wouldst betray me; Eyād, thou shalt carry me to Hâyil, as thou art bounden." — "But here lies no way to Hâyil, we are come out of the path; these Aarab have their faces towards the Auájy, let us go on with them, it is but two marches, and I will leave thee there" — The ill-faith of the Arabs is a gulf, in the path of the unwary! there is nothing to hope for in man, amongst them; and their heaven is too far off, or without sense of human miseries. Now I heard from this wretch's mouth my own arguments, which he had bravely contradicted at Kheybar! On the morrow Eyād would set out with the rising sun: I said, we will remain here to-day, as thou didst desire yesternight and obtain of me. But he loaded! and then the villanous rafik<sup>4</sup> came with his stick, and — it was that he had learned in the Turkish service — threatened to beat me, if I did not remove; but he yielded immediately.

In this menzil I found a Solubby household from *Wady es-Suffera*, which is spoken of for its excessive heat, in the Hejáz, not much north of Mcca. They were here above three hundred miles from home; but that seems no great distance to the land-wandering Solubba. The man told me that when summer was in, they would go to pitch, alone, at some water in the wilderness: and (having no cattle) they must live then partly of venison. "You have now asked me for an eye-medicine, can you go hunting with blear eyes?" — "It is the

young men (*el-eyyâl*) that hunt, and I remain at home." — I went further by a tent where the Heteymy housewife was boiling down her léban.<sup>1</sup> in a great cauldron, to mereesy<sup>2</sup> I sat down to see it: her pot sputtered, and she asked me, could I follow the spots with my eyes upward? "For I have heard say, that the Nasára cannot look up to heaven" Harshly she chid 'my unbelief and my enmity to Ullah'; and I answered her nothing. Then she took up a ladleful of her mereesy paste, poured samn<sup>3</sup> on it, in a bowl, and bade the stranger eat, saying cheerfully, "Ah! why dost thou continue without the religion? and have the Lord against thee and the people also; only pray as we, and all the people will be thy kindred." — Such were the nomads' daily words to me in these deserts.

The morning after, when the messenger had not returned, we loaded betimes. The sun was rising as we rode forth; and at the camp's end another Bishr householder bade us alight, for he had made ready for us — no common morrow's hospitality; but his dish of rice should have been our supper last evening. Whilst we were eating, a poor woman came crying to me, 'to cure her daughter and stay here, — we should be her guests; and she pretended she would give the hakim<sup>4</sup> a camel when her child was well.' Eyād was now as iniquitously bent that I should remain, as yesterday that I should remove; but I mounted and rode forth: we began our journey without water. The guest must not stretch the nomad hospitality, we could not ask them to fill our small girby<sup>5</sup> with the common juice of the earth; yet when hosts send to a weyrid<sup>6</sup> they will send also the guest's water-skin to be filled with their own girbies.

We journeyed an hour or two, over the pathless mountains, to a brow from whence we overlooked an empty plain, lying before us to the north. Only Merjân had been here once in his childhood; he knew there were waterpits yonder, — and we must find them, since we had nothing to drink. We descended, and saw old footprints of small cattle; and hoped they might lead to the watering. In that soil of plutonic grit were many glittering morsels of clear crystal. Merjân, looking upon the landmarks, thought bye and bye that we had passed the water; and my rafiks said

<sup>1</sup> empty desert <sup>2</sup> camps <sup>3</sup> by Ullah! <sup>4</sup> way-fellow

<sup>1</sup> sour milk <sup>2</sup> dry curds <sup>3</sup> clarified butter <sup>4</sup> wise man <sup>5</sup> water-skin <sup>6</sup> watering place

they would return upon the thelûl to seek it. They bade me sit down here and await them but I thought the evil in their hearts might persuade them, ere they had ridden a mile, to leave me to perish wretchedly. — Now couching the thelûl, they unloaded my bags. "The way is weary, they said to go back upon our feet, it may be long to find the themeyîl,<sup>1</sup> and a man might see further from the back of the thelûl" — "I will look for the water with you." — "Nay, but we will return to thee soon" — "Well go, but leave with me thy matchlock, Eyâd, and else we shall not part so." He laid down his gun unwillingly, and they mounted and rode from me

They were out an hour and a half: then, to my comfort, I saw them returning, and they brought water. — Eyâd now complained that I had mistrusted him! 'And wellah no man before had taken his gun from him, but this is Khalîl!' — "Being honest rafiks, you shall find me courteous, — but tell me, you fired upon your own tribesmen?" — "Ay, billah! I an Auâjy shot against the Auâjy, and if I dealt so with mine own kinsmen, what would I not do unto thee?" — "How then might I trust thee?" *Merjân*: "Thou sayest well, Khalîl, and this Eyâd is a light-headed coxcomb." Among the Aarab, friends will bite at friends thus, betwixt their earnest and game, and it is well taken. *Eyâd*: "Come, let us sit down now and drink ʔobacco; for we will not journey all by day, but partly, where more danger is, in the night-time Go *Merjân*, gather stalks, and let us bake our bread here against the evening, when it were not well to kindle a fire." The lad rose and went cheerfully; for such is the duty of the younger among wayfaring companions in the khâla \*\*\*

ROBERT BRIDGES (1844— )

### THE DOWNS<sup>2</sup>

O bold majestic downs, smooth, fair and lonely;  
O still solitude, only matched in the skies:  
Perilous in steep places,  
Soft in the level races,

<sup>1</sup> shallow water-hole    <sup>2</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher

Where sweeping in phantom silence the cloud-land flies,  
With lovely undulation of fall and rise;  
Entrenched with thickets thorned,  
By delicate miniature dainty flowers adorned!

I climb your crown, and lo! a sight surprising  
Of sea in front uprising, steep and wide:  
And scattered ships ascending  
To heaven lost in the blending  
Of distant blues, where water and sky divide,  
Urging their engines against wind and tide,  
And all so small and slow  
They seem to be wearily pointing the way  
they would go

The accumulated murmur of soft plashing,  
Of waves on rocks dashing, and searching the sands,  
Takes my ear, in the veering  
Baffled wind, as rearing  
Upright at the cliff, to the gullies and rifts he stands,  
And his conquering surges scour out over the lands;  
While again at the foot of the downs  
He masses his strength to recover the topmost crowns

### A PASSER-BY<sup>1</sup>

Whither, O splendid ship, thy white sails crowding,  
Leaning across the bosom of the urgent West,  
That fearest nor sea rising, nor sky clouding,  
Whither away, fair rover, and what thy quest?  
Ah! soon, when Winter has all our vales opprest,  
When skies are cold and misty, and hail is hurling,  
Wilt thou glide on the blue Pacific, or rest  
In a summer haven asleep, thy white sails furling.

I there before thee, in the country that well thou knowest,  
Already arrived am inhaling the odorous air:

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher

I watch thee enter unerringly where thou goest,  
 And anchor queen of the stage shipping  
 there,  
 Thy sails for awning spread, thy masts  
 bare:

Nor is aught from the foaming reef to the  
 snow-capped, grandest  
 Peak, that is over the feathery palms more  
 fair 15  
 Than thou, so upright, so stately and still  
 thou standest

And yet, O splendid ship, unhailed and  
 nameless,

I know not if, aiming a fancy, I rightly  
 divine  
 That thou hast a purpose joyful, a courage  
 blameless,

Thy port assured in a happier land than  
 mine 20

But for all I have given thee, beauty enough  
 is thine,

As thou, aslant with trim tackle and shroud-  
 ing,

From the proud nostril curve of a prow's  
 line

In the offing scatterest foam, thy white sails  
 crowding

### RIDING ADOWN THE COUNTRY LANES<sup>1</sup>

Riding adown the country lanes

One day in spring,  
 Heavy at heart with all the pains  
 Of man's imagining: —

The mist was not yet melted quite 5  
 Into the sky:

The small round sun was dazzling white,  
 The merry larks sang high:

The grassy northern slopes were laid  
 In sparkling dew, 10  
 Out of the slow-retreating shade  
 Turning from sleep anew.

Deep in the sunny vale a burn  
 Ran with the lane,  
 O'erhung with ivy, moss and fern 15  
 It laughed in joyful strain.

And primroses shot long and lush  
 Their cluster'd cream  
 Robin and wren and amorous thrush  
 Carol'd above the stream 20

The stillness of the lenten air  
 Call'd into sound  
 The motions of all life that were  
 In field and farm around:

So fair it was, so sweet and bright, 25  
 The jocund Spring  
 Awoke in me the old delight  
 Of man's imagining,

Riding adown the country lanes.  
 The larks sang high. — 30  
 O heart! for all thy griefs and pains  
 Thou shalt be loth to die.

### LONDON SNOW<sup>1</sup>

When men were all asleep the snow came  
 flying,

In large white flakes falling on the city brown,  
 Stealthily and perpetually settling and loosely  
 lying,

Hushing the latest traffic of the drowsy  
 town,

Deadening, muffling, stifling its murmurs  
 failing, 5

Lazily and incessantly floating down and  
 down.

Silently sifting and veiling road, roof and  
 railing;

Hiding difference, making unevenness even,  
 Into angles and crevices softly drifting and  
 sailing.

All night it fell, and when full inches seven  
 It lay in the depth of its uncompacted light-  
 ness, 11

The clouds blew off from a high and frosty  
 heaven;

And all woke earlier for the unaccustomed  
 brightness

Of the winter dawning, the strange unheavenly  
 glare.

The eye marvelled — marvelled at the daz-  
 zling whiteness; 15

The ear hearkened to the stillness of the  
 solemn air,

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publishers

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher

No sound of wheel rumbling nor of foot  
falling.

And the busy morning cries came thin and  
spare

Then boys I heard as they went to school,  
calling,

They gathered up the crystal manna to freeze  
Their tongues with tasting, their hands with  
snowballing, 21

Or noted in a drift, plunging up to the  
knees,

Or peering up from under the white-mossed  
wonder,

'O look at the trees!' they cried, 'O look at  
the trees!'

With lessened load a few carts creak and  
blunder. 25

Following along the white deserted way,  
A country company long dispersed asunder:

When now already the sun, in pale display  
Standing by Paul's high dome, spread forth  
below

His sparkling beams, and awoke the stir of  
the day 30

For now doors open, and war is waged with  
the snow;

And trains of sombre men, past tale of  
number,

Tread long brown paths, as toward their toil  
they go.

But even for them awhile no cares encumber  
Their minds diverted, the daily word is  
unspoken, 35

The daily thoughts of labour and sorrow  
slumber

At the sight of the beauty that greets them,  
for the charm they have broken

#### EVENING <sup>1</sup>

(FROM WILLIAM BLAKE)

Come, rosy angel, thy coronet donning

Of starry jewels, smile upon ev'ry bed,

And grant what each day-weary mortal,  
Labourer or lover, asketh of thee

Smile thou on our loves, enveloping the land 5

With dusky curtain: consider each blossom

That timely upcloseth, that opens

Her treasure of heavy-laden odours.

Now, while the west-wind slumbereth on the  
lake,

Silently dost thou with delicate shimmer 10

O'erbloom the frowning front of awful

Night to a glance of unearthly silver.

No hungry wild beast rangeth in our forest,

No tiger or wolf prowleth around the fold:

Keep thou from our sheepcotes the tainting

Invisible peril of the darkness. 16

#### POV'RE AME AMOUREUSE <sup>1</sup>

(FROM LOUISE LABÉ. 1555)

(SAPPHICS)

When to my lone soft bed at eve returning

Sweet desir'd sleep already stealeth o'er me,

My spirit flieth to the fairy-land of

her tyrannous love

Him then I think fondly to kiss, to hold him 5

Frankly then to my bosom; I that all day

Have lookèd for him suffering, repining,

yea many long days

O blessèd sleep, with flatteries beguile me;

So, if I ne'er may of a surety have him, 10

Grant to my poor soul amorous the dark gift  
of this illusion.

#### JOHANNES MILTON, SENEX <sup>1</sup>

(SCAZONS)

Since I believe in God the Father Almighty,

Man's Maker and Judge, Overruler of Fortune,

'Twere strange should I praise anything and  
refuse Him praise,

Should love the creature forgetting the  
Créator,

Nor unto Him in suff'ring and sorrow turn me:

Nay how could I withdraw me from His em-  
bracing? 6

But since that I have seen not, and cannot  
know Him,

Nor in my earthly temple apprehend rightly

His wisdom and the heav'nly purpose eternal;

Therefore will I be bound to no studied  
system 10

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher

Nor argument, nor with delusion enslave me,  
Nor seek to please Him in any foolish invention,

Which my spirit within me, that loveth beauty  
And hateth evil, hath reprov'd as unworthy.

But I cherish my freedom in loving service, 15  
Gratefully adoring for delight beyond asking  
Or thinking, and in hours of anguish and  
darkness  
Confiding always on His excellent greatness

### WALKING HOME <sup>1</sup>

(FROM THE CHINESE)

Thousand threads of rain and fine white  
wreathing of air-mist  
Hide from us earth's greenness, hide the  
enarching azure.  
Yet will a breath of Spring homeward con-  
voying attend us,  
And the mellow flutings of passionate  
Philomel.

EDWARD CARPENTER (1844- )

### THE TRIUMPH OF CIVILIZATION <sup>2</sup>

On the outskirts of a great city,  
A street of fashionable mansions well with-  
drawn from all the noise and bustle;  
And in the street — the only figure there —  
in the middle of the road, in the bitter wind —  
Red-nosed, thin-shawled, with ancles bare  
and old boots,  
A woman bent and haggard, croaking a  
dismal song 5

And the great windows stare upon her  
wretchedness, and stare across the road upon  
each other,

With big fool eyes;  
But not a door is opened, not a face is seen,  
Nor form of life down all the dreary street,  
To certify the existence of humanity — 10  
Other than hers.

<sup>1</sup> Reprinted from the *Poetical Works of Robert Bridges* by permission of John Murray, London, publisher <sup>2</sup> Reprinted from *Towards Democracy* by permission of George Allen & Unwin, Ltd., London, publishers

### AMONG THE FERNS <sup>1</sup>

I lay among the ferns,  
Where they lifted their fronds, innumera-  
ble, in the greenwood wilderness, like wings  
winnowing the air,

And their voices went past me continually.

And I listened, and lo! softly inaudibly  
raining I heard not the voices of the ferns  
only, but of all living creatures.

Voices of mountain and star, 5  
Of cloud and forest and ocean,  
And of the little rills tumbling amid the  
rocks,

And of the high tops where the moss-beds  
are and the springs arise

As the wind at mid-day rains whitening  
over the grass,

As the night-bird glimmers a moment,  
fleeting between the lonely watcher and  
the moon, 10

So softly inaudibly they rained,  
Where I sat silent.

And in the silence of the greenwood I knew  
the secret of the growth of the ferns;  
I saw their delicate leaflets tremble breath-  
ing an undescribed and unuttered life;  
And, below, the ocean lay sleeping; 15  
And round them the mountains and the  
stars dawned in glad companionship for ever.

And a voice came to me, saying:

In every creature, in forest and ocean, in  
leaf and tree and bird and beast and man,  
there moves a spirit other than its mortal own,  
Pure, fluid, as air — intense as fire,

Which looks abroad and passes along the  
spirits of all other creatures, drawing them  
close to itself, 20

Nor dreams of other law than that of per-  
fect equality,

And this is the spirit of immortality and  
peace

And whatsoever creature hath this spirit,  
to it no harm may befall:

No harm can befall, for wherever it goes it  
has its nested home, and to it every loss comes  
charged with an equal gain;

<sup>1</sup> Reprinted from *Towards Democracy* by per-  
mission of George Allen & Unwin, Ltd., London,  
publishers

It gives — but to receive a thousand-fold  
 It yields its life — but at the hands of love,  
 And death is the law of its eternal growth

And I saw that was the law of every creature — that this spirit should enter in and take possession of it, 28

That it might have no more fear or doubt  
 or be at war within itself any longer

And lo! in the greenwood all around me it moved. 30

Where the sunlight floated fragrant under  
 the boughs, and the fern-fronds winnowed  
 the air,

In the oak-leaves dead of last year, and in  
 the small shy things that rustled among them;

In the songs of the birds, and the broad  
 shadowing leaves overhead,

In the fields sleeping below, and in the river  
 and the high dreaming air;

Gleaming ecstatic it moved — with joy  
 incarnate. 35

And it seemed to me, as I looked, that it  
 penetrated all these things, suffusing them,

And wherever it penetrated behold! there  
 was nothing left down to the smallest atom  
 which was not a winged spirit instinct with  
 life.

Who shall understand the words of the ferns  
 lifting their fronds innumerable?

What man shall go forth into the world,  
 holding his life in his open palm —

With high adventurous joy from sunrise to  
 sunset — 40

Fearless, in his sleeve laughing, having out-  
 flanked his enemies?

His heart like Nature's garden — that all  
 men abide in —

Free, where the great winds blow, rains fall,  
 and the sun shines,

And manifold growths come forth and  
 scatter their fragrance?

Who shall be like a grave, where men may  
 bury 45

Sin and sorrow and shame, to rise in the new  
 day

Glorious out of their grave? who, deeply  
 listening,

Shall hear through his soul the voices of all  
 creation,

Voices of mountain and star, voices of all men,  
 Softly audibly raining? — shall seize and fix  
 them, 50

Rivet them fast with love, no more to lose  
 them?

Who shall be that spirit of deep fulfilment,  
 Himself, self-centred? — yet evermore from  
 that centre

Over the world expanding, along all crea-  
 tures

Loyally passing, — with love, in perfect  
 equality? 55

His immortality crowns. In him all sorrow  
 And mortal passion of death shall pass from  
 creation.

They who sit by the road and are weary  
 shall rise up

As he passes They who despair shall arise.

Who shall understand the words of the ferns  
 winnowing the air? 60

*Death shall change as the light in the morning  
 changes;*

*Death shall change as the light 'twixt moonset  
 and dawn.*

## WILLIAM ERNEST HENLEY

(1849-1903)

OPERATION<sup>1</sup>

You are carried in a basket,  
 Like a carcass from the shambles,  
 To the theatre, a cockpit  
 Where they stretch you on a table.

Then they bid you close your eyelids, 5  
 And they mask you with a napkin,  
 And the anæsthetic reaches  
 Hot and subtle through your being.

And you gasp and reel and shudder  
 In a rushing, swaying rapture, 10  
 While the voices at your elbow  
 Fade — receding — fainter — farther.

Lights about you shower and tumble,  
 And your blood seems crystallising —  
 Edged and vibrant, yet within you 15  
 Racked and hurried back and forward.

<sup>1</sup> Reprinted from *Poems* by W. E. Henley by  
 permission of Macmillan & Co., Ltd., London, and  
 Charles Scribner's Sons, New York, publishers



Then the lights grow fast and furious,  
 And you hear a noise of waters,  
 And you wrestle, blind and dizzy,  
 In an agony of effort,

Till a sudden hush accepts you,  
 And you sound an utter darkness .  
 And awaken . . . with a struggle . . .  
 On a hushed, attentive audience.

### INVICTUS <sup>1</sup>

Out of the night that covers me,  
 Black as the Pit from pole to pole,  
 I thank whatever gods may be  
 For my unconquerable soul.

In the fell clutch of circumstance  
 I have not winced nor cried aloud.  
 Under the bludgeonings of chance  
 My head is bloody, but unbowed

Beyond this place of wrath and tears  
 Looms but the Horror of the shade,  
 And yet the menace of the years  
 Finds, and shall find, me unafraid.

It matters not how strait the gate,  
 How charged with punishments the scroll,  
 I am the master of my fate:  
 I am the captain of my soul.

### MARGARITÆ SORORI <sup>1</sup>

A late lark twitters from the quiet skies;  
 And from the west,  
 Where the sun, his day's work ended,  
 Lingers as in content,  
 There falls on the old, grey city  
 An influence luminous and serene,  
 A shining peace.

<sup>1</sup> Reprinted from *Poems* by W. E. Henley by permission of Macmillan & Co., Ltd., London, and Charles Scribner's Sons, New York, publishers

The smoke ascends  
 In a rosy-and-golden haze. The spires  
 Shine, and are changed. In the valley  
 Shadows rise. The lark sings on The sun,  
 Closing his benediction,  
 Sinks, and the darkening air  
 Thrills with a sense of the triumphing night —  
 Night with her train of stars  
 And her great gift of sleep.

So be my passing!  
 My task accomplished and the long day done,  
 My wages taken, and in my heart  
 Some late lark singing,  
 Let me be gathered to the quiet west,  
 The sundown splendid and serene,  
 Death.

### A BOWL OF ROSES <sup>1</sup>

It was a bowl of roses  
 There in the light they lay,  
 Languishing, glorying, glowing  
 Their life away.

And the soul of them rose like a presence,  
 Into me crept and grew,  
 And filled me with something — some one —  
 O, was it you?

### THE BLACKBIRD <sup>1</sup>

The nightingale has a lyre of gold,  
 The lark's is a clarion call,  
 And the blackbird plays but a boxwood flute,  
 But I love him best of all.

For his song is all of the joy of life,  
 And we in the mad, spring weather,  
 We two have listened till he sang  
 Our hearts and lips together.

<sup>1</sup> Reprinted from *Poems* by W. E. Henley by permission of Macmillan & Co., Ltd., London, and Charles Scribner's Sons, New York, publishers

## THE NEW AGE

ALICE MEYNELL (1850-1922) 'grained' door, is to be seen the ineffectual

### THE FLOWER<sup>1</sup>

There is a form of oppression that has not until now been confessed by those who suffer from it or who are participants, as mere witnesses, in its tyranny. It is the obsession of man by the flower. In the shape of the flower his own paltriness revisits him — his triviality, his sloth, his cheapness, his wholesale habitualness, his slatternly ostentation. These return to him and wreak upon him their dull revenges. What the tyranny really had grown to can be gauged nowhere so well as in country lodgings, where the most ordinary things of design and decoration have sifted down and gathered together, so that foolish ornament gains a cumulative force and achieves a conspicuous commonness. Stem and petal and leaf — the fluent forms that a man has not by heart but certainly by rote — are woven, printed, cast, and stamped wherever restlessness and insimplicity have feared to leave plain spaces. The most ugly of all imaginable rooms, which is probably the parlour of a farm-house arrayed for those whom Americans call summer-boarders, is beset with flowers. It blooms, a dry, woollen, papery, cast-iron garden. The floor flourishes with blossoms adust, poorly conventionalised into a kind of order; the table-cover is ablaze with a more realistic florescence, the wall-paper is set with bunches, the rigid machine-lace curtain is all of roses and lilies in its very construction; over the muslin blinds an impotent sprig is scattered. In the worsted rosettes of the bell-ropes, in the plaster picture-frames, in the painted tea-tray and on the cups, in the pediment of the sideboard, in the ornament that crowns the barometer, in the finials of sofa and arm-chair, in the finger-plates of the

portrait or to be traced the stale inspiration of the flower. And what is this bossiness around the grate but some blunt, black-leaded garland? The recital is wearisome, but the retribution of the flower is precisely weariness. It is the persecution of man, the haunting of his trivial visions, and the oppression of his inconsiderable brain.

The man so possessed suffers the lot of the weakling — subjection to the smallest of the things he has abused. The designer of cheap patterns is no more inevitably ridden by the flower than is the vain and transitory author by the phrase. But I had rather learn my decoration of the Japanese, and place against the blank wall one pot plain from the wheel, holding one singular branch in blossom, in the attitude and accident of growth. And I could wish abstinence to exist, and even to be evident, in my words. In literature as in all else man merits his subjection to trivialities by a kind of economical greed. A condition for using justly and gaily any decoration would seem to be a certain reluctance. Ornament — strange as the doctrine sounds in a world decivilised — was in the beginning intended to be something jocund; and jocundity was never to be achieved but by postponement, deference, and modesty. Nor can the prodigality of the meadows in May be quoted in dispute. For Nature has something even more severe than moderation: she has an innumerable singleness. Her butter-cup meadows are not prodigal; they show multitude, but not multiplicity, and multiplicity is exactly the disgrace of decoration. Who has ever multiplied or repeated his delights? or who has ever gained the granting of the most foolish of his wishes — the prayer for reiteration? It is a curious slight to generous Fate that man should, like a child, ask for one thing many times. Her answer every time is a resembling but new and single gift; until the day when she shall make the one tremendous difference among her gifts — and make it perhaps in secret — by naming one of them the ultimate.

<sup>1</sup> Reprinted from *The Rhythm of Life and Other Essays* by permission of Burns, Oates & Washbourne Ltd., London, and Charles Scribner's Sons, New York, publishers

What, for novelty, what, for singleness, what,  
for separateness, can equal the last? Of many  
thousand kisses the poor last — but even the  
kisses of your mouth are all numbered

### THE SHEPHERDESS <sup>1</sup>

She walks — the lady of my delight —  
A shepherdess of sheep.  
Her flocks are thoughts. She keeps them  
white;  
She guards them from the steep,  
She feeds them on the fragrant height, 5  
And folds them in for sleep

She roams maternal hills and bright,  
Dark valleys safe and deep  
Into that tender breast at night  
The chastest stars may peep 10  
She walks — the lady of my delight —  
A shepherdess of sheep

She holds her little thoughts in sight,  
Though gay they run and leap  
She is so circumspect and right; 15  
She has her soul to keep  
She walks — the lady of my delight —  
A shepherdess of sheep

### THE LADY POVERTY <sup>1</sup>

The Lady Poverty was fair:  
But she has lost her looks of late,  
With change of times and change of air.  
Ah slattern! she neglects her hair,  
Her gown, her shoes; she keeps no state 5  
As once when her pure feet were bare.

Or — almost worse, if worse can be —  
She scolds in parlours, dusts and trims,  
Watches and counts Oh, is this she  
Whom Francis met, whose step was free, 10  
Who with Obedience carolled hymns,  
In Umbria walked with Chastity?

Where is her ladyhood? Not here,  
Not among modern kinds of men,  
But in the stony fields, where clear 15  
Through the thin trees the skies appear,  
In delicate spare soil and fen,  
And slender landscape and austere.

<sup>1</sup> Reprinted from *Collected Poems* by permission  
of Burns, Oates & Washbourne, Ltd., London, and  
Charles Scribner's Sons, New York, publishers

### RENOUNCEMENT <sup>1</sup>

I must not think of thee, and, tied yet  
strong,  
I shun the thought that lurks in all delight —  
The thought of thee — and in the blue  
Heaven's height,  
And in the sweetest passage of a song.

Oh, just beyond the fairest thoughts that  
throng 5  
Ths breast, the thought of thee waits,  
hidden yet bright;  
But it must never, never come in sight;  
I must stop short of thee the whole day long

But when sleep comes to close each difficult  
day,  
When night gives pause to the long watch  
I keep, 10  
And all my bonds I needs must loose apart,

Must doff my will as raiment laid away, —  
With the first dream that comes with the  
first sleep  
I run, I run, I am gathered to thy heart.

### GEORGE MOORE (1853- )

### HAIL AND FAREWELL <sup>2</sup>

VALE

FROM CHAPTER VI

The glass door of the café grates upon the  
sand again. It is Degas, a round-shouldered  
man in a suit of pepper and salt. There is  
nothing very trenchantly French about him  
either, except the large necktie. His eyes  
are small, his words sharp, ironical, cynical.  
Manet and Degas are the leaders of the Im-  
pressionistic school, but their friendship has  
been jarred by inevitable rivalry. "Degas  
was painting 'Semiramis' when I was paint-  
ing 'Modern Paris,'" says Manet "Manet  
is in despair because he cannot paint vulgar

<sup>1</sup> Reprinted from *Collected Poems* by permission  
of Burns, Oates & Washbourne, Ltd, London, and  
Charles Scribner's Sons, New York, publishers

<sup>2</sup> Reprinted from *Hail and Farewell* by George  
Moore, by permission of William Heinemann, Ltd,  
London, and D. Appleton and Company, New  
York, publishers

pictures like Duran, and be fêted and decorated; he is an artist not by inclination but by force, he is a galley-slave chained to the oar," says Degas. Degas is more inclined to look back than Manet, even his portraits are composed from drawings and notes, and looking at a picture by Degas we think, "Yes, that was how we thought in the seventies and in the eighties." Manet desired modernity as earnestly as Degas, but his genius saved him from the ideas that were of his time. Manet was a pure painter, and it mattered nothing to him whether he painted a religious subject — angels watching by the side of the Dead Christ — or yachting at Argenteuil. Manet was an instinct, Degas is an intellectuality, and believes with Edgar Poe that one becomes original by saying, "I will not do a certain thing because it has been done before."

So the day came when Degas put "Semiramis" aside for a ballet girl. "Semiramis" had been painted again and again; but the ballet girl in pink tights, clumsy shoes, and bunched skirts, looking unnatural as a cockatoo, had not. And it was Degas who introduced the acrobat into art, and the *repasseuse*. His portrait of Manet on the sofa listening to Madame Manet playing the piano is one of the most intellectual pieces of painting ever done in the world; its intellectuality reminds one of Leonardo da Vinci, for, like Degas, Leonardo painted by intellect rather than by instinct. It was in the Louvre a few months ago that it occurred to me to compare Leonardo with Degas. I had gone there on a special errand, and when wearied with examination and debate, I turned into the Salle Carrée for relaxation, and there wandered about, waiting to be attracted. Long ago the "Mona Lisa" was my adventure, but this year Rembrandt's portrait of his wife held me at gaze. It did not delight me as Manet delights; the emotion was deeper, vaguer and more intense, and I seemed to myself like a magnetic patient in the coil of some powerful enchantment. The emotion that this picture awakens is almost physical. It gets at you like music, like a sudden breath of perfume. When one approaches, the eyes fade into brown shadow, and when one withdraws, they begin to tell their story, and the story they tell is of a woman's soul. She seems conscious of her weakness, of her sex, and the burden of her own special lot — she is Rembrandt's wife, a servant, a satellite, a watcher. The mouth

is no more than a little shadow, but what wistful tenderness there is in it' and the color of the face is white, faintly tinted with bitumen, and in the cheeks some rose madder comes through the yellow. She wears a fur jacket, but the fur was no trouble to Rembrandt, he did not strive for realism. It is fur, that is sufficient. Gray pearls hang in her ears; there is a brooch upon her breast, and a hand at the bottom of the picture passing out of the frame, and that hand reminds one, as the chin does, of the old story that God took a little clay and made man out of it. That chin and that hand and arm are moulded without display of knowledge as Nature moulds. The picture seems as if it had been breathed upon the canvas. Did not a great poet once say that God breathed into Adam? The other pictures seem dry and insignificant, the "Mona Lisa," celebrated in literature, hanging a few feet away, seems factitious when compared with this portrait, that smile, so often described as mysterious, that hesitating smile which held my youth in a little tether, has come to seem to me but a grimace, and the pale mountains no more mysterious than a globe or map seems at a distance. •

The "Mona Lisa" is a sort of riddle, an acrostic, a poetical decoction, a ballade, a rondel, a villanelle, or ballade with double burden, a sestina — that is what it is like, a sestina or chant royal. The "Mona Lisa," being literature in intention rather than painting, has drawn round her many poets. We must forgive her many mediocre verses for the sake of one incomparable prose passage. She has now passed out of that mysterious misuse of oil paint, that arid glazing of *terre verte*, and has come into her possession of eternal life, into the immortality of Pater's prose. The "Mona Lisa" and Degas's "Leçon de Danse" are intellectual pictures; they were painted with the brains rather than with the temperaments, and what is any intellect compared to a gift like Manet's? The intellectual pleasure that we receive from a mind so curiously critical, inquisitive, and mordant as Degas's withers, but the joy we get from the gift of painting like Manet's is a joy that lasts forever. Of what value are Degas's descriptions of washerwomen and dancers and race-horses compared with that fallen flower, that Aubusson carpet, above all, the footstool? The pleasure of an early Degas, the "Semiramis," is more lasting than that which

we get from the dancers plunging forward in the blaze of the "limes." By the "Semiramis" hangs a tale — Degas painted Semiramis at the head of a group of women admiring the walls of Babylon; there were hanging gardens in the background. But one day he scratched half the picture away, and his explanation was that Semiramis would not surround herself with women; she would walk surrounded by men. His best pictures were painted before he began to think, when he was merely interested in Nature, and if any one of Degas's pictures is bought for this gallery I hope it will be one of these early pictures, the red-headed girl, for instance, an unfinished sketch, exhibited some time ago at Knightsbridge, the property, I believe, of Durand Ruel.

In the days of the Nouvelle Athènes we used to repeat Degas's witticisms, how he once said to Whistler, "Whistler, if you were not a genius you would be the most ridiculous man in Paris." Leonardo made roads, Degas makes witticisms. I remember his answer when I confided to him one day that I did not care for Daumier — the beautiful "Don Quixote and Sancho Panza" that hangs on the wall I had not then seen; that is my excuse — an insufficient one, I admit. Degas answered, "If you were to show Raphael a Daumier he would admire it, he would take off his hat; but if you were to show him a Cabanel he would say with a sigh, 'That is my fault.'" It is not possible to be wittier than this or more appreciative, but, I ask again, what does such intellect amount to when compared to that fallen flower or the beautiful painting of Mademoiselle Gonzales's white arm, or the dress so liquid, so beautiful, more beautiful than silk or ivory, every accent in its place? To omit any one of them would be a loss, to add another would be a redundancy. Manet said to me once, "I tried to write, but I couldn't write," and I thought he spoke apologetically, whereas his words were a boast. "He who paints as I paint could never think of doing anything else" was what was in his mind, and if Manet had lived till he was a hundred, he would have painted to the last. But Degas, being merely a man of intellect, wearied of painting; he turned to modeling for relaxation, and he has collected pictures. His collection is the most interesting in Paris, for it represents the taste of one man. His chief admirations are Delacroix and Ingres and Manet, especially Ingres. There was a time

when he knew everyone who owned an Ingres, and it is said that the concierges used to keep him informed as to the health of the owners of certain pictures, and hearing of an appendicitis that might prove fatal, or a bad attack of influenza, Degas at once flapped his wings and went away like a vulture. One day I met him in the Rue Maubeuge. "I've got it," he said, and he was surprised when I asked him what he had got, great egotists always take it for granted that everyone is thinking of what they are doing. "Why, the 'Jupiter,' of course the 'Jupiter,'" and he took me to see the picture — not a very good Ingres, I thought — good, of course, but somewhat tedious — a Jupiter with beetling brows, and a thunderbolt in his hand. But next to it was a pear, and I knew that pear, just a speckled pear painted on six inches of canvas, it used to hang in Manet's studio, six inches of canvas nailed to the wall, and I said to Degas, "I think, after all, I like the pear better than 'Jupiter'"; and Degas said, "I put it there, for a pear painted like that would overthrow any god." There is a picture by Mr. Sargent in this room — one of his fashionable women. She is dressed to receive visitors, and is about to spring from her chair; the usual words, "How do you do, Mary," are upon her crimson lips, and the usual hysterical lights are in her eyes, and her arms are like bananas as usual. There is in this portrait the same factitious surface-life that informs all his pictures, and, recognizing fashionable gowns and drawing-room vivacities as the fundamental Sargent, Degas described him as *Le chef de rayon de la peinture*. *Le chef de rayon* is the young man behind the counter who says, "I think, madam, that this piece of mauve silk would suit your daughter admirably, ten yards at least will be required. If your daughter will step upstairs, I will take her measure. *Vous pouvez me confier votre fille; soyez sûre que je ne voudrais rien faire qui pût nuire à mon commerce.*"

"Anyone," Degas said once to me, "can have talent when he is five-and-twenty; the thing is to have talent when you are fifty." I remember the Salon in which Bastien Lepage exhibited his "Potato Harvest," and we all admired it till Degas said, "À Bouguereau of the modern movement." Then everyone understood that Bastien Lepage's talent was not an original but a derivative talent. When Roll, another painter of the same time, ex-

hibited his enormous picture entitled "Work," containing fifty figures, Degas said, "One doesn't make a crowd with fifty figures, one makes a crowd with five." But what is all this intellect compared with that flower fallen on the carpet, or that plump white arm moulded without a shadow.

## OSCAR WILDE (1856-1900)

### FROM THE DECAY OF LYING<sup>1</sup>

*Vivan.* . . Now, if you promise not to interrupt too often, I will read you my article.

*Cyril.* You will find me all attention

*Vivan* (reading in a very clear, musical voice). "The Decay of Lying. A Protest. — One of the chief causes that can be assigned for the curiously commonplace character of most of the literature of our age is undoubtedly the decay of Lying as an art, a science, and a social pleasure. The ancient historians gave us delightful fiction in the form of fact; the modern novelist presents us with dull facts under the guise of fiction. The Blue-Book is rapidly becoming his ideal both for method and manner. He has his tedious *document humain*, his miserable little *coin de la création*, into which he peers with his microscope. He is to be found at the Librairie Nationale, or at the British Museum, shamelessly reading up his subject. He has not even the courage of other people's ideas, but insists on going directly to life for everything, and ultimately, between encyclopædias and personal experience, he comes to the ground, having drawn his types from the family circle or from the weekly washerwoman, and having acquired an amount of useful information from which never, even in his most meditative moments, can he thoroughly free himself

"The loss that results to literature in general from this false ideal of our time can hardly be over-estimated. People have a careless way of talking about a 'born liar,' just as they talk about a 'born poet.' But in both cases they are wrong. Lying and poetry are arts — arts, as Plato saw, not unconnected with each other — and they require the most careful study, the most disinterested devotion. Indeed, they

have their technique, just as the more material arts of painting and sculpture have, their subtle secrets of form and colour, their craft-mysteries, their deliberate artistic methods. As one knows the poet by his fine music, so one can recognise the liar by his rich rhythmic utterance, and in neither case will the casual inspiration of the moment suffice. Here, as elsewhere, practice must precede perfection. But in modern days while the fashion of writing poetry has become far too common, and should, if possible, be discouraged, the fashion of lying has almost fallen into disrepute. Many a young man starts in life with a natural gift for exaggeration which, if nurtured in congenial and sympathetic surroundings, or by the imitation of the best models, might grow into something really great and wonderful. But, as a rule, he comes to nothing. He either falls into careless habits of accuracy —"

*Cyril.* My dear fellow!

*Vivan* Please don't interrupt in the middle of a sentence "He either falls into careless habits of accuracy, or takes to frequenting the society of the aged and the well-informed. Both things are equally fatal to his imagination, as indeed they would be fatal to the imagination of anybody, and in a short time he develops a morbid and unhealthy faculty of truth-telling, begins to verify all statements made in his presence, has no hesitation in contradicting people who are much younger than himself, and often ends by writing novels which are so like life that no one can possibly believe in their probability. This is no isolated instance that we are giving. It is simply one example out of many; and if something cannot be done to check, or at least to modify, our monstrous worship of facts, Art will become sterile, and Beauty will pass away from the land.

"Even Mr. Robert Louis Stevenson, that delightful master of delicate and fanciful prose, is tainted with this modern vice, for we know positively no other name for it. There is such a thing as robbing a story of its reality by trying to make it too true, and *The Black Arrow* is so inartistic as not to contain a single anachronism to boast of, while the transformation of Dr. Jekyll reads dangerously like an experiment out of the *Lancet*. As for Mr. Rider Haggard, who really has, or had once, the makings of a perfectly magnificent liar, he is now so afraid of being suspected

<sup>1</sup> Reprinted from *Intentions* by permission of Methuen & Co., Ltd., London, and Brentano's, New York, publishers

of genius that when he does tell us anything marvellous, he feels bound to invent a personal reminiscence, and to put it into a footnote as a kind of cowardly corroboration. Nor are our other novelists much better. Mr. Henry James writes fiction as if it were a painful duty, and wastes upon mean motives and imperceptible 'points of view' his neat literary style, his felicitous phrases, his swift and caustic satire. Mr. Hall Caine, it is true, aims at the grandiose, but then he writes at the top of his voice. He is so loud that one cannot hear what he says. Mr. James Payn is an adept in the art of concealing what is not worth finding. He hunts down the obvious with the enthusiasm of a short-sighted detective. As one turns over the pages, the suspense of the author becomes almost unbearable. The horses of Mr. William Black's phaeton do not soar towards the sun. They merely frighten the sky at evening into violent chromo-lithographic effects. On seeing them approach, the peasants take refuge in dialect. Mrs. Oliphant prattles pleasantly about curates, lawn-tennis parties, domesticity, and other wearisome things. Mr. Marion Crawford has immolated himself upon the altar of local colour. He is like the lady in the French comedy who talks about "le beau ciel d'Italie." Besides, he has fallen into a bad habit of uttering moral platitudes. He is always telling us that to be good is to be good, and that to be bad is to be wicked. At times he is almost edifying. *Robert Elsmere* is, of course, a masterpiece — a masterpiece of the "genre ennuyeux," the one form of literature that the English people seem to thoroughly enjoy. A thoughtful young friend of ours once told us that it reminded him of the sort of conversation that goes on at a meat tea in the house of a serious Nonconformist family, and we can quite believe it. Indeed it is only in England that such a book could be produced. England is the home of lost ideas. As for that great and daily increasing school of novelists for whom the sun always rises in the East-End, the only thing that can be said about them is that they find life crude, and leave it raw.

"In France, though nothing so deliberately tedious as *Robert Elsmere* has been produced, things are not much better. M. Guy de Maupassant, with his keen mordant irony and his hard vivid style, strips life of the few poor rags that still cover her, and shows us foul sore and festering wound. He writes lurid little trag-

edies in which everybody is ridiculous, bitter comedies at which one cannot laugh for very tears. M. Zola, true to the lofty principle that he lays down in one of his pronunciamientos on literature, *L'homme de génie n'a jamais d'esprit*, is determined to show that, if he has not got genius, he can at least be dull. And how well he succeeds! He is not without power. Indeed at times, as in *Germinal*, there is something almost epic in his work. But his work is entirely wrong from beginning to end, and wrong not on the ground of morals, but on the ground of art. From any ethical standpoint it is just what it should be. The author is perfectly truthful and describes things exactly as they happen. What more can any moralist desire? We have no sympathy at all with the moral indignation of our time against M. Zola. It is simply the indignation of Tarruffe on being exposed. But from the standpoint of art, what can be said in favour of the author of *L'Assommoir*, *Nana*, and *Pot-Bouille*? Nothing. Mr. Ruskin once described the characters in George Eliot's novels as being like the sweepings of a Pentonville omnibus, but M. Zola's characters are much worse. They have their dreary vices, and their drearier virtues. The record of their lives is absolutely without interest. Who cares what happens to them? In literature we require distinction, charm, beauty, and imaginative power. We don't want to be harrowed and disgusted with an account of the doings of the lower orders. M. Daudet is better. He has wit, a light touch, and an amusing style. But he has lately committed literary suicide. Nobody can possibly care for Delobelle with his "Il faut lutter pour l'art," or for Valmajour with his eternal refrain about the nightingale, or for the poet in *Jack* with his "mots cruels," now that we have learned from *Vingt Ans de ma Vie littéraire* that these characters were taken directly from life. To us they seem to have suddenly lost all their vitality, all the few qualities they ever possessed. The only real people are the people who never existed, and if a novelist is base enough to go to life for his personages he should at least pretend that they are creations, and not boast of them as copies. The justification of a character in a novel is not that other persons are what they are, but that the author is what he is. Otherwise the novel is not a work of art. As for M. Paul Bourget, the master of the *roman psychologique*, he commits the error of

imagining that the men and women of modern life are capable of being infinitely analysed for an innumerable series of chapters. In point of fact, what is interesting about people in good society — and M. Bourget rarely moves out of the Faubourg St Germain, except to come to London — is the mask that each one of them wears, not the reality that lies behind the mask. It is a humiliating confession, but we are all of us made out of the same stuff. In Falstaff there is something of Hamlet, in Hamlet there is not a little of Falstaff. The fat knight has his moods of melancholy, and the young prince his moments of coarse humour. Where we differ from each other is purely in accidentals: in personal appearance, tricks of habit, and the like. The more one analyses people, the more all reasons for analysis disappear. Sooner or later one comes to that dreadful universal thing called human nature. Indeed, as any one who has ever worked among the poor knows only too well, the brotherhood of man is no mere poet's dream, it is a most depressing and humiliating reality; and if a writer insists upon analysing the upper classes, he might just as well write of match-girls and costermongers at once." However, my dear Cyril, I will not detain you any further just here. I quite admit that modern novels have many good points. All I insist on is that, as a class, they are quite unreadable.

Cyril. That is certainly a very grave qualification, but I must say that I think you are rather unfair in some of your strictures. I like *The Deemster*, and *The Daughter of Ethel*, and *Le Disciple*, and *Mr Isaacs*, and as for *Robert Elsmere*, I am quite devoted to it. Not that I can look upon it as a serious work. As a statement of the problems that confront the earnest Christian it is ridiculous and antiquated. It is simply Arnold's *Literature and Dogma* with the literature left out. It is as much behind the age as Paley's *Evidences*, or Colenso's method of Biblical exegesis. Nor could anything be less impressive than the unfortunate hero gravely heralding a dawn that rose long ago, and so completely missing its true significance that he proposes to carry on the business of the old firm under the new name. On the other hand, it contains several clever caricatures, and a heap of delightful quotations, and Green's philosophy very plentifully sugars the somewhat bitter pill of the author's fiction. I also cannot help expressing

my surprise that you have said nothing about the two novelists whom you are always reading, Balzac and George Meredith. Surely they are realists, both of them?

Vivian. Ah! Meredith! Who can define him? His style is chaos illumined by flashes of lightning. As a writer he has mastered everything except language: as a novelist he can do everything, except tell a story: as an artist he is everything, except articulate. Somebody in Shakespeare — Touchstone, I think — talks about a man who is always breaking his shins over his own wit, and it seems to me that this might serve as a basis for a criticism of Meredith's method. But whatever he is, he is not a realist. Or, rather, I would say that he is a child of realism who is not on speaking terms with his father. By deliberate choice he has made himself a romanticist. He has refused to bow the knee to Baal, and after all, even if the man's fine spirit did not revolt against the noisy assertions of realism, his style would be quite sufficient of itself to keep life at a respectful distance. By its means he has planted round his garden a hedge full of thorns, and red with wonderful roses. As for Balzac, he was a most remarkable combination of the artistic temperament with the scientific spirit. The latter he bequeathed to his disciples: the former was entirely his own. The difference between such a book as M. Zola's *L'Assommoir* and Balzac's *Illusions Perdus* is the difference between unimaginative realism and imaginative reality. "All Balzac's characters," said Baudelaire, "are gifted with the same ardour of life that animated himself. All his fictions are as deeply coloured as dreams. Each mind is a weapon loaded to the muzzle with will. The very scullions have genius." A steady course of Balzac reduces our living friends to shadows, and our acquaintances to the shadows of shades. His characters have a kind of fervent fiery-coloured existence. They dominate us, and defy scepticism. One of the greatest tragedies of my life is the death of Lucien de Rubempré. It is a grief from which I have never been able to completely rid myself. It haunts me in my moments of pleasure. I remember it when I laugh. But Balzac is no more a realist than Holbein was. He created life, he did not copy it. I admit, however, that he set far too high a value on modernity of form, and that, consequently, there is no book of his that, as an artistic masterpiece, can rank



with *Salammbô* or *Esmond*, or *The Cloister and the Hearth*, or the *Vicomte de Bragelonne*.

*Cyril*. Do you object to modernity of form, then?

*Vivian*. Yes. It is a huge price to pay for a very poor result. Pure modernity of form is always somewhat vulgarising. It cannot help being so. The public imagine that, because they are interested in their immediate surroundings, Art should be interested in them also, and should take them as her subject-matter. But the mere fact that they are interested in these things makes them unsuitable subjects for Art. The only beautiful things, as somebody once said, are the things that do not concern us. As long as a thing is useful or necessary to us, or affects us in any way, either for pain or for pleasure, or appeals strongly to our sympathies, or is a vital part of the environment in which we live, it is outside the proper sphere of art. To art's subject-matter we should be more or less indifferent. We should, at any rate, have no preferences, no prejudices, no partisan feelings of any kind. It is exactly because Hecuba is nothing to us that her sorrows are such an admirable motive for tragedy. I do not know anything in the whole history of literature sadder than the artistic career of Charles Reade. He wrote one beautiful book, *The Cloister and the Hearth*, a book as much above *Romola* as *Romola* is above *Daniel Deronda*, and wasted the rest of his life in a foolish attempt to be modern, to draw public attention to the state of our convict prisons, and the management of our private lunatic asylums. Charles Dickens was depressing enough in all conscience when he tried to arouse our sympathy for the victims of the poor-law administration; but Charles Reade, an artist, a scholar, a man with a true sense of beauty, raging and roaring over the abuses of contemporary life like a common pamphleteer or a sensational journalist, is really a sight for the angels to weep over. Believe me, my dear Cyril, modernity of form and modernity of subject-matter are entirely and absolutely wrong. We have mistaken the common livery of the age for the vesture of the Muses, and spend our days in the sordid streets and hideous suburbs of our vile cities when we should be out on the hillside with Apollo. Certainly we are a degraded race, and have sold our birthright for a mess of facts.

BERNARD SHAW (1856- )

### ON PUBLISHING PLAYS<sup>1</sup>

#### FROM PREFACE TO *PLAYS PLEASANT AND UNPLEASANT*

Fortunately, though the Stage is bound, the Press is free. And even if the Stage were freed, none the less would it be necessary to publish plays as well as perform them. Had the two performances of *Widowers' Houses* achieved by Mr. Grein been multiplied by fifty — nay, had *The Philanderer* and *Mrs. Warren's Profession* been so adapted to the taste of the general public as to have run as long as *Charlie's Aunt*, they would still have remained mere titles to those who either dwell out of reach of a theatre, or, as a matter of habit, prejudice, comfort, health or age, abstain altogether from playgoing. And then there are the people who have a really high standard of dramatic work; who read with delight all the classic dramatists, from Æschylus to Ibsen, but who only go to the theatre on the rare occasions when they are offered a play by an author whose work they have already learnt to value as literature, or a performance by an actor of the first rank. Even our habitual playgoers would be found, on investigation, to have no true habit of playgoing. If on any night at the busiest part of the theatrical season in London, the audiences were cordoned by the police and examined individually as to their views on the subject, there would probably not be a single house-owning native among them who would not conceive a visit to the theatre, or indeed to any public assembly, artistic or political, as an exceptional way of spending an evening, the normal English way being to sit in separate families in separate rooms in separate houses, each person silently occupied with a book, a paper, or a game of halma, cut off equally from the blessings of society and solitude. The result is that you may make the acquaintance of a thousand streets of middle-class English families without coming on a trace of any consciousness of citizenship, or any artistic cultivation of the senses. The condition of the men is bad enough, in spite of their daily escape into the city, because they

<sup>1</sup> Reprinted by permission of the author and of Brentano's, Inc., publishers

carry the exclusive and unsocial habits of "the home" with them into the wider world of their business. Although they are natural, amiable, and companionable enough, they are, by home training, so incredibly ill-mannered, that not even their business interests in welcoming a possible customer in every inquirer, can correct their habit of treating everybody who has not been "introduced" as a stranger and intruder. The women, who have not even the city to educate them, are much worse: they are positively unfit for civilized intercourse — graceless, ignorant, narrow-minded to a quite appalling degree. Even in public places home-bred people cannot be taught to understand that the right they are themselves exercising is a common right. Whether they are in a second-class railway carriage or in a church, they receive every additional fellow-passenger or worshipper as a Chinaman perceives the "foreign devil" who has forced him to open his ports.

In proportion as this horrible domestic institution is broken up by the active social circulation of the upper classes in their own orbit, or its stagnant isolation made impossible by the overcrowding of the working classes, manners improve enormously. In the middle classes themselves the revolt of a single clever daughter (nobody has yet done justice to the modern clever Englishwoman's loathing of the very word "home"), and her insistence on qualifying herself for an independent working life, humanizes her whole family in an astonishingly short time; and the formation of a habit of going to the suburban theatre once a week, or to the Monday Popular Concerts, or both, very perceptibly ameliorates its manners. But none of these breaches in the Englishman's castle-house can be made without a cannonade of books and pianoforte music. The books and music cannot be kept out, because they alone can make the hideous boredom of the hearth bearable. If its victims may not live real lives, they may at least read about imaginary ones, and perhaps learn from them to doubt whether a class that not only submits to home life, but actually values itself on it, is really a class worth belonging to. For the sake of the unhappy prisoners of the home, then, let my plays be printed as well as acted.

## GEORGE GISSING (1857-1903)

### FROM THE PRIVATE PAPERS OF HENRY RYECROFT<sup>1</sup>

SPRING, XX

It has occurred to me that one might define Art as . an expression, satisfying and abiding, of the zest of life. This is applicable to every form of Art devised by man, for, in his creative moment, whether he produce a great drama or carve a piece of foliage in wood, the artist is moved and inspired by supreme enjoyment of some aspect of the world about him, an enjoyment in itself keener than that experienced by another man, and intensified, prolonged, by the power — which comes to him we know not how — of recording in visible or audible form that emotion of rare vitality. Art, in some degree, is within the scope of every human being, were he but the ploughman who utters a few would-be melodious notes, the mere outcome of health and strength, in the field at sunrise; he sings, or tries to, prompted by an unusual gusto in being, and the rude stave is all his own. Another was he, who also at the plough, sang of the daisy, of the field-mouse, or shaped the rhythmic tale of Tam o' Shanter. Not only had life a zest for him incalculably stronger and subtler than that which stirs the soul of Hodge, but he uttered it in word and music such as go to the heart of mankind, and hold a magic power for ages.

For some years there has been a great deal of talk about Art in our country. It began, I suspect, when the veritable artistic impulse of the Victorian time had flagged, when the energy of a great time was all but exhausted. Principles always become a matter of vehement discussion when practice is at ebb. Not by taking thought does one become an artist, or grow even an inch in that direction — which is not at all the same as saying that he who is an artist cannot profit by conscious effort. Goethe (the example so often urged by imitators unlike him in every feature of humanity) took thought enough about his Faust; but what of those youthtime lyrics, not the least precious of his achievements, which were scribbled as fast as pen could go, thwartwise on the paper, because he could not stop to set

<sup>1</sup> Reprinted by permission of A C Gissing

it straight? Dare I pen, even for my own eyes, the venerable truth that an artist is born and not made? It seems not superfluous, in times which have heard disdainful criticism of Scott, on the ground that he had no artistic conscience, that he scribbled without a thought of style, that he never elaborated his scheme before beginning — as Flaubert, of course you know, invariably did. Why, after all, has one not heard that a certain William Shakespeare turned out his so-called works of art with something like criminal carelessness? Is it not a fact that a bungler named Cervantes was so little in earnest about his Art that, having in one chapter described the stealing of Sancho's donkey, he presently, in mere forgetfulness, shows us Sancho riding on Dapple, as if nothing had happened? Does not one Thackeray shamelessly avow on the last page of a grossly "subjective" novel that he had killed Lord Farintosh's mother at one page and brought her to life again at another? These sinners against Art are none the less among the world's supreme artists, for they *lived*, in a sense, in a degree, unintelligible to these critics of theirs, and their work is an expression, satisfying and abiding, of the zest of life.

Some one, no doubt, hit upon this definition of mine long ago. It doesn't matter; is it the less original with me? Not long since I should have fretted over the possibility, for my living depended on an avoidance of even seeming plagiarism. Now I am at one with Lord Fopington, and much disposed to take pleasure in the natural sprouts of my own wit — without troubling whether the same idea has occurred to others. Suppose me, in total ignorance of Euclid, to have discovered even the simplest of his geometrical demonstrations, shall I be crestfallen when some one draws attention to the book? These natural sprouts are, after all, the best products of our life; it is a mere accident that they may have no value in the world's market. One of my conscious efforts, in these days of freedom, is to live intellectually for myself. Formerly, when in reading I came upon anything that impressed or delighted me down it went in my note-book, for 'use' I could not read a striking verse, or sentence of prose, without thinking of it as an apt quotation in something I might write — one of the evil results of a literary life. Now that I strive to repel this habit of thought, I find myself asking:

To what end, then, do I read and remember? Surely as foolish a question as ever man put to himself. You read for your own pleasure, for your solace and strengthening. Pleasure, then, purely selfish? Solace which endures for an hour, and strengthening for no combat? Ay, but I know, I know. With what heart should I live here in my cottage, waiting for life's end, were it not for those hours of seeming idle reading?

I think sometimes, how good it were had I some one by me to listen when I am tempted to read a passage aloud. Yes, but is there any mortal in the whole world upon whom I could invariably depend for sympathetic understanding? — nay, who would even generally be at one with me in my appreciation. Such harmony of intelligences is the rarest thing. All through life we long for it: the desire drives us, like a demon, into waste places; too often ends by plunging us into mud and morass. And, after all, we learn that the vision was illusory. To every man is it decreed: *thou shalt live alone*. Happy they who imagine that they have escaped the common lot; happy, whilst they imagine it. Those to whom no such happiness has ever been granted at least avoid the bitterest of disillusion. And is it not always good to face a truth, however uncomfortable? The mind which renounces, once and for ever, a futile hope, has its compensation in ever-growing calm.

## FRANCIS THOMPSON

(1859-1907)

### THE HOUND OF HEAVEN<sup>1</sup>

I fled Him, down the nights and down the days;

I fled Him, down the arches of the years;

I fled Him, down the labyrinthine ways

Of my own mind; and in the mist of tears

I hid from Him, and under running laughter. 5

Up vistaed hopes I sped,

And shot, precipitated

Adown Titanic glooms of chasmed fears,

From those strong Feet that followed, followed after

<sup>1</sup> Used by permission of Burns, Oates & Washbourne, Ltd., London, and Dodd, Mead and Company, Inc., New York, publishers

But with unhurrying chase, 10  
 And unperturbèd pace,  
 Deliberate speed, majestic instancy,  
 They beat — and a Voice beat  
 More instant than the Feet —  
 "All things betray thee, who betrayest  
 Me." 15

I pleaded, outlaw-wise, ,  
 By many a hearted casement, curtained red,  
 Trellised with intertwining charities,  
 (For, though I knew His love Who followèd,  
 Yet was I sore adread 20  
 Lest, having Him, I must have naught beside);  
 But, if one little casement parted wide.  
 The gust of his approach would clash it to  
 Fear wist not to evade, as Love wist to pursue  
 Across the margin of the world I fled, 25  
 And troubled the gold gateways of the stars,  
 Smutting for shelter on their clanged bars,  
 Fretted to dulcet jars  
 And silvern chatter the pale ports o' the moon.  
 I said to dawn, Be sudden, to eve, Be soon; 30  
 With thy young skiey blossoms heap me  
 over  
 From this tremendous Lover!  
 Float thy vague veil about me, lest He see!  
 I tempted all his servitors, but to find  
 My own betrayal in their constancy, 35  
 In faith to Him their fickleness to me,  
 Their traitorous trueness, and their loyal  
 deceit. ,  
 To all swift things for swiftness did I sue;  
 Clung to the whistling mane of every wind.  
 But whether they swept smoothly fleet,  
 The long savannahs of the blue, 41  
 Or whether, Thunder-driven  
 They clanged his chariot 'thwart a  
 heaven  
 Plashy with flying lightnings round the spurn  
 o' their feet —  
 Fear wist not to evade as Love wist to  
 pursue.  
 Still with unhurrying chase, 46  
 And unperturbèd pace,  
 Deliberate speed, majestic instancy,  
 Came on the following Feet,  
 And a Voice above their beat — 50  
 "Naught shelters thee, who wilt not  
 shelter Me."

They at least are for me, surely for me!  
 I turned me to them very wistfully,  
 But, just as their young eyes grew sudden fair  
 With dawning answers there,  
 Their angel plucked them from me by the hair.  
 "Come then, ye other children, Nature's —  
 share 61  
 With me" (said I) "your delicate fellowship;  
 Let me greet you lip to lip.  
 Let me twine with you caresses,  
 Wantoning 65  
 With our Lady-Mother's vagrant tresses,  
 Banqueting  
 With her in her wind-walled palace,  
 Underneath her azured daïs,  
 Quaffing, as your taintless way is, 70  
 From a chalice  
 Lucent-weeping out of the dayspring."  
 So it was done.  
 I in their delicate fellowship was one —  
 Drew the bolt of Nature's secrecies. 75  
 I knew all the swift importings  
 On the wilful face of skies;  
 I knew how the clouds arise  
 Spumèd of the wild sea-snortings;  
 All that's born or dies 80  
 Rose and drooped with — made them  
 shapers  
 Of mine own moods, or wailful or divine —  
 With them joyed and was bereaven.  
 I was heavy with the even,  
 When she lit her glimmering tapers 85  
 Round the day's dead sanctities.  
 I laughed in the morning's eyes.  
 I triumphed and I saddened with all weather,  
 Heaven and I wept together,  
 And its sweet tears were salt with mortal mine,  
 Against the red throb of its sunset-heart 91  
 I laid my own to beat,  
 And share commingling heat;  
 But not by that, by that, was eased my human  
 smart  
 In vain my tears were wet on Heaven's grey  
 cheek. 95  
 For ah! we know not what each other says,  
 These things and I, in sound I speak —  
 Their sound is but their stir, they speak by  
 silences.  
 Nature, poor stepdame, cannot slake my  
 drouth;  
 Let her, if she would owe me, 100  
 Drop yon blue bosom-veil of sky, and show me  
 The breasts o' her tenderness:  
 Never did any milk of hers once bless  
 My thirsting mouth.

I sought no more that after which I strayed  
 In face of man or maid;  
 But still within the little children's eyes  
 Seems something, something that replies;

Nigh and nigh draws the chase, 105  
 With unperturbèd pace,  
 Deliberate speed, majestic instancy;  
 And past those noisèd Feet  
 A voice comes yet more fleet —  
 "Lo! naught contents thee, who con-  
 tent'st not Me " 110

Naked I wait Thy love's uplifted stroke!  
 My harness piece by piece Thou hast hewn  
 from me,

And smitten me to my knee,  
 I am defenceless utterly.  
 I slept, methinks, and woke, 115  
 And, slowly gazing, find me strippèd in sleep  
 In the rash lustihead of my young powers,  
 I shook the pillaring hours  
 And pulled my life upon me; grimed with  
 smears, 119

I stand amid the dust o' the mounded years —  
 My mangled youth lies dead beneath the heap.  
 My days have crackled and gone up in smoke,  
 Have puffed and burst as sun-starts on a  
 stream.

Yea, faileth now even dream  
 The dreamer, and the lute the lutanist; 125  
 Even the linked fantasies, in whose blossomy  
 twist

I swung the earth a trinket at my wrist,  
 Are yielding; cords of all too weak account  
 For earth with heavy griefs so overplussed.

Ah! is Thy love indeed 130  
 A weed, albeit an amaranthine weed,  
 Suffering no flowers except its own to mount?

Ah! must —  
 Designer infinite! —  
 Ah! must Thou char the wood ere Thou canst  
 limn with it? 135

My freshness spent its wavering shower i' the  
 dust,

And now my heart is as a broken fount,  
 Wherein tear-drippings stagnate, spilt down  
 ever

From the dank thoughts that shiver  
 Upon the sighful branches of my mind. 140  
 Such is; what is to be?

The pulp so bitter, how shall taste the rind?  
 I dimly guess what Time in mists confounds;  
 Yet ever and anon a trumpet sounds  
 From the hid battlements of Eternity; 145  
 Those shaken mists a space unsettle, then  
 Round the half glimpsèd turrets slowly wash  
 again.

But not ere him who summoneth  
 I first have seen, enwound

With glooming robes purpureal, cypress-  
 crowned; 150  
 His name I know, and what his trumpet saith  
 Whether man's heart or life it be which yields  
 Thee harvest, must Thy harvest fields  
 Be dunged with rotten death?

Now of that long pursuit 155  
 Comes on at hand the bruit,  
 That Voice is round me like a bursting sea:  
 "And is thy earth so marred,  
 Shattered in shard on shard?"

Lo, all things fly thee, for thou fliest Me!  
 Strange, piteous, futile thing, 161  
 Wherefore should any set thee love apart?  
 Seeing none but I makes much of naught"  
 (He said),

"And human love needs human meriting:  
 How hast thou merited — 165  
 Of all man's clotted clay the dingiest clot?"

Alack, thou knowest not  
 How little worthy of any love thou art!  
 Whom wilt thou find to love ignoble thee  
 Save Me, save only Me? 170

All which I took from thee I did but take,  
 Not for thy harms,  
 But just that thou might'st seek it in My arms  
 All which thy child's mistake  
 Fancies as lost, I have stored for thee at home:  
 Rise, clasp My hand, and come!" 176

Halts by me that footfall:  
 Is my gloom, after all,  
 Shade of His hand, outstretched caress-  
 ingly?  
 "Ah, fondest, blindest, weakest, 180  
 I am He Whom thou seekest!  
 Thou dravest love from thee, who dravest  
 Me."

## SIR HENRY NEWBOLT

(1862— )

### DRAKE'S DRUM<sup>1</sup>

Drake he's in his hammock an' a thousand  
 mile away,  
 (Capten, art tha sleepin' there below?),  
 Slung atween the round shot in Nombre Dios  
 Bay,

<sup>1</sup> Reprinted from *Poems New and Old* by per-  
 mission of the author, and of John Murray,  
 London, and Dodd, Mead & Company, Inc., New  
 York, publishers

An' dreamin' arl the time o' Plymouth Hoe  
Yarnder lumes the Island, yarnder lie the ships.  
Wi' sailor lads a-dancin' heel-an'-toe, 6  
An' the shore-lights flashin', an' the night-tide  
dashin',

He sees et arl so plainly as he saw et long ago

Drake he was a Devon man, an' ruled the  
Devon seas,

(Capten, art tha sleepin' there below?), 10  
Rovin' tho' his death fell, he went wi' heart  
at ease,

An' dreamin' arl the time o' Plymouth Hoe  
"Take my drum to England, hang et by the  
shore,

Strike et when your powder's runnin' low,  
If the Dons sight Devon, I'll quit the port o'  
Heaven, 15

An' drum them up the Channel as we  
drummed them long ago"

Drake he's in his hammock till the great  
Armadas come,

(Capten, art tha sleepin' there below?),  
Slung atween the round shot, listenin' for the  
drum,

An' dreamin' arl the time o' Plymouth Hoe  
Call him on the deep sea, call him up the  
Sound, 21

Call him when ye sail to meet the foe,  
Where the old trade's plyin' an' the old flag  
flyin',

They shall find him ware an' wakin', as  
they found him long ago!

## RUDYARD KIPLING

(1865—)

### THE BALLAD OF THE "BOLIVAR" <sup>1</sup>

*Seven men from all the world, back to Docks again,  
Rolling down the Ratchffe Road drunk and  
raising Cain:*

*Give the girls another drink 'fore we sign away—  
We that took the "Bolivar" out across the Bay!*

<sup>1</sup> Reprinted by permission of the author and of Doubleday, Page and Company, New York, publishers, from *Ballads and Barrack-Room Ballads*, copyright, 1892, by Macmillan & Company, New Edition with Additional Poems, copyright, 1893, by Macmillan & Company, copyright, 1899, by Rudyard Kipling; *Collected Verse*, copyright, 1907, by Rudyard Kipling

We put out from Sunderland loaded down  
with rails; 5

We put back to Sunderland 'cause our  
cargo shifted;

We put out from Sunderland — met the win-  
ter gales —

Seven days and seven nights to the Start  
we drifted

Racketing her rivets loose, smoke-stack  
white as snow,

All the coals adrift adeck, half the rails  
below, 10

Leaking like a lobster-pot, steering like  
a dray —

Out we took the *Bolivar*, out across the  
Bay'

One by one the Lights came up, winked and  
let us by,

Mile by mile we waddled on, coal and  
fo'c'sle short,

Met a blow that laid us down, heard a bulk-  
head fly; 15

Left The Wolf behind us with a two-foot  
list to port.

Trailing like a wounded duck, working  
out her soul,

Clanging like a smithy-shop after every  
roll;

Just a funnel and a mast lurching through  
the spray —

So we threshed the *Bolivar* out across the  
Bay! 20

Felt her hog and felt her sag, betted when  
she'd break;

Wondered every time she raced if she'd  
stand the shock;

Heard the seas like drunken men pounding at  
her strake;

Hoped the Lord 'ud keep his thumb on the  
plummer-block.

Banged against the iron decks, bilges  
choked with coal; 25

Flayed and frozen foot and hand, sick of  
heart and soul;

Last we prayed she'd buck herself into  
Judgment Day —

Hi! we cursed the *Bolivar* knocking round  
the Bay!

O her nose flung up to sky, groaning to be still —

Up and down and back we went, never time for breath;  
Then the money paid at Lloyd's caught her by the heel,  
And the stars ran round and round dancin' at our death.

Aching for an hour's sleep, dozing off between;  
Heard the rotten rivets draw when she took it green,  
Watched the compass chase its tail like a cat at play —  
That was on the *Bolivar*, south across the Bay.

Once we saw between the squalls, lyin' head to swell —

Mad with work and weariness, wishin' they was we —  
Some damned Liner's lights go by like a long hotel;  
Cheered her from the *Bolivar* swampin' in the sea.

Then a grayback cleared us out, then the skipper laughed;  
"Boys, the wheel has gone to Hell — rig the winches aft!  
"Yoke the kicking rudder-head — get her under way!"  
So we steered her, pulley-haul, out across the Bay!

Just a pack o' rotten plates puttied up with tar,

In we came, an' time enough, 'cross Bilbao Bar.

Overloaded, undermanned, meant to founder, we

Euchred God Almighty's storm, bluffed the Eternal Sea!

*Seven men from all the world, back to town again,*

*Rollin' down the Ratcliffe Road drunk and raising Cain:*

*Seven men from out of Hell, Ain't the owners gay*

*'Cause we took the "Bolivar" safe across the Bay?*

## DANNY DEEVER<sup>1</sup>

"What are the bugles blowin' for?" said Files-on-Parade

"To turn you out, to turn you out," the Colour-Sergeant said.

"What makes you look so white, so white?" said Files-on-Parade.

"I'm dreadin' what I've got to watch," the Colour-Sergeant said

For they're hangin' Danny Deever, you can hear the Dead March play,

The regiment's in 'ollow square — they're hangin' him to-day;

They've taken of his buttons off an' cut his stripes away,

An' they're hangin' Danny Deever in the mornin'.

"What makes the rear-rank breathe so 'ard?" said Files-on-Parade.

"It's bitter cold, it's bitter cold," the Colour-Sergeant said.

"What makes that front-rankman fall down?" says Files-on-Parade

"A touch o' sun, a touch o' sun," the Colour-Sergeant said.

They are hangin' Danny Deever, they are marchin' of 'im round,

They 'ave 'altd Danny Deever by 'is coffin on the ground,

An' 'e'll swing in 'arf a minute for a sneakin' shootin' hound —

O they're hangin' Danny Deever in the mornin'!

"Is cot was right-'and cot to mine," said Files-on-Parade.

"E's sleepin' out an' far to-night," the Colour-Sergeant said.

"I've drunk 'is beer a score o' times," said Files-on-Parade.

"E's drinkin' bitter beer alone," the Colour-Sergeant said.

<sup>1</sup> Reprinted by permission of the author and of Doubleday, Page and Company, New York, publishers, from *Ballads and Barrack-Room Ballads*, copyright, 1892, by Macmillan & Company, New Edition with Additional Poems, copyright, 1893, by Macmillan & Company, copyright 1899, by Rudyard Kipling, *Collected Verse*, copyright, 1907, by Rudyard Kipling

They are hangin' Danny Deever, you  
must mark 'im to is place.  
For 'e shot a comrade sleepin' — you  
must look 'im in the face;  
Nine 'undred of 'is court' an' the regi-  
ment's disgrace,  
While they're hangin' Danny Deever in  
the mornin'.

"What's that so black agin the sun?" said  
Files-on-Parade 25  
"It's Danny fightin' 'ard for life," the Colour-  
Sergeant said  
"What's that that whimpers over'eard?" said  
Files-on-Parade  
"It's Danny's soul that's passin' now," the  
Colour-Sergeant said.  
For they're done with Danny Deever, you  
can 'ear the quickstep play,  
The regiment's in column, an' they're  
marchin' us away 30  
Ho! the young recruits are shakin', an'  
they'll want their beer to-day.  
After hangin' Danny Deever in the  
mornin'.

MANDALAY<sup>1</sup>

By the old Moulmein Pagoda, lookin' east-  
ward to the sea,  
There's a Burma girl a-settin', and I know she  
thinks o' me;  
For the wind is in the palm-trees, and the  
temple-bells they say:  
"Come you back, you British soldier, come  
you back to Mandalay!"  
Come you back to Mandalay, 5  
Where the old Flotilla lay:  
Can't you 'ear their paddles chunkin'  
from Rangoon to Mandalay?  
On the road to Mandalay,  
Where the flyin'-fishes play,  
An' the dawn comes up like thunder outer  
China 'crosst the Bay! 10

<sup>1</sup> Reprinted by permission of the author and of  
Doubleday, Page and Company New York pub-  
lishers, from *Ballads and Barrack-Room Ballads*,  
copyright, 1892, by Macmillan & Company, New  
Edition with Additional Poems, copyright, 1893,  
by Macmillan & Company, copyright, 1899, by  
Rudyard Kipling; *Collected Verse*, copyright, 1907,  
by Rudyard Kipling

'Er petticoat was yaller an' 'er liddle cap was  
green,  
An' 'er name was Supi-yaw-lat — jes' the  
same as Theebaw's Queen,  
An' I seed her first a-smokin' of a whackin'  
white cheroot,  
An' a-wastin' Christian kisses on an 'eathen  
idol's foot:  
Bloomin' idol made o' mud — 15  
Wot they called the Great Gawd Budd —  
Plucky lot she cared for idols when I  
kissed 'er where she stud!  
On the road to Mandalay . . .

When the mist was on the rice-fields an' the  
sun was droppin' slow,  
She'd git 'er liddle banjo an' she'd sing "*Kulla-  
lo-lo!*" 20  
With 'er arm upon my shoulder an' 'er cheek  
agin my cheek  
We useter watch the steamers an' the *hathis*  
pilin' teak  
Elephints a-pilin' teak  
In the sludgy, squdgy creek,  
Where the silence 'ung that 'eavy you was  
'arf afraid to speak! 25  
On the road to Mandalay . . .

But that's all shove be'ind me — long ago an'  
fur away,  
An' there ain't no 'busses runnin' from the  
Bank to Mandalay;  
An' I'm learnin' 'ere in London what the ten-  
year soldier tells:  
"If you've 'eard the East a-callin', you won't  
never 'eed naught else." 30  
No! you won't 'eed nothin' else  
But them spicy garlic smells,  
An' the sunshine an' the palm-trees an'  
the tinkly temple-bells:  
On the road to Mandalay . . .

I am sick o' wastin' leather on these gritty  
pavin'-stones, 35  
An' the blasted Henglish drizzle wakes the  
fever in my bones;  
Tho' I walks with fifty 'ousemaids outer Chel-  
sea to the Strand,  
An' they talks a lot o' lovin', but wot do they  
understand?  
Beefy face an' grubby 'and —  
Law! wot do they understand? 40  
I've a neater, sweeter maiden in a cleaner,  
greener land!  
On the road to Mandalay . . .



Ship me somewhere east of Suez, where the  
 best is like the worst,  
 Where there aren't no Ten Commandments  
 an' a man can raise a thirst;  
 For the temple-bells are callin', an' it's there  
 that I would be — 45  
 By the old Moulmein Pagoda, lookin' lazy at  
 the sea,  
 On the road to Mandalay,  
 Where the old Flotilla lay,  
 With our sick beneath the awnings when  
 we went to Mandalay!  
 On the road to Mandalay, 50  
 Where the flyin'-fishes play,  
 An' the dawn comes up like thunder outer  
 China 'crost the Bay!

# WILLIAM BUTLER YEATS

(1865- )

## WHEN YOU ARE OLD <sup>1</sup>

When you are old and gray and full of sleep,  
 And nodding by the fire, take down this book,  
 And slowly read, and dream of the soft look  
 Your eyes had once, and of their shadows  
 deep;

How many loved your moments of glad grace,  
 And loved your beauty with love false or  
 true;

But one man loved the pilgrim soul in you, 7  
 And loved the sorrows of your changing face

And bending down beside the glowing bars  
 Murmur, a little sadly, how love fled 10  
 And paced upon the mountains overhead  
 And hid his face amid a crowd of stars.

## HE WISHES FOR THE CLOTHS OF HEAVEN <sup>1</sup>

Had I the heavens' embroidered cloths,  
 Enwrought with golden and silver light,  
 The blue and the dim and the dark cloths  
 Of night and light and the half light,

<sup>1</sup> Reprinted from Yeats's *Selected Poems*, by permission of the author and of T. Fisher Unwin, Ltd., and Macmillan & Company, Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers

I would spread the cloths under your feet: 5  
 But I, being poor, have only my dreams;  
 I have spread my dreams under your feet;  
 Tread softly because you tread on my dreams.

## THE LAKE ISLE OF INNISFREE <sup>1</sup>

I will arise and go now, and go to Innisfree,  
 And a small cabin build there, of clay and  
 wattles made;  
 Nine bean rows will I have there, a hive for  
 the honey bee,  
 And live alone in the bee-loud glade.

And I shall have some peace there, for peace  
 comes dropping slow, 5  
 Dropping from the veils of the morning to  
 where the cricket sings;  
 There midnight's all a glimmer, and noon a  
 purple glow,  
 And evening full of the linnet's wings.

I will arise and go now, for always night and  
 day  
 I hear lake water lapping with low sounds by  
 the shore; 10  
 While I stand on the roadway, or on the pave-  
 ments gray,  
 I hear it in the deep heart's core.

## ERNEST DOWSON (1867-1900) <sup>2</sup>

### NON SUM QUALIS ERAM BONAE SUB REGNO CYNARAE

Last night, ah, yesternight, betwixt her lips  
 and mine  
 There fell thy shadow, Cynara! thy breath  
 was shed  
 Upon my soul between the kisses and the  
 wine;  
 And I was desolate and sick of an old passion,  
 Yea, I was desolate and bowed my head: 5  
 I have been faithful to thee, Cynara! in my  
 fashion.

<sup>1</sup> Reprinted from Yeats's *Selected Poems*, by permission of the author and of T. Fisher Unwin, Ltd., and Macmillan & Company, Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers. <sup>2</sup> From *The Poems of Ernest Dowson*. Used by permission of John Lane, The Bodley Head Limited, London, and Dodd, Mead & Company, Inc., New York, publishers

All night upon mine heart I felt her warm  
heart beat,  
Night-long within mine arms in love and sleep  
she lay;  
Surely the kisses of her bought red mouth were  
sweet;  
But I was desolate and sick of an old passion,  
When I awoke and found the dawn was  
gray:  
I have been faithful to thee, Cynara! in my  
fashion

I have forgot much, Cynara! gone with the  
wind,  
Flung roses, roses riotously with the throng,  
Dancing, to put thy pale, lost lilies out of  
mind;  
But I was desolate and sick of an old passion,  
Yea, all the time, because the dance was  
long:  
I have been faithful to thee, Cynara! in my  
fashion.

I cried for madder music and for stronger wine,  
But when the feast is finished and the lamps  
expire,  
Then falls thy shadow, Cynara! the night is  
thine;  
And I am desolate and sick of an old passion,  
Yea hungry for the lips of my desire:  
I have been faithful to thee, Cynara! in my  
fashion.

"A. E." (1867- )

(GEORGE WILLIAM RUSSELL)

### THE UNKNOWN GOD<sup>1</sup>

Far up the dim twilight fluttered  
Moth-wings of vapour and flame:  
The lights danced over the mountains,  
Star after star they came.

The lights grew thicker unheeded,      5  
For silent and still were we;  
Our hearts were drunk with a beauty  
Our eyes could never see.

<sup>1</sup> From *Collected Poems by A. E.* Reprinted by permission of Macmillan & Company, Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers

### THE GREAT BREATH:

Its edges foamed with amethyst and rose,  
Withers once more the old blue flower of day:  
There where the ether like a diamond glows  
Its petals fade away.

A shadowy tumult stirs the dusky air;  
Sparkle the delicate dew, the distant snows,  
The great deep thrills, for through it every-  
where  
The breath of Beauty blows.

I saw how all the trembling ages past,  
Moulded to her by deep and deeper breath,      10  
Neared to the hour when Beauty breathes her  
last  
And knows herself in death.

JOSEPH CONRAD (1857-1924)

### FROM A PERSONAL RECORD<sup>2</sup>

I may well remember that last night spent with the pilots of the Third Company. I have known the spell of moonlight since, on various seas and coasts — coasts of forests, of rocks, of sand dunes — but no magic so perfect in its revelation of unsuspected character, as though one were allowed to look upon the mystic nature of material things. For hours I suppose no word was spoken in that boat. The pilots, seated in two rows facing each other, dozed, with their arms folded and their chins resting upon their breasts. They displayed a great variety of caps: cloth, wool, leather, peaks, ear-flaps, tassels, with a picturesque round *béret* or two pulled down over the brows; and one grandfather, with a shaved, bony face and a great beak of a nose, had a cloak with a hood which made him look in our midst like a cowed monk being carried off goodness knows where by that silent company of seamen — quiet enough to be dead.

My fingers itched for the tiller, and in due course my friend, the *patron*, surrendered it

<sup>1</sup> From *Collected Poems by A. E.* Reprinted by permission of Macmillan & Company, Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers. <sup>2</sup> Reprinted by permission of the author's executors and of Doubleday, Page and Company, New York, publishers

to me in the same spirit in which the family coachman lets a boy hold the reins on an easy bit of road. There was a great solitude around us, the islets ahead. Monte Cristo and the Château d'If in full light, seemed to float toward us — so steady, so imperceptible was the progress of our boat. "Keep her in the furrow of the moon," the *patron* directed me, in a quiet murmur, sitting down ponderously in the stern-sheets and reaching for his pipe.

The pilot station in weather like this was only a mile or two to the westward of the islets; and presently, as we approached the spot, the boat we were going to relieve swam into our view suddenly, on her way home, cutting black and sinister into the wake of the moon under a sable wing, while to them our sail must have been a vision of white and dazzling radiance. Without altering the course a hair's breadth we slipped by each other within an oar's length. A drawling, sardonic hail came out of her. Instantly, as if by magic, our dozing pilots got on their feet in a body. An incredible babel of bantering shouts burst out, a jocular, passionate, voluble chatter, which lasted till the boats were stern to stern, theirs all bright now, and, with a shining sail to our eyes, we turned all black to their vision, and drew away from them under a sable wing. That extraordinary uproar died away almost as suddenly as it had begun; first one had enough of it and sat down, then another, then three or four together; and when all had left off with mutters and growling half-laughs the sound of hearty chuckling became audible, persistent, unnoticed. The cowed grandfather was very much entertained somewhere within his hood.

He had not joined in the shouting of jokes, neither had he moved the least bit. He had remained quietly in his place against the foot of the mast. I had been given to understand long before that he had the rating of a second-class able seaman (*matelot léger*) in the fleet which sailed from Toulon for the conquest of Algeria in the year of grace 1830. And, indeed, I had seen and examined one of the buttons of his old brown, patched coat, the only brass button of the miscellaneous lot, flat and thin, with the words *Équipages de ligne* engraved on it. That sort of button, I believe, went out with the last of the French Bourbons. "I preserved it from the time of my navy service," he explained, nodding rapidly his frail, vulture-like head. It was not very likely that

he had picked up that relic in the street. He looked certainly old enough to have fought at Trafalgar — or, at any rate, to have played his little part there as a powder-monkey. Shortly after we had been introduced he had informed me in a Franco-Provençal jargon, mumbling tremulously with his toothless jaws, that when he was a "shaver no higher than that" he had seen the Emperor Napoleon returning from Elba. It was at night, he narrated vaguely, without animation, at a spot between Fréjus and Antibes, in the open country. A big fire had been lit at the side of the cross-roads. The population from several villages had collected there, old and young — down to the very children in arms, because the women had refused to stay at home. Tall soldiers wearing high, hairy caps stood in a circle, facing the people silently, and their stern eyes and big mustaches were enough to make everybody keep at a distance. He, "being an impudent little shaver," wriggled out of the crowd, creeping on his hands and knees as near as he dared to the grenadiers' legs, and peeping through discovered, standing perfectly still in the light of the fire, "a little fat fellow in a three-cornered hat, buttoned up in a long straight coat, with a big, pale face inclined on one shoulder, looking something like a priest. His hands were clasped behind his back . . . It appears that this was the Emperor," the ancient commented, with a faint sigh. He was staring from the ground with all his might, when "my poor father," who had been searching for his boy frantically everywhere, pounced upon him and hauled him away by the ear.

The tale seems an authentic recollection. He related it to me many times, using the very same words. The grandfather honoured me by a special and somewhat embarrassing predilection. Extremes touch. He was the oldest member by a long way in that company, and I was, if I may say so, its temporarily adopted baby. He had been a pilot longer than any man in the boat could remember; thirty — forty years. He did not seem certain himself, but it could be found out, he suggested, in the archives of the Pilot-office. He had been pensioned off years before, but he went out from force of habit; and, as my friend the *patron* of the company once confided to me in a whisper, "the old chap did no harm. He was not in the way." They treated him with rough deference. One and

another would address some insignificant remark to him now and again, but nobody really took any notice of what he had to say. He had survived his strength, his usefulness, his very wisdom. He wore long, green, worsted stockings pulled up above the knee over his trousers, a sort of woollen nightcap on his hairless cranium, and wooden clogs on his feet. Without his hooded cloak he looked like a peasant. Half a dozen hands would be extended to help him on board, but afterward he was left pretty much to his own thoughts. Of course he never did any work, except, perhaps, to cast off some rope when hailed, "*Hé, l'Ancien!*" let go the halyards there, at your hand" — or some such request of an easy kind.

No one took notice in any way of the chuckling within the shadow of the hood. He kept it up for a long time with intense enjoyment. Obviously he had preserved intact the innocence of mind which is easily amused. But when his hilarity had exhausted itself, he made a professional remark in a self-assertive but quavering voice.

"Can't expect much work on a night like this."

No one took it up. It was a mere truism. Nothing under canvas could be expected to make a port on such an idle night of dreamy splendour and spiritual stillness. We would have to glide idly to and fro, keeping our station within the appointed bearings, and, unless a fresh breeze sprang up with the dawn, we would land before sunrise on a small islet that, within two miles of us, shone like a lump of frozen moonlight, to "break a crust and take a pull at the wine bottle." I was familiar with the procedure. The stout boat emptied of her crowd would nestle her buoyant, capable side against the very rock — such is the perfectly smooth amenity of the classic sea when in a gentle mood. The crust broken and the mouthful of wine swallowed — it was literally no more than that with this abstemious race — the pilots would pass the time stamping their feet on the slabs of sea-salted stone and blowing into their nipped fingers. One or two misanthropists would sit apart, perched on boulders like manlike sea-fowl of solitary habits; the sociably disposed would gossip scandalously in little gesticulating knots; and there would be perpetually one or another of my hosts taking aim at the empty horizon with the long, brass tube of the telescope, a heavy, murderous-looking

piece of collective property, everlastingly changing hands with brandishing and levelling movements. Then about noon (it was a short turn of duty — the long turn lasted twenty-four hours) another boatful of pilots would relieve us — and we should steer for the old Phœnician port, dominated, watched over from the ridge of a dust-gray, arid hill by the red-and-white striped pile of the *Notre Dame de la Garde*.

All this came to pass as I had foreseen in the fullness of my very recent experience. But also something not foreseen by me did happen, something which causes me to remember my last outing with the pilots. It was on this occasion that my hand touched, for the first time, the side of an English ship.

No fresh breeze had come with the dawn, only the steady little draught got a more keen edge on it as the eastern sky became bright and glassy with a clean, colourless light. It was while we were all ashore on the islet that a steamer was picked up by the telescope, a black speck like an insect posed on the hard edge of the offing. She emerged rapidly to her water-line and came on steadily, a slim hull with a long streak of smoke slanting away from the rising sun. We embarked in a hurry, and headed the boat out for our prey, but we hardly moved three miles an hour.

She was a big, high-class cargo-steamer of a type that is to be met on the sea no more — black hull, with low, white superstructures, powerfully rigged with three masts and a lot of yards on the fore; two hands at her enormous wheel — steam steering-gear was not a matter of course in these days — and with them on the bridge three others, bulky in thick blue jackets, ruddy-faced, muffled up, with peak caps — I suppose all her officers. There are ships I have met more than once and known well by sight whose names I have forgotten; but the name of that ship seen once so many years ago in the clear flush of a cold, pale sunrise I have not forgotten. How could I — the first English ship on whose side I ever laid my hand! The name — I read it letter by letter on the bow — was *James Westoll*. Not very romantic, you will say. The name of a very considerable, well-known, and universally respected North-country ship-owner I believe. James Westoll! What better name could an honourable, hard-working ship have? To me the very grouping of the letters is alive with the romantic feeling of her reality

as I saw her floating motionless and borrowing an ideal grace from the austere purity of the light.

We were then very near her and, on a sudden impulse, I volunteered to pull bow in the dinghy which shoved off at once to put the pilot on board while our boat, fanned by the faint air which had attended us all through the night, went on gliding gently past the black, glistening length of the ship. A few strokes brought us alongside, and it was then that, for the very first time in my life, I heard myself addressed in English — the speech of my secret choice, of my future, of long friendships, of the deepest affections, of hours of toil and hours of ease, and of solitary hours, too, of books read, of thoughts pursued, of remembered emotions — of my very dreams! And if (after being thus fashioned by it in that part of me which cannot decay) I dare not claim it aloud as my own, then, at any rate, the speech of my children. Thus small events grow memorable by the passage of time. As to the quality of the address itself I cannot say it was very striking. Too short for eloquence and devoid of all charm of tone, it consisted precisely of the three words "Look out there!" growled out huskily above my head.

It proceeded from a big fat fellow (he had an obtrusive, hairy double chin) in a blue woollen shirt and roomy breeches pulled up very high, even to the level of his breastbone, by a pair of braces quite exposed to public view. As where he stood there was no bulwark, but only a rail and stanchions, I was able to take in at a glance the whole of his voluminous person from his feet to the high crown of his soft black hat, which sat like an absurd flanged cone on his big head. The grotesque and massive aspect of that deck-hand (I suppose he was that — very likely the lamp-trimmer) surprised me very much. My course of reading, of dreaming, and longing for the sea had not prepared me for a sea brother of that sort. I never met again a figure in the least like his except in the illustrations to Mr. W. W. Jacobs's most entertaining tales of barges and coasters; but the inspired talent of Mr. Jacobs for poking endless fun at poor, innocent sailors in a prose which, however ex-

travagant in its felicitous invention, is always artistically adjusted to observed truth, was not yet. Perhaps Mr. Jacobs himself was not yet. I fancy that, at most, if he had made his nurse laugh it was about all he had achieved at that early date.

Therefore, I repeat, other disabilities apart, I could not have been prepared for the sight of that husky old porpoise. The object of his concise address was to call my attention to a rope which he incontinently flung down for me to catch. I caught it, though it was not really necessary, the ship having no way on her by that time. Then everything went on very swiftly. The dinghy came with a slight bump against the steamer's side, the pilot, grabbing the rope ladder, had scrambled half-way up before I knew that our task of boarding was done; the harsh, muffled clanging of the engine-room telegraph struck my ear through the iron plate; my companion in the dinghy was urging me to "shove off — push hard", and when I bore against the smooth flank of the first English ship I ever touched in my life, I felt it already throbbing under my open palm.

Her head swung a little to the west, pointing toward the miniature lighthouse of the Joliette breakwater, far away there, hardly distinguishable against the land. The dinghy danced a squashy, splashy jig in the wash of the wake; and, turning in my seat, I followed the *James Westoll* with my eyes. Before she had gone in a quarter of a mile she hoisted her flag, as the harbour regulations prescribe for arriving and departing ships. I saw it suddenly flicker and stream out on the flag-staff. The Red Ensign! In the pellucid, colourless atmosphere bathing the drab and gray masses of that southern land, the livid islets, the sea of pale, glassy blue under the pale, glassy sky of that cold sunrise, it was, as far as the eye could reach, the only spot of ardent colour — flame-like, intense, and presently as minute as the tiny red spark the concentrated reflection of a great fire kindles in the clear heart of a globe of crystal. The Red Ensign — the symbolic, protecting, warm bit of bunting flung wide upon the seas, and destined for so many years to be the only roof over my head.

## LAWRENCE PEARSALL JACKS

(1860- )

## FROM AMONG THE IDOLMAKERS

MADE OUT OF NOTHING<sup>1</sup>

Peter Rodright was the senior partner in the firm of Rodright & Co., Limited. His seniority was absolute, for the firm was Peter and Peter was the firm, the "Co" and the "limited" being mere concessions to the fitness of things. The Many, if it ever existed, had been absorbed into the One, and that One was Peter. Moreover, he was a monopolist.

His monopoly was the manufacture and export of idols, and he lived in a versatile city where such things are possible. He was enormously rich and consistently hilarious, beautifully tenderhearted, and exceedingly vulgar.

He divided his time between singing, whistling, laughing, and thinking, and not infrequently he allowed these occupations to overlap. Hymn tunes were his favourite music, and these he would sing to verses of his own composition, "From Greenland's Icy Mountains" being the tune most frequently rendered. Had you heard the words you would have concluded that Peter was an original old gentleman.

He was a profound thinker, at all events; and his business was on a scale, and of a complexity, which revealed the operation of a master-mind. He was none of your mean and grovelling money-grabbers who exploit the ideas of men abler than themselves; he bought no man's patent; he borrowed no man's inventions; he stole no man's brains; but, ceasing to whistle, laugh, or sing, he retired with a grave face into an inner office and waited on his Muse until the great ideas were born. "Some men," he said, "put what they make under their waistcoats, I put it under my 'at'."

Peter cultivated the thinking faculty. Indeed, he kept himself in training for thought, and his brains were always in the pink of condition. His manner of life was austere, almost ascetic. He ate sparingly and took vigorous exercise; till the last year of his life he enjoyed perfect health. His breakfast beverage was milk and water, he drank no alcohol, of

course, he smoked no tobacco. "Catch me muddlin' my 'ead with them things!" he said. "Not me! What's at the back o' my business? *Thinkin'*. What makes money in *all* business? *Thinkin'*. What's the matter with all them fellers?" — here Peter pointed to the list of bankrupts in the morning's *Times* — "they can't *think*! Misfortunes — rot! — That's a word as I learnt from that young shaver o' mine at Eton — though there's not much he can teach *me*, I can tell you. — There never was a business that couldn't be pulled through wi' *thinkin'*. Look here! I'd bet two to one — though I'm not a betting man — that more than half them bankrupts are smokers. Smokin'! Pshaw! I'll tell you what smokin' does for a man. *It shortens his 'ead*! Breaks business up into jumpy bits. Spoils all the long shots.

"There was a German chap come into my office last year — same line o' business as me. He'd got a scheme for me and him to work the Congo together — a sort o' 'delimitation of the sphere of influence' arrangement. Well, we hadn't been talkin' two minutes when he pulls out a big cigar. As soon as I smelt the smoke I says to myself, 'All right, Mr. German. Your sphere o' influence'll get its goose cooked before you're much older.' And I knocked him out o' the Congo market in six months — easy as wink!

"Yes, sir, *thinkin's* what does it! Look at my business. Why nobody'd ever suppose as there could be such a business. That's because they don't *think*. I've *made* my business wi' *thinkin'* — made it out o' nothing at all. Don't you tell me as the world was never made out o' nothing! I've read all about that. I read a lot more than many men as had better eddication nor me. *Of course* it was made out o' nothing — same as my business was — what else was there to make it out of? And what made it? *Thinkin'*, my boy."

Which observation concluded, Mr. Rodright would presently hum a few bars of "Greenland's Icy Mountains" and break forth into unauthorised song.

Rodright's goods are to be found in all countries of the world both savage and civilised, the only place where you cannot obtain them being the city where they are manufactured. Observe those three innocent little dots at the foot of the exquisite bronze Buddha which you purchased for twenty pounds from that unimpeachable dealer in

<sup>1</sup> Reprinted by permission of the author and of Williams & Norgate, Ltd., London, and Henry Holt and Company, New York, publishers

Yokohama. They are the trademark of Rodright & Co., Limited, and may be taken to mean that the price of production was half a crown. Or turn to that beautiful old grandfather clock in the Sheraton case, the envy of all your friends as they hang their fur coats in your vestibule, recall the reluctance of the old cottager to part with his heirloom, and the tears he shed, and the shame you felt, as you handed him seven five-pound notes, and then take a strong magnifying-glass and look for three minute dots in the lower left-hand corner of the clock face. Or take the set of silver buttons which aroused your cupidity as they gleamed on the waistcoat of the peasant who rowed you across the Norwegian Fjord. Was it not something of a Vandalism to bribe the old fellow to cut them off, and was it altogether fair to conceal from him that they were precious Danish coins of the seventeenth century? But never mind, they now adorn your wife's evening dress; and there are three dots on the edge of every one of them.

As to Rodright's idols, which were the mainstay of the business, tell me, if you can, of any country where they are not worshipped. They hang round the neck of the Eskimo as he spears the seal; they tower to a height of thirty feet in the village of Alaskan Indians; incense is burnt before them on the quarter-decks of Chinese junks, the Australian savage has one in his mouth; in the forests of the Congo, in the farthest Isles of the South Sea, thousands of human beings are at this moment flat on their bellies before Rodright's works. "Wherever Bass's beer can go, I can follow," said the Head of the Firm. No potentate of modern times has had a wider sphere of influence. Even science is not exempt from his sway. For Rodright's idols have been discovered in Egypt and in Mexico, buried under the detritus of ages; they repose under glass in many University museums; anthropologists study them, and courses of lectures are delivered in their honour.

But let no one be alarmed nor dismayed. "I've played the game fair and straight from the first," said Peter. "My goods are true to sample, and don't you forget it. They're *correct*. If you can prove to me that them bronze Buddhas has got a wrong line in 'em, I'll have the mould broke up to-morrow, though it cost me a thousand pounds to get another. Here, take that Greek coin and put it under the microscope. It's real gold, isn't it? Well,

that's all right. Now look at the shape of that king's nose—it's Alexander, isn't it? — no, it's one of the Seleucidæ — Oh yes, I know all about them — good-lookin' fellers too! Now then for the original — here — put it under the microscope — got that nose to a T, hasn't he? Well, what more do you want? What do you think I pay the man as makes 'em dies? Nine hundred a year, my boy, and don't you forget it. He's a Hitalian. There isn't another man in Europe as can touch him — no, nor in America neither, though they've got some pretty smart 'uns over there.

"Same wi' my clocks. I'll defy you to find a clock as we've ever turned out wi' two styles mixed up in it — and makers' styles at that. And tip-top works in 'em too. I tell you it's a straight game, all through. You buy one of my Sheratons, and you can bet your bottom dollar as it's a Sheraton you've got. And what's more — it'll keep time

"There's a lot o' hanky-panky in the idol trade, but our firm never got mixed up with it — and isn't going to be, neither. Now take Liberia. There isn't a firm in Europe except ours as can get their goods up-country into the Hinterland. Why? Because the Liberians know we're *straight*. Our three dots on a case o' goods is the hallmark o' purity. What's wrong with the others? Well, I'll tell you. •

"You remember that smoking German as I told you I did a down on. Well, he let on to me as he'd got a cargo o' gods on the West Coast — and *something inside 'em to make 'em work*. Then he told me as how the Liberian Government had turned awkward and wouldn't let him land his goods. So he wanted to sell the lot to me and cable his skipper to take the stuff to the Congo under our name. After a bit we come to an agreement. He was to send his skipper to port and I was to instruct our agent to buy the goods, if satisfied on inspection with the quality for the Congo market. The minute he left the office — Pflug was his name — I cables to our agent on the Coast — 'Inspect Pflug's cargo and report, suspect contraband.' Next day comes our agent's reply: 'Cargo crooked, *bottle o' gin inside every god*: have informed Government.' Result was that as soon as Pflug's skipper came to port the Congo boarded him, opened his cases, tapped his gods, and cancelled his licence to trade there

and then And from that day to this I've had the Congo market all to myself.

\* \* \* \* \*

"Missions!" he said, "why, of course I support 'em. They're my Intelligence Department Look at that map" He pointed to a big map, hanging on the wall of his office, on which the Christianised portion of the world's surface was painted red and the idolatrous portions black. The great ethnic religions were represented by other colours — green for Mohammedanism, yellow for Buddhism. "Our travellers work the Black and the Yellow Never made a cent on the Green since I started business — at least not in idols. Then look at them books" A row of shelves stood by the wall On the upper was a comprehensive collection of works on Anthropology and the History of Primitive Religions, on the lower were scores of Annual Reports of Missionary Societies "We've got hundreds of designs out o' them books. And that Missionary Exhibition was a little goldmine to my trade. I sent the whole of our drawin' staff to make sketches. Why, there was a Missionary Meetin' in the Town 'All last month, and I'd 'eard as a collection of idols was to be shown Me and our 'ead designer was there, of course, we always go to them things. Most of what the Missionary showed was no good; big sprawlin' things as you couldn't ship; but there was one little feller as was a real beauty — no bigger than the palm o' your hand. 'Sketch him, Tom,' I says to our designer; 'there's money in that one.' And we're sending eight gross to Corea next week.

"There's some folks," he went on, "as don't believe in Foreign Missions. Well, I *do* believe in 'em. What's the matter with 'em is that they're not up-to-date. If we conducted our business as they do theirs, we'd be up the spout next week They don't study the markets. They don't send out the right sort o' goods. They don't work together. They don't *think*. But they'll come all right in time. No, sir, if people say as I'm against Missions, they're wrong. I've studied savage countries — yes, and I've travelled in 'em too; and I tell you that if all the black places were painted Red to-morrow nobody's be gladder than me — though I've a great respect for the Green and I'm not afraid of the Yellow. Injure our business? Not it! Our big profits

are not made on the Black, they're made on the Yellow and the Red, and them colours are safe enough. There's more profit on a dozen bronze Buddhas than on half a shipful of them things we send to the West Coast. Besides, do you think we've not learnt to adapt ourselves to circumstances?

"And I'll tell you another thing Our firm's doin' more to show up idolatry than all the missionaries put together You don't see it? Well, think it out and you'll see it right enough. You just go and talk to one of our travellers and he'll tell you why.

"And then what about the curio market? We've got a motto in our business — 'The more Christians, the more curios.' When idols go down curios go up — that's a law of the trade. Take them bronze Buddhas again; or, better still, the Old Ivories. We couldn't sell 'em to the heathen for more than five or six shillings apiece; and we're sellin' 'em to Christians to-day at any thing from ten pound up. On commission, of course — our agents arrange all that. No, sir, we've not made the mistake of puttin' all our eggs in one basket."

## HERBERT GEORGE WELLS

(1866— )

### MANKIND IN THE MAKING<sup>1</sup>

#### FROM CHAPTER IX THE ORGANIZATION OF THE HIGHER EDUCATION

Not only the general requirements for efficient education, but the trend of present tendency seems to be towards a scheme of three stages, in which a first stage of nine or ten years of increasingly serious Schooling (Primary Education), from a very light beginning about five up to about fourteen, is to be followed by a second stage of College education (Secondary Education) from fourteen or sixteen to an upward boundary determined by class and various facilities, and this is to be succeeded by a third stage, which we will now proceed to consider in detail.

Let us make it clear at once that this third

<sup>1</sup> Reprinted by permission of the author and of Chapman and Hall, Ltd., London, and Charles Scribner's Sons, New York, publishers



stage is a much ampler thing than the graduation or post-graduation work of a University. It may or it may not include that as an ingredient. But the intention is to express all those agencies (other than political, social, and economic forces, and the suggestions that arise from them) that go to increase and build up the mental structure of the man or woman. This includes the pulpit, so far as it is still a vehicle for the importation of ideas and emotions, the stage, books that do anything more than pass the time, newspapers, the Grove and the Agora. These all, in greater or lesser degrees, work powerfully together to make the citizen. They work most powerfully, of course, in those plastic unsettled years that last from adolescence to the middle twenties, but often in very slowly diminishing intensity right into the closing decades of middle age.

There was a time when the higher education was conceived of as entirely a matter of learning. To endow chairs and teachers, and to enable promising scholars to come and hear the latter was the complete organization of the higher education. It is within quite recent years that the conception of endowing research for its own sake, leaving the Research Professor free altogether from direct teaching or with only a few good pupils whose work consisted chiefly in assimilating his ideas and helping with his researches, has become at all widely acceptable. Indirectly, of course, the Research Professor is just as much a teacher as the Teaching Professor, because his results become accessible as he writes them. Our work now is to broaden both the conception of research and of teaching, to recognize that whatever imports fresh and valid ideas, fresh and valid aspects—not simply of chemical and physical matters, but of æsthetic, social, and political matters—partakes of the honour and claims of research, and that whatever conveys ideas and aspects vividly and clearly and invigoratingly not simply by word of mouth but by book, or picture, or article, is teaching. The publication of books, the whole business of bringing the contemporary book most efficiently home to the general reader, the business of contemporary criticism, the encouragement and support of contemporary writers, *is just as vitally important in the modern state as the organization of Colleges and Schools*; and just as little

to be left to the enterprise of isolated individuals working primarily upon commercial lines for gain.

There are two aspects of this question. There is the simpler one of getting an abundance of good books, classical and contemporary, and of good publications distributed everywhere through the English-speaking world, and there is the more subtle and complex problem of getting, stimulating, and sustaining the original writers and the original critics and investigators upon whom the general development of contemporary thought, upon whom indeed the progress of the world, finally depends. The latter problem may be reserved for the next paper, and here we will deal simply with the question of access and distribution.

For the present we must assume the quality of the books, all that sort of question must be deferred for our final discussion. We will simply speak of good books, serious books, on the one hand, and of light and merely amusing books on the other, in an intentionally vague way. The former sort of books is our present concern; pleasure as an end, pleasure except as necessary recuperation, is no affair for the State.

Books are either bought or borrowed for reading, and we have to consider what can be done to secure the utmost efficiency in the announcement, lending and selling of books. We have also to consider the best possible means of distributing periodicals. We have particularly to consider how books specifically "good," or "thorough," or "serious," and periodicals that are "sound" and "stimulating" are to be made as widely and invitingly accessible as possible. The machinery we have in hand are the booksellers and the newsvendors, the circulating libraries, the post-office, and the free public libraries that are now being energetically spread throughout the land (by men who, in this aspect, answer very closely to the conception of New Republicans as it is here unfolded). What are the present and removable deficiencies of all these various machines for the distribution of printed matter?

Now, in the first place, the post-office as one finds it in Great Britain might very well be converted into a much more efficient distributing agency by a few simple modifications in its method. At present, in a large number of country places in Great Britain,

a penny paper costs three-halfpence, including the necessary halfpenny for postage, and the poorer people can afford no paper at all, because the excellent system in practice abroad of subscribing to any registered periodical at the post-office and having it delivered with the letters has not been adopted. Government publications and Government maps, which ought also to be obtainable at a day's notice through the post-office, and post free, have to be purchased at present in the most devious way through a remote agent in London. There is no public reason whatever why a more intimate connection should not be established between the stationery office and the post-office. Not only should the post-office be raised to the pitch of a reasonable efficiency in distributing Government publications, but an enormous public benefit would arise from its adaptation to the distribution of books. For reasons of some obscure sort, a daily or weekly publication registered as a newspaper is carried for a halfpenny — the fashion papers, for example, ponderous bales of tradesmen's advertisements echoed by paragraphs in the text (news) go for a halfpenny — while a book or a monthly review costs from threepence upward, according to weight. The idea was, one might imagine, to set a premium on chatter and to discount thought. There is no reason whatever why the post-office should charge a man threepence or fourpence for a book and a halfpenny for these vast trade circulars, and it would be the simplest, as well as the wisest and most beneficial of reforms, to bring the book-post down to the newspaper level. And here again one conceives of a list for the use of book-buyers — a list which it should be the concern of a Publishers' Association to maintain, and which would be now the concern of any really businesslike Publishers' Association. But like most incompetent business men, the contemporary Publisher seeks his profits in his buying and not in his selling. Publishers spend vast sums advertising just the mere names and titles of books in ephemeral periodicals, they inundate the prosperous home with scrappy, irregular lists, often quite expensively got up, and they have not enough sense, either of their collective public duty or of their collective business advantage, to combine and keep a catalogue up to date of all "Books in Print," of all books and editions stocked for sale. Just as the Universities have

not discovered there are things called printed books, and the Stationery Office has still to discover that there is something called the Post Office, so the British Publisher has still to realize that the old conditions, when books were bought by a limited public, the cultivated reading public, who know all about the books already published and are interested only in the announcement of "new and forthcoming books," is over. Books they consider dead and done with are often unworked mines — witness the great Encyclopædia case, when nearly half a million copies were sold in England and America of an expensive work publishers regarded as done with. They do not realize for a moment that there is now a very ocean of a public into which a book may be sold, and sold for years after its first publication. After a book has sold for three or four months they deal with it like a painful past. They conceal their connection with it in every possible way . . . However, this is a familiar strain. The fact remains that both the trade of bookselling and the enterprise of financing authors — which is, after all, what publishing, over and above book production, amounts to — do not meet the urgent requirements of our state, if it is to have a vigorous and enduring future.

A great bookselling organization, an organization that will convert the thorny path of the reader to any book he wants into an easy and pleasant road, is one of those necessary public services that a bold man might now grow rich in providing. It need not supersede the existing booksellers, but rather assimilate and synthesise their efforts. It would convert them into its distributing and displaying agents, a development far better for many of them than their present status of feeble and hazardous individual traders. That there is no sign of such a firm of booksellers to-day is no reason for doubting its advent. Trade evolution is an irregular process, long stagnation is often followed by intense activity. There are epochs in the development of every trade when it suddenly begins to move into a new direction. This was the case with the drapery and outfitting trades in the *Bon Marché*-Whiteley period, and with the tea-dealers and grocers in the nineties, and it is quite possible that this is soon to be the case with the sale of books. The general organization of book production and book selling in Great Britain has changed in few essential de-

tails since the accession of Queen Victoria, and on every hand one hears that confusion of hopeless complaints which is the common prelude to extensive change. One wonders, indeed, why the great organizations of Messrs. Mudie and Smith have not developed or are not developing to meet the new needs. It would seem they have obeyed that disposition to settle down which is so distinctive of British as distinguished from American conditions. But that simply leaves the way open for youth and courage. . .

It may be objected that this discussion of bookselling and publishing is the discussion of trivial details in the intellectual life of a people but indeed that is not so. It is a constant trouble, a perpetual drain upon the time and energy of every man who participates in that life, to get the books that are necessary to the development of his thoughts. The high price of books, burthensome as it is, is the lesser evil; the great trouble is the trouble of access. The London Library is a very good institution in its way, but one has to wait at least a day before the book one has asked for comes to hand, very often it is not in the library at all, and sometimes it is "out" — there are rarely duplicate copies — and all too often it is an old edition that may have been long superseded. To multiply one's personal losses in this way by that of all other members of the reading public makes a total of wasted mental energy that is by no means a detail. And things do not end with that total. The wasted time, the defective ventilation of the reading public is the lesser of two evils. There are a great number of people now who read nothing at all, or only promiscuous fiction, who would certainly become real readers were books of any other sort attractively available. These things are not trivial. The question of book distribution is as vitally important to the intellectual health of a modern people as are open windows in cases of phthisis. No nation can live under modern conditions unless its whole population is mentally aerated with books.

ARNOLD BENNETT (1867- )

### THE QUESTION OF STYLE<sup>1</sup>

In discussing the value of particular books, I have heard people say — people who were timid about expressing their views of literature in the presence of literary men: "It may be bad from a literary point of view, but there are very good things in it." Or: "I dare say the style is very bad, but really the book is very interesting and suggestive." Or: "I'm not an expert, and so I never bother my head about good style. All I ask for is good matter. And when I have got it, critics may say what they like about the book." And many other similar remarks, all showing that in the minds of the speakers there existed a notion that style is something supplementary to, and distinguishable from, matter; a sort of notion that a writer who wanted to be classical had first to find and arrange his matter, and then dress it up elegantly in a costume of style, in order to please beings called literary critics.

This is a misapprehension. Style cannot be distinguished from matter. When a writer conceives an idea he conceives it in a form of words. That form of words constitutes his style, and it is absolutely governed by the idea. The idea can only exist in words, and it can only exist in one form of words. You cannot say exactly the same thing in two different ways. Slightly alter the expression, and you slightly alter the idea. Surely it is obvious that the expression cannot be altered without altering the thing expressed! A writer, having conceived and expressed an idea, may, and probably will, "polish it up." But what does he polish up? To say that he polishes up his style is merely to say that he is polishing up his idea, that he has discovered faults or imperfections in his idea, and is perfecting it. An idea exists in proportion as it is expressed; it exists when it is expressed and not before. It expresses itself. A clear idea is expressed clearly, and a vague idea vaguely. You need but take your own case and your own speech. For just as science is the development of common-sense, so is literature the development of common daily speech. The differ-

<sup>1</sup> From *Literary Taste* by Arnold Bennett. Reprinted by permission of the author and of George H. Doran Company, publishers.

ence between science and common-sense is simply one of degree; similarly with speech and literature. Well, when you "know what you think," you succeed in saying what you think, in making yourself understood. When you "don't know what to think," your expressive tongue halts. And note how in daily life the characteristics of your style follow your mood; how tender it is when you are tender, how violent when you are violent. You have said to yourself in moments of emotion, "If only I could write —," etc. You were wrong. You ought to have said: "If only I could *think* — on this high plane." When you have thought clearly you have never had any difficulty in saying what you thought, though you may occasionally have had some difficulty in keeping it to yourself. And when you cannot express yourself, depend upon it that you have nothing precise to express, and that what incommodes you is not the vain desire to express, but the vain desire to *think* more clearly. All this just to illustrate how style and matter are co-existent, and inseparable, and alike.

\*

You cannot have good matter with bad style. Examine the point more closely. A man wishes to convey a fine idea to you. He employs a form of words. That form of words is his style. Having read, you say: "Yes, this idea is fine." The writer has therefore achieved his end. But in what imaginable circumstances can you say: "Yes, this idea is fine, but the style is not fine"? The sole medium of communication between you and the author has been the form of words. The fine idea has reached you. How? In the words, by the words. Hence the fineness must be in the words. You may say, superiorly: "He has expressed himself clumsily, but I can see what he means." By what light? By something in the words, in the style. That something is fine. Moreover, if the style is clumsy, are you sure that you can see what he means? You cannot be quite sure. And, at any rate, you cannot see distinctly. The "matter" is what actually reaches you, and it must necessarily be affected by the style.

\*

Still further to comprehend what style is, let me ask you to think of a writer's style exactly as you would think of the gestures and manners of an acquaintance. You know the

man whose demeanour is "always calm," but whose passions are strong. How do you know that his passions are strong? Because he "gives them away" by some small but important, part of his demeanour, such as the twitching of a lip or the whitening of the knuckles caused by clenching the hand. In other words, his demeanour, fundamentally, is not calm. You know the man who is always "smoothly polite and agreeable," but who affects you unpleasantly. Why does he affect you unpleasantly? Because he is tedious, and therefore disagreeable, and because his politeness is not real politeness. You know the man who is awkward, shy, clumsy, but who, nevertheless, impresses you with a sense of dignity and force. Why? Because mingled with that awkwardness and so forth is dignity. You know the blunt, rough fellow whom you instinctively guess to be affectionate — because there is "something in his tone" or "something in his eyes." In every instance the demeanour, while perhaps seeming to be contrary to the character, is really in accord with it. The demeanour never contradicts the character. It is one part of the character that contradicts another part of the character. For, after all, the blunt man is blunt, and the awkward man is awkward, and these characteristics are defects. The demeanour merely expresses them. The two men would be better if, while conserving their good qualities, they had the superficial attributes of smoothness and agreeableness possessed by the gentleman who is unpleasant to you. And as regards the latter, it is not his superficial attributes which are unpleasant to you, but his other qualities. In the end the character is shown in the demeanour; and the demeanour is a consequence of the character and resembles the character. So with style and matter. You may argue that the blunt, rough man's demeanour is unfair to his tenderness. I do not think so. For his churlishness is really very trying and painful, even to the man's wife, though a moment's tenderness will make her and you forget it. The man really is churlish, and much more often than he is tender. His demeanour is merely just to his character. So, when a writer annoys you for ten pages and then enchants you for ten lines, you must not explode against his style. You must not say that his style won't let his matter "come out." You must remember the churlish, tender man. The more you reflect, the more clearly you

will see that faults and excellences of style are faults and excellences of matter itself

One of the most striking illustrations of this neglected truth is Thomas Carlyle. How often has it been said that Carlyle's matter is marred by the harshness and the eccentricities of his style? But Carlyle's matter is harsh and eccentric to precisely the same degree as his style is harsh and eccentric. Carlyle was harsh and eccentric. His behaviour was frequently ridiculous, if it were not abominable. His judgments were often extremely bizarre. When you read one of Carlyle's fierce diatribes, you say to yourself. "This is splendid. The man's enthusiasm for justice and truth is glorious." But you also say. "He is a little unjust and a little untruthful. He goes too far. He lashes too hard." These things are not the style, they are the matter. And when, as in his greatest moments, he is emotional and restrained at once, you say. "This is the real Carlyle." Kindly notice how perfect the style has become! No harshnesses or eccentricities now! And if that particular matter is the "real" Carlyle, then that particular style is Carlyle's "real" style. But when you say "real" you would more properly say "best." "This is the best Carlyle." If Carlyle had always been at his best he would have counted among the supreme geniuses of the world. But he was a mixture. His style is the expression of the mixture. The faults are only in the style because they are in the matter.

\*

You will find that, in classical literature, the style always follows the mood of the matter. Thus, Charles Lamb's essay on *Dream Children* begins quite simply, in a calm, narrative manner, enlivened by a certain quippishness concerning the children. The style is grave when great-grandmother Field is the subject, and when the author passes to a rather elaborate impression of the picturesque old mansion it becomes as it were consciously beautiful. This beauty is intensified in the description of the still more beautiful garden. But the real dividing point of the essay occurs when Lamb approaches his elder brother. He unmistakably marks the point with the phrase: "Then, in somewhat a more heightened tone, I told how," etc. Henceforward the style increases in fervour and in solemnity until the culmination of the essay is reached: "And while I stood

gazing, both the children gradually grew fainter to my view, receding and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech . . ." Throughout, the style is governed by the matter. "Well," you say, "of course it is. It couldn't be otherwise. If it were otherwise it would be ridiculous. A man who made love as though he were preaching a sermon, or a man who preached a sermon as though he were teasing schoolboys, or a man who described a death as though he were describing a practical joke, must necessarily be either an ass or a lunatic." Just so. You have put it in a nutshell. You have disposed of the problem of style so far as it can be disposed of.

But what do those people mean who say: "I read such and such an author for the beauty of his style alone"? Personally, I do not clearly know what they mean (and I have never been able to get them to explain), unless they mean that they read for the beauty of sound alone. When you read a book there are only three things of which you may be conscious: (1) The significance of the words, which is inseparably bound up with the thought. (2) The look of the printed words on the page — I do not suppose that anybody reads any author for the visual beauty of the words on the page. (3) The sound of the words, either actually uttered or imagined by the brain to be uttered. Now it is indubitable that words differ in beauty of sound. To my mind one of the most beautiful words in the English language is "pavement." Enunciate it, study its sound, and see what you think. It is also indubitable that certain combinations of words have a more beautiful sound than certain other combinations. Thus Tennyson held that the most beautiful line he ever wrote was:

The mellow ouzel fluting in the elm.

Perhaps, as sound, it was. Assuredly it makes a beautiful succession of sounds, and recalls the bird-sounds which it is intended to describe. But does it live in the memory as one of the rare great Tennysonian lines? It does not. It has charm, but the charm is merely curious or pretty. A whole poem composed of lines with no better recommendation than that line has would remain merely curious or pretty. It would not permanently interest. It would be as insipid as a pretty woman who had noth-

ing behind her prettiness. It would not live. One may remark in this connection how the merely verbal felicities of Tennyson have lost our esteem. Who will now proclaim the *Idylls of the King* as a masterpiece? Of the thousands of lines written by him which please the ear, only those survive of which the matter is charged with emotion. No! As regards the man who professes to read an author "for his style alone," I am inclined to think either that he will soon get sick of that author, or that he is deceiving himself and means the author's general temperament — not the author's verbal style, but a peculiar quality which runs through all the matter written by the author. Just as one may like a man for something which is always coming out of him, which one cannot define, and which is of the very essence of the man.

In judging the style of an author, you must employ the same canons as you use in judging men. If you do this you will not be tempted to attach importance to trifles that are negligible. There can be no lasting friendship without respect. If an author's style is such that you cannot *respect* it, then you may be sure that, despite any present pleasure which you may obtain from that author, there is something wrong with his matter, and that the pleasure will soon cloy. You must examine your sentiments towards an author. If when you have read an author you are pleased, without being conscious of aught but his mellifluousness, just conceive what your feelings would be after spending a month's holiday with a merely mellifluous man. If an author's style has pleased you, but done nothing except make you giggle, then reflect upon the ultimate tediousness of the man who can do nothing but jest. On the other hand, if you are impressed by what an author has said to you, but are aware of verbal clumsiness in his work, you need worry about his "bad style" exactly as much and exactly as little as you would worry about the manners of a kind-hearted, keen-brained friend who was dangerous to carpets with a tea-cup in his hand. The friend's antics in a drawing-room are somewhat regrettable, but you would not say of him that his manners were bad. Again, if an author's style dazzles you instantly and blinds you to everything except its brilliant self, ask your soul, before you begin to admire his matter, what would be your final opinion of a man who at the first meeting fired his

personality into you like a broadside. Reflect that, as a rule, the people whom you have come to esteem communicated themselves to you gradually, that they did not begin the entertainment with fireworks. In short, look at literature as you would look at life, and you cannot fail to perceive that, essentially, the style is the man. Decidedly you will never assert that you care nothing for style, that your enjoyment of an author's matter is unaffected by his style. And you will never assert, either, that style alone suffices for you.

## JOHN GALSWORTHY (1867-

### THE INN OF TRANQUILLITY<sup>1</sup>

Under a burning blue sky, among the pine-trees and junipers, the cypresses and olives of that Odyssean coast, we came one afternoon on a pink house bearing the legend "*Osteria di Tranquillità*"; and, partly because of the name, and partly because we did not expect to find a house at all in those goat-haunted groves above the waves, we tarried for contemplation. To the familiar simplicity of that Italian building there were not lacking signs of a certain spiritual change, for out of the olive-grove which grew to its very doors a skittle-alley had been formed, and two baby cypress-trees were cut into the effigies of a cock and hen. The song of a gramophone, too, was breaking forth into the air, as it were the presiding voice of a high and cosmopolitan mind. And, lost in admiration, we became conscious of the odor of a full-flavoured cigar. Yes — in the skittle-alley a gentleman was standing who wore a bowler hat, a bright brown suit, pink tie, and very yellow boots. His head was round, his cheeks fat and well-coloured, his lips red and full under a black moustache, and he was regarding us through very thick and half-closed eyelids.

Perceiving him to be the proprietor of the high and cosmopolitan mind, we accosted him.

"Good-day!" he replied: "I spik English. Been in Amurrica — yes."

"You have a lovely place here."

Sweeping a glance over the skittle-alley, he

<sup>1</sup> Reprinted by permission of William Heinemann, Ltd., London, and Charles Scribner's Sons, New York, publishers

sent forth a long puff of smoke; then, turning to my companion (of the politer sex) with the air of one who has made himself perfect master of a foreign tongue, he smiled, and spoke.

"Too — quiet!"

"Precisely, the name of your inn, perhaps suggests —"

"I change all that — soon I call it Anglo-American hotel."

"Ah! yes; you are very up-to-date already"

He closed one eye and smiled

Having passed a few more compliments, we saluted and walked on; and, coming presently to the edge of the cliff, lay down on the thyme and the crumbled leaf-dust. All the small singing birds had long been shot and eaten; there came to us no sound but that of the waves swimming in on a gentle south wind. The wanton creatures seemed stretching out white arms to the land, flying desperately from a sea of such stupendous serenity; and over their bare shoulders their hair floated back, pale in the sunshine. If the air was void of sound, it was full of scent — that delicious and enlivening perfume of mingled gum, and herbs, and sweet wood being burned somewhere a long way off, and a silky, golden warmth slanted on to us through the olives and umbrella pines. Large wine-red violets were growing near. On such a cliff might Theocritus have lain, spinning his songs; on that divine sea Odysseus should have passed. And we felt that presently the goat-god must put his head forth from behind a rock.

It seemed a little queer that our friend in the bowler hat should move and breathe within one short flight of a cuckoo from this home of Pan. One could not but at first feelingly remember the old Boer saying: "O God, what things man sees when he goes out without a gun!" But soon the infinite incongruity of this juxtaposition began to produce within one a curious eagerness, a sort of half-philosophical delight. It began to seem too good almost too romantic, to be true. To think of the gramophone wedded to the thin sweet singing of the olive leaves in the evening wind, to remember the scent of his rank cigar marrying with this wild incense; to read that enchanted name, "Inn of Tranquillity," and hear the bland and affable remark of the gentleman who owned it — such were, indeed, phenomena to stimulate souls to speculation. And all unconsciously one began to justify them by thoughts of the

other incongruities of existence — the strange, the passionate incongruities of youth and age, wealth and poverty, life and death; the wonderful odd bedfellows of this world; all those lurid contrasts which haunt a man's spirit till sometimes he is ready to cry out: "Rather than live where such things can be, let me die!"

Like a wild bird tracking through the air, one's meditation wandered on, following that trail of thought, till the chance encounter became spiritually luminous. That Italian gentleman of the world, with his bowler hat, his skittle-alley, his gramophone, who had planted himself down in this temple of wild harmony, was he not Progress itself — the blind figure with the stomach full of new meats and the brain of raw notions? Was he not the very embodiment of the wonderful child, Civilisation, so possessed by a new toy each day that she has no time to master its use — naive creature lost amid her own discoveries! Was he not the very symbol of that which was making economists thin, thinkers pale, artists haggard, statesmen bald — the symbol of Indigestion Incarnate! Did he not, delicious, gross, unconscious man, personify beneath his Americo-Italian polish all those rank and primitive instincts, whose satisfaction necessitated the million miseries of his fellows; all those thick rapacities which stir the hatred of the humane and thin-skinned! And yet, one's meditation could not stop there — it was not convenient to the heart!

A little above us, among the olive-trees, two blue-clothed peasants, man and woman, were gathering the fruit — from some such couple, no doubt, our friend in the bowler hat had sprung; more "virile" and adventurous than his brothers, he had not stayed in the home groves, but had gone forth to drink the waters of hustle and commerce, and come back — what he was. And he, in turn would beget children, and having made his pile out of his 'Anglo-American hotel' would place those children beyond the coarser influences of life, till they became, perhaps, even as ourselves, the salt of the earth, and despised him. And I thought: "I do not despise those peasants — far from it. I do not despise myself — no more than reason; why, then, despise my friend in the bowler hat, who is, after all, but the necessary link between them and me?" I did not despise the olive-trees, the warm sun, the pine scent, all those material things which

had made him so thick and strong; I did not despise the golden, tenuous imaginings which the trees and rocks and sea were stirring in my own spirit. Why, then, despise the skittle-alley, the gramophone, those expressions of the spirit of my friend in the billy-cock hat? To despise them was ridiculous!

And suddenly I was visited by a sensation only to be described as a sort of smiling certainty, emanating from, and, as it were, still tingling within every nerve of myself, but yet vibrating harmoniously with the world around. It was as if I had suddenly seen what was the truth of things, not perhaps to anybody else, but at all events to me. And I felt at once tranquil and elated, as when something is met with which rouses and fascinates in a man all his faculties.

"For," I thought, "if it is ridiculous in me to despise my friend — that perfect marvel of disharmony — it is ridiculous in me to despise anything. If *he* is a little bit of continuity, as perfectly logical an expression of a necessary phase or mood of existence as I myself am, then, surely, there is nothing in all the world that is not a little bit of continuity, the expression of a little necessary mood. Yes," I thought, "he and I, and those olive-trees, and this spider on my hand, and everything in the Universe which has an individual shape, are all fit expressions of the separate moods of a great underlying Mood or Principle, which must be perfectly adjusted, revolving and revolving on Itself. For if It did not volve and revolve on Itself, It would peter out at one end or the other, and the image of this petering out no man with his mental apparatus can conceive. Therefore, one must conclude It to be perfectly adjusted and everlasting. But if It is perfectly adjusted and everlasting, we are all little bits of continuity, and if we are all little bits of continuity it is ridiculous for one of us to despise another. So," I thought, "I have now proved it from my friend in the billy-cock hat up to the Universe, and from the Universe down, back again to my friend."

And I lay on my back and looked at the sky. It seemed friendly to my thought with its smile, and few white clouds, saffron-tinged like the plumes of a white duck in sunlight. "And yet," I wondered, "though my friend and I may be equally necessary, I am certainly irritated by him, and shall as certainly continue to be irritated, not only by him, but by a thousand other men and things. And as

to the things that I love and admire, am I to suppress these loves and admirations because I know them merely to be the necessary expressions of the moods of an underlying Principle that turns and turns on Itself? Does not this way nullify lie?" But then I thought. "Not so; for you cannot believe in the great adjusted Mood or Principle without believing in each little and individual part of It. And you are yourself a little individual part; therefore you must believe in that little individual part which is *you*, with all its natural likings and dislikings, and indeed, you cannot show your belief except by expression of those likings and dislikings. And so, with a light heart, you may go on being irritated with your friend in the bowler hat, you may go on loving those peasants and this sky and sea. But, since you have this theory of life, *you may not despise* any one or any thing, not even a skittle-alley, for they are all threaded to you, and to despise them would be to blaspheme against continuity, and to blaspheme against continuity would be to deny Eternity. Love you cannot help, and hate you cannot help; but contempt is — for you — the sovereign idiocy, the irreligious fancy!"

There was a bee weighing down a blossom of thyme close by, and underneath the stalk a very ugly little centipede. The wild bee, with his little dark body and his busy bear's legs was lovely to me, and the creepy centipede gave me shudderings; but it was a pleasant thing to feel so sure that he, no less than the bee, was a little mood expressing himself out in harmony with Design — a tiny thread on the miraculous quilt. And I looked at him with a sudden zest and curiosity; it seemed to me that in the mystery of his queer little creepings I was enjoying the Supreme Mystery; and I thought: "If I knew all about that wriggling beast, then, indeed, I might despise him; but, truly, *if* I knew all about him I should know all about everything — Mystery would be gone, and I could not bear to live!"

So I stirred him with my finger and he went away.

"But how" — I thought — "about such as do not feel it ridiculous to despise; how about those whose temperaments and religions show them all things so plainly that they know they are right and others wrong? They must be in a bad way!" And for some seconds I felt sorry for them, and was discouraged. But



then I thought: "Not at all — obviously not! For if they do not find it ridiculous to feel contempt, they are perfectly right to feel contempt, it being natural to them, and you have no business to be sorry for them, for that is, after all, only your euphemism for contempt. They are all right, being the expressions of contemptuous moods, having religions and so forth, suitable to these moods; and the religion of your mood would be Greek to them, and probably a matter for contempt. But this only makes it the more interesting. For though to you, for instance, it may seem impossible to worship Mystery with one lobe of the brain, and with the other to explain it, the thought that this may not seem impossible to others should not discourage you; it is but another little piece of that Mystery which makes life so wonderful and sweet."

The sun, fallen now almost to the level of the cliff, was slanting upward on to the burnt-red pine boughs, which had taken to themselves a quaint resemblance to the great brown limbs of the wild men Titian drew in his pagan pictures, and down below us the sea-nymphs, still swimming to shore, seemed eager to embrace them in the enchanted groves. All was fused in that golden glow of the sun going down — sea and land gathered into one transcendent mood of light and colour, as if Mystery desired to bless us by showing how perfect was that worshipful adjustment, whose secret we could never know. And I said to myself: "None of those thoughts of yours are new, and in a vague way even you have thought them before, but all the same, they have given you some little feeling of tranquillity."

And at that word of fear I rose and invited my companion to return toward the town. But as we stealthily crept by the "Osteria di Tranquillità," our friend of the bowler hat came out with a gun over his shoulder and waved his hand toward the Inn.

"You come again in two week — I change all that! And now," he added, "I go to shoot little bird or two," and he disappeared into the golden haze under the olive-trees.

A minute later we heard his gun go off, and returned homeward with a prayer

## WILLIAM HENRY DAVIES

(1870— )

RAPTURES<sup>1</sup>

Sing for the sun your lyric, lark,  
Of twice ten thousand notes,  
Sing for the moon, you nightingales,  
Whose light shall kiss your throats,  
Sing, sparrows, for the soft warm rain, 5  
To wet your feathers through;  
And, when a rainbow's in the sky,  
Sing you, cuckoo — Cuckoo!

Sing for your five blue eggs, fond thrush,  
By many a leaf concealed; 10  
You starlings, wrens, and blackbirds sing  
In every wood and field:  
While I, who fail to give my love  
Long raptures twice as fine,  
Will for her beauty breathe this one — 15  
A sigh, that's more divine

THE HEAP OF RAGS<sup>2</sup>

One night when I went down  
Thames' side, in London Town,  
A heap of rags saw I,  
And sat me down close by.  
That thing could shout and bawl, 5  
But showed no face at all;  
When any steamer passed  
And blew a loud shrill blast,  
That heap of rags would sit  
And make a sound like it; 10  
When struck the clock's deep bell,  
It made those peals as well.  
When winds did moan around,  
It mocked them with that sound;  
When all was quiet, it 15  
Fell into a strange fit;  
Would sigh, and moan and roar,  
It laughed, and blessed, and swore.  
Yet that poor thing, I know,  
Had neither friend nor foe; 20  
Its blessing or its curse  
Made no one better or worse.

<sup>1</sup> Reprinted from *The Captive Lion and Other Poems* by W. H. Davies, by permission of Jonathan Cape, Ltd., London, and Yale University Press, New Haven, publishers. <sup>2</sup> Reprinted from *Songs of Joy* by W. H. Davies, by permission of Jonathan Cape, Ltd., London, publisher

I left it in that place —  
 The thing that showed no face,  
 Was it a man that had  
 Suffered till he went mad? 25  
 So many showers and not  
 One rainbow in the lot,  
 Too many bitter fears  
 To make a pearl from tears. 30

HILAIRE BELLOC (1870- )

### THE OLD ROAD<sup>1</sup>

FROM CHAPTER I

To study something of great age until one grows familiar with it and almost to live in its time, is not merely to satisfy a curiosity or to establish aimless truths: it is rather to fulfil a function whose appetite has always rendered History a necessity. By the recovery of the Past, stuff and being are added to us, our lives which, lived in the present only, are a film or surface, take on body — are lifted into one dimension more. The soul is fed. Reverence and knowledge and security and the love of a good land — all these are increased or given by the pursuit of this kind of learning. Visions or intimations are confirmed. It is excellent to see perpetual agony and failure perpetually breeding the only enduring things; it is excellent to see the crimes we know ground under the slow wheels whose ponderous advance we can hardly note during the flash of one human life. One may say that historical learning grants men glimpses of life completed and a whole; and such a vision should be the chief solace of whatever is mortal and cut off imperfectly from fulfilment.

Now of all that study the chief charm lies in mere antiquity. No one truly loves history who is not more exalted according to the greater age of the new things he finds. Though things are less observable as they are farther away, yet their appeal is directly increased by such a distance in a manner which all know though none can define it. It is not illusion; perhaps an ultimate reality stands out when the details are obscured. At any rate it is the appeal which increases as we pass further from

the memories of childhood, or from the backward vision of those groups of mountain which seem to rise higher and more awfully into the air as we abandon them across the plains. Antiquity of that degree conveys — I cannot pretend to say how — echoes which are exactly attuned to whatever is least perishable in us. After the present and manifold voice of Religion to which these echoes lead, and with which in a sense they merge, I know of nothing more nobly answering the perpetual questioning of a man. Nor of all the vulgar follies about us is any more despicable than that which regards the future with complacency, and finds nothing but imperfection in that innocent, creative, and wondering past which the antiquaries and geologists have revealed to us.

For my part I desired to step exactly in the footprints of such ancestors. I believed that, as I followed their hesitations at the river-crossings, as I climbed where they had climbed to a shrine whence they also had seen a wide plain, as I suffered the fatigue they suffered, and laboriously chose, as they had chosen, the proper soils for going, something of their much keener life would wake again in the blood I drew from them, and that in a sort I should forget the vileness of my own time, and renew for some few days the better freedom of that vigorous morning when men were already erect, articulate, and worshipping God, but not yet broken by complexity and the long accumulation of evil. It was perhaps a year ago that I determined to follow and piously to recover the whole of that doubtful trail whereby they painfully made their way from one centre of their common life to the sea, which was at once their chief mystery and their only passage to the rest of their race — from Hampshire to the Straits of Dover. Many, I knew, had written about that road, much of it was known, but much also was lost. No one, to my knowledge, had explored it in its entirety.

First, therefore, I read what had been written about this most ancient way, I visited men who were especially learned in geology and in antiquarian knowledge, I took notes from them, and I carefully studied the maps of all sorts that could help me in my business. Then, taking one companion, I set out late in December to recover and map out yard by yard all that could be recovered and mapped out of The Old Road.

<sup>1</sup> By permission of Messrs. Constable and Company, Ltd., London

THE SOUTH COUNTRY<sup>1</sup>

When I am living in the Midlands  
 That are sodden and unkind,  
 I light my lamp in the evening.  
 My work is left behind,  
 And the great hills of the South Country 5  
 Come back into my mind.

The great hills of the South Country  
 They stand along the sea;  
 And it's there walking in the high woods  
 That I could wish to be, 10  
 And the men that were boys when I was a boy  
 Walking along with me

The men that live in North England  
 I saw them for a day:  
 Their hearts are set upon the waste fells, 15  
 Their skies are fast and grey,  
 From their castle-walls a man may see  
 The mountains far away.

The men that live in West England  
 They see the Severn strong, 20  
 A-rolling on rough water brown  
 Light aspen leaves along.  
 They have the secret of the Rocks,  
 And the oldest kind of song

But the men that live in the South Country 25  
 Are the kindest and most wise,  
 They get their laughter from the loud surf,  
 And the farth in their happy eyes  
 Comes surely from our Sister the Spring  
 When over the sea she flies, 30  
 The violets suddenly bloom at her feet,  
 She blesses us with surprise.

I never get between the pines  
 But I smell the Sussex air;  
 Nor I never come on a belt of sand 35  
 But my home is there  
 And along the sky the line of the Downs  
 So noble and so bare

A lost thing could I never find,  
 Nor a broken thing mend: 40  
 And I fear I shall be all alone  
 When I get towards the end.  
 Who will there be to comfort me  
 Or who will be my friend?

<sup>1</sup> Reprinted from *Verses* by Hilaire Belloc. by permission of Gerald Duckworth & Co., Ltd, publishers

I will gather and carefully make my friends 45  
 Of the men of the Sussex Weald,  
 They watch the stars from silent folds,  
 They stiffly plough the field  
 By them and the God of the South Country  
 My poor soul shall be healed 50

If I ever become a rich man,  
 Or if ever I grow to be old,  
 I will build a house with deep thatch  
 To shelter me from the cold.  
 And there shall the Sussex songs be sung 55  
 And the story of Sussex told

I will hold my house in the high wood  
 Within a walk of the sea,  
 And the men that were boys when I was a boy  
 Shall sit and drink with me 60

## JOHN MILLINGTON SYNGE

(1871-1909)

FROM THE ARAN ISLANDS<sup>1</sup>

I am settled at last on Inishmaan in a small cottage with a continual drone of Gaelic coming from the kitchen that opens into my room.

Early this morning the man of the house came over for me with a four-oared curagh — that is, a curagh with four rowers and four oars on either side, as each man uses two — and we set off a little before noon

It gave me a moment of exquisite satisfaction to find myself moving away from civilization in this rude canvas canoe of a model that has served primitive races since men first went on the sea.

We had to stop for a moment at a hulk that is anchored in the bay, to make some arrangements for the fish-curing of the middle island, and my crew called out as soon as we were within earshot that they had a man with them who had been in France a month from this day

When we started again, a small sail was run up in the bow, and we set off across the sound with a leaping oscillation that had no resemblance to the heavy movement of a boat.

The sail is only used as an aid, so the men continued to row after it had gone up, and as

<sup>1</sup> Reprinted by permission of George Allen & Unwin, Ltd., London, and John W. Luce and Company, Boston, publishers

they occupied the four cross-seats I lay on the canvas at the stern and the frame of slender laths, which bent and quivered as the waves passed under them.

When we set off it was a brilliant morning of April, and the green glittering waves seemed to toss the canoe among themselves, yet as we drew nearer this island a sudden thunderstorm broke out behind the rocks we were approaching, and lent a momentary tumult to this still vein of the Atlantic.

We landed at a small pier, from which a rude track leads up to the village between small fields and bare sheets of rock like those in Aranmor. The youngest son of my boatman, a boy of about seventeen, who is to be my teacher and guide, was waiting for me at the pier and guided me to his house, while the men settled the curagh and followed slowly with my baggage.

My room is at one end of the cottage, with a boarded floor and ceiling, and two windows opposite each other. Then there is the kitchen with earth floor and open rafters, and two doors opposite each other opening into the open air, but no windows. Beyond it there are two small rooms of half the width of the kitchen with one window apiece.

The kitchen itself, where I will spend most of my time, is full of beauty and distinction. The red dresses of the women who cluster round the fire on their stools give a glow of almost Eastern richness, and the walls have been toned by the turt-smoke to a soft brown that blends with the grey earth-colour of the floor. Many sorts of fishing-tackle, and the nets and oil-skins of the men, are hung upon the walls or among the open rafters; and right overhead, under the thatch, there is a whole cowskin from which they make pam-pooties.

Every article on these islands has an almost personal character, which gives this simple life, where all art is unknown, something of the artistic beauty of mediæval life. The curaghs and spinning-wheels, the tiny wooden barrels that are still much used in the place of earthenware, the home-made cradles, churns, and baskets, are all full of individuality, and being made from materials that are common here, yet to some extent peculiar to the island, they seem to exist as a natural link between the people and the world that is about them.

The simplicity and unity of the dress increases in another way the local air of beauty.

The women wear red petticoats and jackets of the island wool stained with madder, to which they usually add a plaid shawl twisted round their chests and tied at the back. When it rains they throw another petticoat over their heads with the waistband round their faces or if they are young, they use a heavy shawl like those worn in Galway. Occasionally other wraps are worn, and during the thunderstorm I arrived in I saw several girls with men's waistcoats buttoned round their bodies. Their skirts do not come much below the knee, and show their powerful legs in the heavy indigo stockings with which they are all provided.

The men wear three colours — the natural wool, indigo, and a grey flannel that is woven of alternate threads of indigo and the natural wool. In Aranmor many of the younger men have adopted the usual fisherman's jersey, but I have only seen one on this island.

As flannel is cheap — the women spin the yarn from the wool of their own sheep, and it is then woven by a weaver in Kilronan for fourpence a yard — the men seem to wear an indefinite number of waistcoats and woollen drawers one over the other. They are usually surprised at the lightness of my own dress, and one old man I spoke to for a minute on the pier, when I came ashore, asked me if I was not cold with 'my little clothes'.

As I sat in the kitchen to dry the spray from my coat, several men who had seen me walking up came in to talk to me, usually murmuring on the threshold, 'The blessing of God on this place,' or some similar words.

The courtesy of the old woman of the house is singularly attractive, and though I could not understand much of what she said — she has no English — I could see with how much grace she motioned each visitor to a chair, or stool, according to his age, and said a few words to him till he drifted into our English conversation.

For the moment my own arrival is the chief subject of interest, and the men who come in are eager to talk to me.

Some of them express themselves more correctly than the ordinary peasant, others use the Gaelic idioms continually and substitute 'he' or 'she' for 'it,' as the neuter pronoun is not found in modern Irish.

A few of the men have a curiously full vocabulary, others know only the commonest words in English, and are driven to ingenious devices

to express their meaning. Of all the subjects we can talk of war seems their favourite, and the conflict between America and Spain is causing a great deal of excitement. Nearly all the families have relations who have had to cross the Atlantic, and all eat of the flour and bacon that is brought from the United States, so they have a vague fear that 'if anything happened to America,' their own island would cease to be habitable.

Foreign languages are another favourite topic, and as these men are bilingual they have a fair notion of what it means to speak and think in many different idioms. Most of the strangers they see on the islands are philological students, and the people have been led to conclude that linguistic studies, particularly Gaelic studies, are the chief occupation of the outside world.

'I have seen Frenchmen, and Danes, and Germans,' said one man, 'and there does be a power of Irish books along with them, and they reading them better than ourselves. Believe me there are few rich men now in the world who are not studying the Gaelic.'

They sometimes ask me the French for simple phrases, and when they have listened to the intonation for a moment, most of them are able to reproduce it with admirable precision.

When I was going out this morning to walk round the island with Michael, the boy who is teaching me Irish, I met an old man making his way down to the cottage. He was dressed in miserable black clothes which seemed to have come from the mainland, and was so bent with rheumatism that, at a little distance, he looked more like a spider than a human being.

Michael told me it was Pat Dirane, the story-teller old Mourteen had spoken of on the other island. I wished to turn back, as he appeared to be on his way to visit me, but Michael would not hear of it.

'He will be sitting by the fire when we come in,' he said; 'let you not be afraid, there will be time enough to be talking to him by and by.'

He was right. As I came down into the kitchen some hours later old Pat was still in the chimney-corner, blinking with the turf smoke.

He spoke English with remarkable aptness and fluency, due, I believe, to the months he spent in the English provinces working at the harvest when he was a young man.

After a few formal compliments he told me how he had been crippled by an attack of the 'old hn' (i.e. the influenza), and had been complaining ever since in addition to his rheumatism.

: \* \* \* \* \*

Pat told me a story of an unfaithful wife, which I will give further down, and then broke into a moral dispute with the visitor, which caused immense delight to some young men who had come down to listen to the story. Unfortunately it was carried on so rapidly in Gaelic that I lost most of the points.

This old man talks usually in a mournful tone about his ill-health, and his death, which he feels to be approaching, yet he has occasional touches of humor that remind me of old Mourteen on the north island. To-day a grotesque twopenny doll was lying on the floor near the old woman. He picked it up and examined it as if comparing it with her. Then he held it up: 'Is it you is after bringing that thing into the world,' he said, 'woman of the house?'

Here is the story:—

One day I was travelling on foot from Galway to Dublin, and the darkness came on me and I ten miles from the town I was wanting to pass the night in. Then a hard rain began to fall and I was tired walking, so when I saw a sort of a house with no roof on it up against the road, I got in the way the walls would give me shelter.

As I was looking round I saw a light in some trees two perches off, and thinking any sort of a house would be better than where I was, I got over a wall and went up to the house to look in at the window.

I saw a dead man laid on a table, and candles lighted, and a woman watching him. I was frightened when I saw him, but it was raining hard, and I said to myself if he was dead he couldn't hurt me. I then knocked on the door and the woman came and opened it.

'Good evening ma'am,' says I.

'Good evening kindly, stranger,' says she. 'Come in out of the rain.'

Then she took me in and told me her husband was after dying on her, and she was watching him that night.

'But it's thirsty you'll be, stranger,' says she. 'Come into the parlour.'

Then she took me into the parlour — and it was a fine clean house — and she put a cup,

with a saucer under it, on the table before me  
with fine sugar and bread

When I'd had a cup of tea I went back into  
the kitchen where the dead man was lying,  
and she gave me a fine new pipe off the table  
with a drop of spirits.

'Stranger,' says she, 'would you be afear'd  
to be alone with himself?'

'Not a bit in the world, ma'am,' says I, 'he  
that's dead can do no hurt.'

Then she said she wanted to go over and  
tell the neighbours the way her husband was  
after dying on her, and she went out and  
locked the door behind her.

I smoked onc pipe, and I leaned out and  
took another off the table. I was smoking it  
with my hand on the back of my chair — the  
way you are yourself this minute, God bless  
you — and I looking on the dead man, when  
he opened his eyes as widc as myself and  
looked at me.

'Don't be afraid, stranger,' said the dead  
man, 'I'm not dead at all in the world. Come  
here and help me up and I'll tell you all  
about it.'

Well, I went up and took the sheet off of  
him, and I saw that he had a fine clean shirt  
on his body, and fine flannel drawers

He sat up then, and says he —

'I've got a bad wife, stranger, and I let on to  
be dead the way I'd catch her goings on.'

Then he got two fine sticks he had to keep  
down his wife, and he put them at each side  
of his body, and he laid himself out again as  
if he was dead.

In half an hour his wife came back and a  
young man along with her. Well, she gave  
him his tea, and she told him he was tired,  
and he would do right to go and lie down in  
the bedroom.

The young man went in and the woman sat  
down to watch by the dead man. A while  
after she got up and 'Stranger,' says she, 'I'm  
going in to get the candle out of the room; I'm  
thinking the young man will be asleep by this  
time.' She went into the bedroom, but the  
devil a bit of her came back.

Then the dead man got up, and he took one  
stick, and he gave the other to myself. We  
went in and saw them lying together with her  
head on his arm.

The dead man hit him a blow with the stick  
so that the blood out of him leapt up and hit  
the gallery.

That is my story.

## RALPH HODGSON (1872-

TIME YOU OLD GIPSY MAN<sup>1</sup>

Time, you old gipsy man,

Will you not stay,  
Put up your caravan  
Just for one day?

All things I'll give you 5  
Will you be my guest  
Bells for your jennet  
Of silver the best,  
Goldsmiths shall beat you  
A great golden ring. 10  
Peacocks shall bow to you,  
Little boys sing,  
Oh, and sweet girls will  
Festoon you with may.  
Time, you old gipsy, 15  
Why hasten away?

Last week in Babylon,  
Last night in Rome,  
Morning, and in the crush  
Under Paul's dome; 20  
Under Paul's dial  
You tighten your rein —  
Only a moment,  
And off once again;  
Off to some city 25  
Now blind in the womb,  
Off to another  
Ere that's in the tomb.

Time, you old gipsy man,  
Will you not stay, 30  
Put up your caravan  
Just for one day?

EVE<sup>1</sup>

Eve, with her basket, was  
Deep in the bells and grass,  
Wading in bells and grass  
Up to her knees. 5  
Picking a dish of sweet  
Berries and plums to eat,  
Down in the bells and grass  
Under the trees.

<sup>1</sup> Reprinted from *Eve and Other Poems* by  
Ralph Hodgson, by permission of Macmillan & Co.,  
Ltd., London, and by special arrangement with  
The Macmillan Company, New York publisher.

Mute as a mouse in a  
 Corner the cobra lay,  
 Curled round a bough of the  
 Cinnamon tall .  
 Now to get even and  
 Humble proud heaven and  
 Now was the moment or  
 Never at all.

"Eva!" Each syllable  
 Light as a flower fell,  
 "Eva!" he whispered the  
 Wondering maid,  
 Soft as a bubble sung  
 Out of a linnet's lung,  
 Soft and most silverly  
 "Eva!" he said

Picture that orchard sprite,  
 Eve, with her body white,  
 Supple and smooth to her  
 Slim finger tips;  
 Wondering, listening,  
 Listening, wondering,  
 Eve with a berry  
 Half-way to her lips

Oh, had our simple Eve  
 Seen through the make-believe'  
 Had she but known the  
 Pretender he was!  
 Out of the boughs he came,  
 Whispering still her name,  
 Tumbling in twenty rings  
 Into the grass.

Here was the strangest pair  
 In the world anywhere,  
 Eve in the bells and grass  
 Kneeling, and he  
 Telling his story low . . .  
 Singing birds saw them go  
 Down the dark path to  
 The Blasphemous Tree.

Oh, what a clatter when  
 Titmouse and Jenny Wren  
 Saw him successful and  
 Taking his leave'  
 How the birds rated him,  
 How they all hated him!  
 How they all pitied  
 Poor motherless Eve!

Picture her crying  
 Outside in the lane,

Eve, with no dish of sweet  
 Berries and plums to eat,  
 Haunting the gate of the  
 Orchard in vain. . . .  
 Picture the lewd delight  
 Under the hill to-night —  
 "Eva!" the toast goes round,  
 "Eva!" again.

## JOHN MASEFIELD (1874- )

TEWKESBURY ROAD <sup>1</sup>  
 It is good to be out on the road, and going one  
 knows not where,  
 Going through meadow and village, one  
 knows not whither nor why;  
 Through the gray light drift of the dust, in the  
 keen cool rush of the air,  
 Under the flying white clouds, and the  
 broad blue lift of the sky.  
 And to halt at the chattering brook, in the  
 tall green fern at the brink  
 Where the harebell grows, and the gorse,  
 and the foxgloves purple and white;  
 Where the shy-eyed delicate deer troop down  
 to the brook to drink  
 When the stars are mellow and large at the  
 coming on of the night.  
 O, to feel the beat of the rain, and the homely  
 smell of the earth,  
 Is a tune for the blood to jig to, a joy past  
 power of words;  
 And the blessed green comely meadows are all  
 a-ripple with mirth  
 At the noise of the lambs at play and the  
 dear wild cry of the birds.

## SONNETS <sup>2</sup>

Long long ago, when all the glittering earth  
 Was heaven itself, when drunkards in the  
 street

<sup>1</sup> Reprinted from Masefield's *Collected Poems*  
 (Heinemann) by permission of the author, and from  
*Salt Water Ballads* by special arrangement with  
 The Macmillan Company New York, publishers  
<sup>2</sup> Reprinted from Masefield's *Collected Poems*  
 (Heinemann) by permission of the author, and  
 from *Good Friday and Other Poems* by special  
 arrangement with The Macmillan Company,  
 New York, publishers

Were like mazed kings shaking at giving birth  
 To acts of war that sickle men like wheat,  
 When the white clover opened Paradise 5  
 And God lived in a cottage up the brook  
 Beauty, you lifted up my sleeping eyes  
 And filled my heart with longing with a look :  
 And all the day I searched but could not find  
 The beautiful dark-eyed who touched me  
 there, 10  
 Delight in her made trouble in my mind,  
 She was within all Nature, everywhere,  
 The breath I breathed, the brook, the flower,  
 the grass,  
 Were her, her word, her beauty, all she was

If I could come again to that dear place 15  
 Where once I came, where Beauty lived and  
 moved,  
 Where, by the sea, I saw her face to face,  
 That soul alive by which the world has loved,  
 If, as I stood at gaze among the leaves,  
 She would appear again, as once before, 20  
 While the red herdsman gathered up his  
 sheaves  
 And brimming waters trembled up the shore ;  
 If, as I gazed, her Beauty that was dumb,  
 In that old time, before I learned to speak,  
 Would lean to me and revelation come, 25  
 Words to the lips and color to the cheek,  
 Joy with its searing-iron would burn me wise,  
 I should know all, all powers, all mysteries.

\* \* \* \* \*

If I could get within this changing I,  
 This ever altering thing which yet persists,  
 Keeping the features it is reckoned by, 45  
 While each component atom breaks or twists,  
 If, wandering past strange groups of shifting  
 forms,  
 Cells at their hidden marvels hard at work,  
 Pale from much toil, or red from sudden  
 storms,  
 I might attain to where the Rulers lurk 50  
 If, pressing past the guards in those grey gates,  
 The brain's most folded intertwined shell,  
 I might attain to that which alters fates,  
 The King, the supreme self, the Master Cell,  
 Then, on Man's earthly peak, I might behold  
 The unearthly self beyond, unguessed, untold.

\* \* \* \* \*

I never see the red rose crown the year,  
 Nor feel the young grass underneath my tread,  
 Without the thought ' This living beauty here  
 Is earth's remembrance of a beauty dead.  
 Surely where all this glory is displayed 75

Love has been quick, like fire, to high ends,  
 Here in this grass, an altar has been made  
 For some white joy, some sacrifice of friends ;  
 Here, where I stand, some leap of human  
 brains  
 Has touched immortal things and left its  
 trace, 50  
 The earth is happy here, the gleam remains ;  
 Beauty is here, the spirit of the place,  
 I touch the faith which nothing can destroy,  
 The earth, the living church of ancient joy.

\* \* \* \* \*

## WALTER DE LA MARE

(1873- )

### THE LISTENERS<sup>1</sup>

'Is there anybody there?' said the Traveller,  
 Knocking on the moonlit door ;  
 And his horse in the silence champed the  
 grasses  
 Of the forest's ferny floor.  
 And a bird flew up out of the turret, 5  
 Above the Traveller's head .  
 And he smote upon the door again a second  
 time ;  
 'Is there anybody there?' he said.  
 But no one descended to the Traveller ;  
 No head from the leaf-fringed sill 10  
 Leaned over and looked into his grey eyes,  
 Where he stood perplexed and still.  
 But only a host of phantom listeners  
 That dwelt in the lone house then  
 Stood listening in the quiet of the moonlight 15  
 To that voice from the world of men :  
 Stood thronging the faint moonbeams on the  
 dark stair,  
 That goes down to the empty hall,  
 Harkening in an air stirred and shaken  
 By the lonely Traveller's call. 20  
 And he felt in his heart their strangeness,  
 Their stillness answering his cry,  
 While his horse moved, cropping the dark turf,  
 'Neath the starred and leafy sky ;  
 For he suddenly smote on the door, even 25  
 Louder, and lifted his head : —  
 'Tell them I came, and no one answered,  
 That I kept my word,' he said.

<sup>1</sup> Reprinted from *The Listeners* by Walter de la Mare, by permission of the author and of Henry Holt and Company, publishers



Never the least stir made the listeners,  
 Though every word he spake 30  
 Fell echoing through the shadowiness of the  
 still house

From the one man left awake:  
 Ay, they heard his foot upon the stirrup.  
 And the sound of iron on stone,  
 And how the silence surged softly backward,  
 When the plunging hoofs were gone. 36

### AN EPITAPH<sup>1</sup>

Here lies a most beautiful lady,  
 Light of step and heart was she,  
 I think she was the most beautiful lady  
 That ever was in the West Country

But beauty vanishes; beauty passes, 5  
 However rare — rare it be;  
 And when I crumble, who will remember  
 This lady of the West Country?

### TARTARY<sup>2</sup>

If I were Lord of Tartary,  
 Myself and me alone,  
 My bed should be of ivory,  
 Of beaten gold my throne;  
 And in my court would peacocks flaunt, 5  
 And in my forests tigers haunt,  
 And in my pools great fishes slant  
 Their fins athwart the sun.

If I were Lord of Tartary,  
 Trumpeters every day 10  
 To every meal should summon me,  
 And in my courtyard bray;  
 And in the evening lamps would shine,  
 Yellow as honey, red as wine,  
 While harp, and flute, and mandoline, 15  
 Made music sweet and gay.

If I were Lord of Tartary,  
 I'd wear a robe of beads,  
 White, and gold, and green they'd be —  
 And clustered thick as seeds; 20

And ere should wane the morning-star,  
 I'd don my robe and scimitar,  
 And zebras seven should draw my car  
 Through Tartary's dark glades.

Lord of the fruits of Tartary, 25  
 Her rivers silver-pale!  
 Lord of the hills of Tartary,  
 Glen, thicket, wood, and dale!  
 Her flashing stars, her scented breeze,  
 Her trembling lakes, like foamless seas, 30  
 Her bird-delighting citron-trees  
 In every purple vale!

### MISS LOO<sup>1</sup>

When thin-strewn memory I look through,  
 I see most clearly poor Miss Loo,  
 Her tabby cat, her cage of birds,  
 Her nose, her hair, her muffled words,  
 And how she would open her green eyes, 5  
 As if in some immense surprise,  
 Whenever as we sat at tea  
 She made some small remark to me.

'Tis always drowsy summer when  
 From out the past she comes again; 10  
 The westering sunshine in a pool  
 Floats in her parlour still and cool;  
 While the slim bird its lean wires shakes,  
 As into piercing song it breaks;  
 Till Peter's pale-green eyes ajar 15  
 Dream, wake; wake, dream, in one brief bar.  
 And I am sitting, dull and shy,  
 And she with gaze of vacancy,

And large hands folded on the tray,  
 Musing the afternoon away; 20  
 Her satin bosom heaving slow  
 With sighs that softly ebb and flow  
 And her plain face in such dismay,  
 It seems unkind to look her way;  
 Until all cheerful back will come 25  
 Her gentle gleaming spirit home  
 And one would think that poor Miss Loo  
 Asked nothing else, if she had you.

<sup>1</sup> Reprinted from *The Listeners* by Walter de la Mare, by permission of the author and of Henry Holt and Company, publishers. <sup>2</sup> Reprinted from *Songs of Childhood* by Walter de la Mare, by permission of the author and of Longmans, Green & Co., publishers

<sup>1</sup> Reprinted from *The Listeners* by Walter de la Mare, by permission of the author and of Henry Holt and Company, publishers

GILBERT KEITH CHESTERTON  
(1874- )

IN TOPSY-TURVY LAND<sup>1</sup>

Last week, in an idle metaphor. I took the tumbling of trees and the secret energy of the wind as typical of the visible world moving under the violence of the invisible. I took this metaphor merely because I happened to be writing the article in a wood. Nevertheless, now that I return to Fleet Street (which seems to me, I confess, much better and more poetical than all the wild woods in the world), I am strangely haunted by this accidental comparison. The people's figures seem a forest and their soul a wind. All the human personalities which speak or signal to me seem to have this fantastic character of the fringe of the forest against the sky. That man that talks to me, what is he but an articulate tree? That driver of a van who waves his hands wildly at me to tell me to get out of the way, what is he but a bunch of branches stirred and swayed by a spiritual wind, a sylvan object that I can continue to contemplate with calm? That policeman who lifts his hand to warn three omnibuses of the peril that they run in encountering my person, what is he but a shrub shaken for a moment with that blast of human law which is a thing stronger than anarchy? Gradually this impression of the woods wears off. But this black-and-white contrast between the visible and invisible, this deep sense that the one essential belief is belief in the invisible as against the visible, is suddenly and sensationably brought back to my mind. Exactly at the moment when Fleet Street has grown most familiar (that is, most bewildering and bright), my eye catches a poster of vivid violet, on which I see written in large black letters these remarkable words: "Should Shop Assistants Marry?"

\* \* \* \* \*

When I saw those words everything might just as well have turned upside down. The men in Fleet Street might have been walking

about on their hands. The cross of St. Paul's might have been hanging in the air upside down. For I realise that I have really come into a topsy-turvy country; I have come into the country where men do definitely believe that the waving of the trees makes the wind. That is to say, they believe that the material circumstances, however black and twisted, are more important than the spiritual realities, however powerful and pure. "Should Shop Assistants Marry?" I am puzzled to think what some periods and schools of human history would have made of such a question. The ascetics of the East or of some periods of the Early Church would have thought that the question meant, "Are not shop assistants too saintly, too much of another world, even to feel the emotions of the sexes?" But I suppose that is not what the purple poster means. In some pagan cities it might have meant, "Shall slaves so vile as shop assistants even be allowed to propagate their abject race?" But I suppose that is not what the purple poster meant. We must face, I fear, the full insanity of what it does mean. It does really mean that a section of the human race is asking whether the primary relations of the two human sexes are particularly good for modern shops. The human race is asking whether Adam and Eve are entirely suitable for Marshall and Snelgrove. If this is not topsy-turvy I cannot imagine what would be. We ask whether the universal institution will improve our (please God) temporary institution. Yet I have known many such questions. For instance, I have known a man ask seriously, "Does Democracy help the Empire?" Which is like saying, "Is art favourable to frescoes?"

I say that there are many such questions asked. But if the world ever runs short of them, I can suggest a large number of questions of precisely the same kind, based on precisely the same principle.

"Do Feet Improve Boots?" — "Is Bread Better when Eaten?" — "Should Hats have Heads in them?" — "Do People Spoil a Town?" — "Do Walls Ruin Wall-papers?" — "Should Neckties Enclose Necks?" — "Do Hands Hurt Walking-sticks?" — "Does Burning Destroy Firewood?" — "Is Cleanliness Good for Soap?" — "Can Cricket Really Improve Cricket-bats?" — "Shall We Take Brides with our Wedding Rings?" and a hundred others.

Not one of these questions differs at all in

<sup>1</sup> Copyright by Dodd, Mead & Company, Inc. Reprinted from *Tremendous Trifles*, by permission of the author and of Methuen & Co., Ltd., London, and Dodd, Mead & Company, Inc., New York, publishers

intellectual purport or in intellectual value from the question which I have quoted from the purple poster, or from any of the typical questions asked by half of the earnest economists of our times. All the questions they ask are of this character; they are all tinged with this same initial absurdity. They do not ask if the means is suited to the end; they all ask (with profound and penetrating scepticism) if the end is suited to the means. They do not ask whether the tail suits the dog. They all ask whether a dog is (by the highest artistic canons) the most ornamental appendage that can be put at the end of a tail. In short, instead of asking whether our modern arrangements, our streets, trades, bargains, laws, and concrete institutions are suited to the primal and permanent ideal of a healthy human life, they never admit that healthy human life into the discussion at all, except suddenly and accidentally at odd moments, and then they only ask whether that healthy human life is suited to our streets and trades. Perfection may be attainable or unattainable as an end. It may or may not be possible to talk of imperfection as a means to perfection. But surely it passes toleration to talk of perfection as a means to imperfection. The New Jerusalem may be a reality. It may be a dream. But surely it is too outrageous to say that the New Jerusalem is a reality on the road to Birmingham.

.....

This is the most enormous and at the same time the most secret of the modern tyrannies of materialism. In theory the thing ought to be simple enough. A really human being would always put the spiritual things first. A walking and speaking statue of God finds himself at one particular moment employed as a shop assistant. He has in himself a power of terrible love, a promise of paternity, a thirst for some loyalty that shall unify life, and in the ordinary course of things he asks himself, "How far do the existing conditions of those assisting in shops fit in with my evident and epic destiny in the matter of love and marriage?" But here, as I have said, comes in the quiet and crushing power of modern materialism. It prevents him rising in rebellion, as he would otherwise do. By perpetually talking about environment and visible things, by perpetually talking about economics and physical necessity, by painting and keeping repainted a

perpetual picture of iron machinery and merciless engines, of rails of steel, and of towers of stone, modern materialism at last produces this tremendous impression on the human imagination, this impression in which the truth is stated upside down. At last the result is achieved. The man does not say as he ought to have said, "Should married men endure being modern shop assistants?" The man says, "Should shop assistants marry?" Triumph has completed the immense illusion of materialism. The slave does not say, "Are these chains worthy of me?" The slave says scientifically and contentedly, "Am I even worthy of these chains?"

## G. LOWES DICKINSON

### LETTERS FROM JOHN CHINAMAN<sup>1</sup>

#### V

When I was first brought into contact with the West what most immediately impressed me was the character and range of your intelligence. I found that you had brought your minds to bear, with singular success, upon problems which had not even occurred to us in the East; that by analysis and experiment you had found the clue to the operation of the forces of nature, and had turned them to account in ways which, to my untravelling imagination, appeared to be little short of miraculous. Nor has familiarity diminished my admiration for your achievements in this field. I recognize in them your chief and most substantial claim to superiority, and I am not surprised that some of the more intelligent of my countrymen should be advocating with ardor their immediate introduction into China. I sympathize with the enthusiasm of these reformers, but I am unable, nevertheless, to endorse their policy; and it may be worth while to set down here the reasons which have led me to a conclusion which may appear at first sight to be paradoxical.

The truth is that a study of your history during the past century and a closer acquaintance with the structure of your society has considerably modified my original point of

<sup>1</sup> Reprinted by permission of the author and of J. M. Dent & Sons, Ltd., London, publishers.

view. I have learnt that the most brilliant discoveries, the most fruitful applications of inventive genius, do not of themselves suffice for the well-being of society, and that an intelligence which is concentrated exclusively on the production of labor-saving machines may easily work more harm by the dislocation of industry than it can accomplish good by the increase of wealth. For the increase of wealth — that is, of the means to comfort — is not, to my mind, necessarily good in itself; everything depends on the way in which the wealth is distributed and on its effect on the moral character of the nation. And it is from that point of view that I look with some dismay upon the prospect of the introduction of Western methods into China. An example will best explain my point. When we began to construct our first railway, from Tientsin to Peking, the undertaking excited among the neighboring populace an opposition which quickly developed into open riot. The line was torn up, bridges were destroyed, and it was impossible to continue the work. We therefore, according to our custom in China, sent down to the scene of action, not a force of police, but an official to interview the rioters and ascertain their point of view. It was as usual a perfectly reasonable one. They were a boating population subsisting by the traffic of the canal and they feared that the railway would deprive them of their means of livelihood. The Government recognized the justice of their plea: they gave the required guarantee that the traffic by water should not seriously suffer, and there was no further trouble or disturbance. The episode is a good illustration of the way in which we regard these questions. Englishmen to whom I have spoken of the matter have invariably listened to my account with astonishment not unmingled with indignation. To them it seems a monstrous thing that Government should pay any regard whatever to such representations on the part of the people. They speak of the laws of supply and demand, of the ultimate absorption of labor, of competition, progress, mobility and the "long-run." To all this I listen with more or less comprehension and acquiescence; but it cannot conceal from me the fact that the introduction of new methods means, at any rate for the moment, so much dislocation of labor, so much poverty, suffering, and starvation. Of this your own industrial history gives abundant proof. And I

cannot but note with regret and disappointment that in all these years during which you have been perfecting the mechanical arts you have not apparently even attempted, you certainly have not attempted with success, to devise any means to obviate the disturbance and distress to which you have subjected your laboring population. This, indeed, is not surprising, for it is your custom to subordinate life to wealth, but neither, to a Chinaman, is it encouraging, and I, at least, cannot contemplate without the gravest apprehension the disorders which must inevitably ensue among our population of four hundred millions upon the introduction, on a large scale, of Western methods of industry. You will say that the disorder is temporary, to me it appears, in the West, to be chronic. But putting that aside, what, I may ask, are we to gain? The gain to you is palpable; so, I think, is the loss to us. But where is our gain? The question, perhaps, may seem to you irrelevant; but a Chinaman may be forgiven for thinking it important. You will answer, no doubt, that we shall gain wealth. Perhaps we shall; but shall we not lose life? Shall we not become like you? And can you expect us to contemplate that with equanimity? What are your advantages? Your people, no doubt, are better equipped than ours with some of the less important goods of life; they eat more, drink more, sleep more; but there their superiority ends. They are less cheerful, less contented, less industrious, less law-abiding; their occupations are more unhealthy both for body and mind; they are crowded into cities and factories, divorced from Nature and the ownership of the soil. On all this I have already dwelt at length; I only recur to it here in explanation of a position which may appear to you to be perverse — the position of one who, while genuinely admiring the products of Western intelligence, yet doubts whether that intelligence has not been misapplied, or at least whether its direction has not been so one-sided that it is likely to have been productive of as much harm as good. You may, indeed — and I trust you will — rectify this error and show yourselves as ingenious in organizing men as you have been in dominating Nature. But meantime, we may, perhaps, be pardoned if even when we most admire we yet hesitate to adopt your Western methods, and feel that the advantages which might possibly ensue will be dearly

bought by the disorders that have everywhere accompanied their introduction

And there is another point which weighs with me, one less obvious, perhaps, but not less important. In any society it must always be the case that the mass of men are absorbed in mechanical labors. It is so in ours no less, though certainly no more, than in yours; and, so far, this condition does not appear to have been affected by the introduction of machinery. But, on the other hand, in every society there are, or should be, men who are relieved from this servitude to matter and free to devote themselves to higher ends. In China, for many centuries past, there has been a class of men set apart from the first to the pursuit of liberal arts, and destined to the functions of government. These men form no close hereditary caste; it is open to anyone to join them who possesses the requisite talent and inclination: and in this respect our society has long been the most democratic in the world. The education to which we subject this official class is a matter of frequent and adverse comment among you, and it is not my intention here to undertake its defence. What I wish to point out is the fact that, by virtue of this institution, we have inculcated and we maintain among our people of all classes a respect for the things of the mind and of the spirit, to which it would be hard to find a parallel in Europe, and of which, in particular, there is no trace in England. In China letters are respected not merely to a degree but in a sense which must seem, I think, to you unintelligible and overstrained. But there is a reason for it. Our poets and literary men have taught their successors, for long generations, to look for good not in wealth, not in power, not in miscellaneous activity, but in a trained, a choice, an exquisite appreciation of the most simple and universal relations of life. To feel, and in order to feel to express, or at least to understand the expression of all that is lovely in Nature, of all that is poignant and sensitive in man, is to us in itself a sufficient end. A rose in a moonlit garden, the shadow of trees on the turf, almond bloom, scent of pine, the wine-cup and the guitar; these and the pathos of life and death, the long embrace, the hand stretched out in vain, the moment

cludes us, a bird on the wing, a perfume escaped on the gale — to all these things we are trained to respond, and the response is what we call literature. This we have; this you cannot give us; but this you may so easily take away. Amid the roar of looms it cannot be heard; it cannot be seen in the smoke of factories, it is killed by the wear and the whirl of Western life. And when I look at your business men, the men whom you most admire; when I see them hour after hour, day after day, year after year, toiling in the mill of their forced and undelighted labors; when I see them importing the anxieties of the day into their scant and grudging leisure, and wearing themselves out less by toil than by carking and illiberal cares, I reflect, I confess, with satisfaction on the simpler routine of our ancient industry, and prize, above all your new and dangerous routes, the beaten track so familiar to our accustomed feet that we have leisure, even while we pace it, to turn our gaze up to the eternal stars.

ALFRED NOYES (1880- )

### THE SONG OF JEPPE<sup>1</sup>

FROM TYCHO BRAHE

"What!" said the king,

"Is earth a bird or bee?

Can this uncharted boundless realm of ours  
Drone thro' the sky, with leagues of struggling  
sea,

Forests, and hills, and towns, and palace-  
towers?" 5

"Ay," said the dwarf,

"I have watched from Stiernborg's  
crown

Her far dark rim uplift against the sky;  
But, while earth soars, men say the stars go  
down;

And, while earth sails, men say the stars  
go by." 10

An elvish tale!

Ask Jeppe, the dwarf! *He* knows.

That's why his eyes look fey; for, chuckling  
deep,

<sup>1</sup> Reprinted from *Watchers of the Sky*, copyright 1922, by permission of the author and the publishers, William Blackwood & Sons, London, and Frederick A. Stokes Company, New York

Heels over head amongst the stars he goes,  
As all men go, but most are sound asleep 15  
King, saint, and sage.

Even those that count it true,  
Act as this miracle touched them not at all.  
They are borne, undizzied, thro' the rushing  
blue, 19  
And built their empires on a sky-tossed ball.

Then said the king,  
"If earth so lightly move,  
What of my realm?" O, what shall now  
stand sure?"

"Nought," said the dwarf, "in all this world,  
but love 24  
All else is dream-stuff and shall not endure  
'Tis nearer now!

Our universe hath no centre,  
Our shadowy earth and fleeting heavens no  
stay,  
But that deep inward realm which each can  
enter,  
Even Jeppe, the dwarf, by his own secret  
way." 30

"Where?" said the king,  
"O, where? I have not found it!"  
"Here," said the dwarf, and music echoed  
"here"

'This infinite circle hath no line to bound it;  
Therefore that deep strange centre is every-  
where. 35

Let the earth soar thro' heaven, that centre  
abideth;

Or plunge to the pit, His covenant still  
holds true

In the heart of a dying bird, the Master  
hideth;

In the soul of a king," said the dwarf, "and  
in my soul, too."

### MOUNTAIN LAUREL<sup>1</sup>

I have been wandering in the lonely valleys,  
Where mountain laurel grows  
And in among the rocks and the tall dark  
pine-trees  
The foam of the young bloom flows,

<sup>1</sup> Reprinted from *Collected Poems*, Volume III,  
by Alfred Noyes, copyright 1920, by permission  
of the author and the publishers, William Black-  
wood & Sons, London, and Frederick A Stokes  
Company, New York

In a riot of rose-white stars, all drenched with  
the dew-fall, 5  
And musical with the bee.  
Let the fog-bound cities over their dead  
wreaths quarrel.  
Wild laurel for me!

*Wild laurel — mountain laurel —  
Bright as the breast of a cloud at break of  
day,*

*White-flowering laurel, wild mountain laurel, 11  
Rose-dappled snowdrifts, warm with the honey  
of May!*

*On the happy hill-sides, in the green valleys of  
Connecticut,*

*Where the trout-streams go carolling to the sea,  
I have laughed with the lovers of song and heard  
them singing 15  
"Wild laurel for me!"*

Far, far away is the throng that has never  
known beauty,

Or looked upon unstained skies.  
Did they think that my songs would scramble  
for withered bay-leaves

In the streets where the brown fog lies?  
They never have seen their wings, then, beat-  
ing westward, 21

To the heights where song is free,  
To the hills where the laurel is drenched with  
the dawn's own colours,  
Wild laurel for me!

*Wild laurel — mountain laurel — 25  
Where Robert o' Lincoln sings in the dawn  
and the dew,*

*White-flowering laurel — wild mountain laurel  
Where song springs fresh from the heart, and  
the heart is true!*

*They have gathered the sheep to their fold, but  
where is the eagle?*

*They have bridled their steeds, but when have  
they tamed the sea? 30*

*They have caged the wings, but never the heart  
of the singer,  
Wild laurel for me!*

If I never should find you again, O lost com-  
panions,

When the rose-red month begins,  
With the wood-smoke curling blue by the  
Indian river, 35  
And the sound of the violins,

In dreams the breath of your green glens  
 would still haunt me,  
 Where night and her stars, drawing down on  
 blossom and tree,  
 Turn earth to heaven, and whisper their love  
 till daybreak.  
 Wild laurel for me! 40

*Wild laurel — mountain laurel —  
 O, mount again, wild wings, to the stainless  
 blue,  
 White-flowering laurel, wild mountain laurel,  
 And all the glory of song that the young heart  
 knew.  
 I have lived. I have loved. I have sung in the  
 happy valleys, 45  
 Where the trout-streams go carolling to the sea,  
 I have met the lovers of song in the sunset bringing  
 Wild laurel for me!*

JAMES ELROY FLECKER  
 (1884-1915)

THE OLD SHIPS<sup>1</sup>

I have seen old ships sail like swans asleep  
 Beyond the village which men still call Tyre,  
 With leaden age o'ercargoed, dipping deep  
 For Famagusta and the hidden sun  
 That rings black Cyprus with a lake of fire; 5  
 And all those ships were certainly so old —  
 Who knows how oft with squat and noisy gun,  
 Questing brown slaves or Syrian oranges,  
 The pirate Genoese  
 Hell-raked them till they rolled 10  
 Blood, water, fruit and corpses up the hold.  
 But now through friendly seas they softly run,  
 Painted the mid-sea blue or shore-sea green,  
 Still patterned with the vine and grapes in gold.

But I have seen, 15  
 Pointing her shapely shadows from the dawn  
 And image tumbled on a rose-swept bay,  
 A drowsy ship of some yet older day;  
 And, wonder's breath indrawn,  
 Thought I — who knows — who knows — but  
 in that same 20  
 (Fished up beyond Aeaea, patched up new  
 — Stern painted brighter blue —)  
 That talkative, bald-headed seaman came

(Twelve patient comrades sweating at the oar)  
 From Troy's doom-crimson shore, 25  
 And with great lies about his wooden horse  
 Set the crew laughing, and forgot his course

It was so old a ship — who knows, who knows?  
 — And yet so beautiful. I watched in vain  
 To see the mast burst open with a rose, 30  
 And the whole deck put on its leaves again.

DAVID HERBERT LAWRENCE  
 (1885— )

PEOPLE<sup>1</sup>

The great gold apples of light  
 Hang from the street's long bough  
 Dripping their light  
 On the faces that drift below,  
 On the faces that drift and blow 5  
 Down the night-time, out of sight  
 In the wind's sad sough

The ripeness of these apples of night  
 Distilling over me  
 Makes sickening the white 10  
 Ghost-flux of faces that hie  
 Them endlessly, endlessly by  
 Without meaning or reason why  
 They ever should be.

RUPERT BROOKE (1887-1915)

DUST<sup>2</sup>

When the white flame in us is gone,  
 And we that lost the world's delight  
 Stiffen in darkness, left alone  
 To crumble in our separate night,

When your swift hair is quiet in death, 5  
 And through the lips corruption thrust  
 Has stilled the labour of my breath —  
 When we are dust, when we are dust! —

<sup>1</sup> Reprinted from *Look! We Have Come Through!* by D. H. Lawrence, by permission of the author and of B. W. Huebsch, Inc., New York, publisher <sup>2</sup> Reprinted from *The Collected Poems of Rupert Brooke*, copyright by Dodd, Mead & Company, Inc., by permission of the literary executor and of the publishers, Sidgwick & Jackson, Ltd., London, and Dodd, Mead & Company, Inc., New York

Not dead, not undesirous yet,  
 Still sentient, still unsatisfied.  
 We'll ride the air, and shine and flit,  
 Around the places where we died,  
 And dance as dust before the sun.  
 And light of foot, and unconfined,  
 Hurry from road to road, and run  
 About the errands of the wind  
 And every mote, on earth or air,  
 Will speed and gleam, down later days.  
 And like a secret pilgrim fare  
 By eager and invisible ways.  
 Nor ever rest, nor ever lie,  
 Till, beyond thinking, out of view,  
 One mote of all the dust that's I  
 Shall meet one atom that was you  
 Then in some garden hushed from wind,  
 Warm in a sunset's afterglow,  
 The lovers in the flowers will find  
 A sweet and strange unquiet grow  
 Upon the peace; and, past desiring,  
 So high a beauty in the air,  
 And such a light, and such a quiring,  
 And such a radiant ecstasy there,  
 They'll know not if it's fire, or dew,  
 Or out of earth, or in the height,  
 Singing, or flame, or scent, or hue,  
 Or two that pass, in light, to light,  
 Out of the garden higher, higher . . .  
 But in that instant they shall learn  
 The shattering fury of our fire,  
 And the weak passionless hearts will burn  
 And faint in that amazing glow,  
 Until the darkness close above;  
 And they will know — poor fools, they'll  
 know! —  
 One moment, what it is to love.

THE GREAT LOVER<sup>1</sup>

I have been so great a lover: filled my days  
 So proudly with the splendour of Love's praise,

<sup>1</sup> Reprinted from *The Collected Poems of Rupert Brooke*, copyright by Dodd, Mead & Company, Inc., by permission of the literary executor and of the publishers, Sidgwick & Jackson, Ltd., London, and Dodd, Mead & Company, Inc., New York

The pain, the calm, and the astonishment,  
 Desire illimitable, and still content,  
 And all dear names men use, to cheat despair,  
 For the perplexed and viewless streams that  
 bear  
 Our hearts at random down the dark of life.  
 Now, ere the unthinking silence on that stife  
 Steals down, I would cheat drowsy Death  
 so far,  
 My night shall be remembered for a star  
 That outshone all the suns of all men's days  
 Shall I not crown them with immortal praise  
 Whom I have loved, who have given me,  
 dared with me  
 High secrets, and in darkness knelt to see  
 The inenarrable godhead of delight?  
 Love is a flame; — we have beaconed the  
 world's night.  
 A city: — and we have built it, these and I.  
 An emperor: — we have taught the world  
 to die  
 So, for their sakes I loved, ere I go hence,  
 And the high cause of Love's magnificence,  
 And to keep loyalties young, I'll write those  
 names  
 Golden for ever, eagles, crying flames,  
 And set them as a banner, that men may  
 know,  
 To dare the generations, burn, and blow  
 Out on the wind of Time, shining and stream-  
 ing.  
 These I have loved:  
 White plates and cups, clean-gleaming,  
 Ringed with blue lines; and feathery, faery  
 dust;  
 Wet roofs, beneath the lamp-light; the strong  
 crust  
 Of friendly bread; and many-tasting food;  
 Rainbows; and the blue bitter smoke of wood,  
 And radiant raindrops couching in cool  
 flowers;  
 And flowers themselves, that sway through  
 sunny hours,  
 Dreaming of moths that drink them under the  
 moon;  
 Then, the cool kindliness of sheets, that soon  
 Smooth away trouble; and the rough male  
 kiss  
 Of blankets; grainy wood; live hair that is  
 Shining and free; blue-massing clouds; the  
 keen  
 Unpassioned beauty of a great machine;  
 The benison of hot water; furs to touch;  
 The good smell of old clothes, and other  
 such —





Light several Winters' fires. Before they are  
done

The war will have ended many other things  
Have ended, maybe, that I can no more 14  
Foresee or more control than robin and wren.

### COCK-CROW<sup>1</sup>

Out of the wood of thoughts that grows by  
night

To be cut down by the sharp axe of light, —  
Out of the night, two cocks together crow,  
Cleaving the darkness with a silver blow.  
And bright before my eyes twin trumpeters  
stand, 5

Heralds of splendour, one at either hand,  
Each facing each as in a coat of arms: —  
The milkers lace their boots up at the farms.

### TALL NETTLES<sup>1</sup>

Tall nettles cover up, as they have done  
These many springs, the rusty harrow, the  
plough

Long worn out, and the roller made of stone:  
Only the elm butt tops the nettles now.

This corner of the farmyard I like most: 5  
As well as any bloom upon a flower  
I like the dust on the nettles, never lost  
Except to prove the sweetness of a shower.

### IF I SHOULD EVER BY CHANCE<sup>1</sup>

If I should ever by chance grow rich  
I'll buy Codham, Cockridden, and Childer-  
ditch,

Roses, Pyrgo, and Lapwater,  
And let them all to my elder daughter.  
The rent I shall ask of her will be only 5  
Each year's first violets, white and lonely,  
The first primroses and orchises —  
She must find them before I do, that is.  
But if she finds a blossom on furze  
Without rent they shall all for ever be hers, 10  
Codham, Cockridden, and Childerditch,  
Roses, Pyrgo, and Lapwater, —  
I shall give them all to my elder daughter.

<sup>1</sup> Reprinted from *Poems by Edward Thomas*, by  
permission of Selwyn & Blount, Ltd, London, and  
Henry Holt and Company, New York, publishers

### HAROLD MONRO (1879- )

#### THE NIGHTINGALE NEAR THE HOUSE<sup>1</sup>

Here is the soundless cypress on the lawn:  
It listens, listens. Taller trees beyond  
Listen. The moon at the unruffled pond  
Stares. And you sing, you sing.

That star-enchanted song falls through the air  
From lawn to lawn down terraces of sound, 6  
Darts in white arrows on the shadowed  
ground;  
And all the night you sing.

My dreams are flowers to which you are a bee  
As all night long I listen, and my brain 10  
Receives your song; then loses it again  
In moonlight on the lawn.

Now is your voice a marble high and white,  
Then like a mist on fields of paradise,  
Now is a raging fire, then is like ice, 15  
Then breaks, and it is dawn

#### FROM STRANGE MEETINGS<sup>1</sup>

If suddenly a clod of earth should rise,  
And walk about, and breathe, and speak, and  
love, 4  
How one would tremble, and in what surprise  
Gasp: "Can you move?"

I see men walking, and I always feel: 5  
"Earth! How have you done this? What can  
you be?"

I can't learn how to know men, or conceal  
How strange they are to me.

#### EVERY THING<sup>1</sup>

Since man has been articulate,  
Mechanical, improvidently wise,  
(Servant of Fate),  
He has not understood the little cries  
And foreign conversations of the small 5  
Delightful creatures that have followed him  
Not far behind;  
Has failed to hear the sympathetic call  
Of Crockery and Cutlery, those kind

<sup>1</sup> Reprinted by permission of The Poetry Book-  
shop, London

Reposeful Teraphim  
Of his domestic happiness, the Stool  
He sat on, or the Door he entered through.  
He has not thanked them, overbearing fool!  
What is he coming to?

But you should listen to the talk of these. 15  
Honest they are, and patient they have kept:  
Served him without his Thank you or his  
Please . . .

I often heard  
The gentle Bed, a sigh between each word,  
Murmuring, before I slept  
The Candle, as I blew it, cried aloud, 20  
Then bowed,  
And in a smoky argument  
Into the darkness went.

The Kettle puffed a tentacle of breath: — 25  
"Pooh! I have boiled his water, I don't know  
Why; and he always says I boil too slow.  
He never calls me 'Sukie, dear,' and oh,  
I wonder why I squander my desire  
Sitting submissive on his kitchen fire." 30

Now the old Copper Basin suddenly  
Rattled and tumbled from the shelf,  
Bumping and crying. "I can fall by myself,  
Without a woman's hand  
To patronize and coax and flatter me, 35  
I understand  
The lean and poise of gravitable land."  
It gave a raucous and tumultuous shout,  
Twisted itself convulsively about,  
Rested upon the floor, and, while I stare, 40  
It stares and grins at me.

The old impetuous Gas above my head  
Begins irascibly to flare and fret,  
Wheezing into its epileptic jet,  
Reminding me I ought to go to bed. 45

The Rafters creak; an Empty-Cupboard door  
Swings open; now a wild Plank of the floor  
Breaks from its joist, and leaps behind my  
foot.

Down from the chimney, half a pound of Soot  
Tumbles and lies, and shakes itself again. 50  
The Putty cracks against the window-pane.  
A piece of Paper in the basket shoves  
Another piece, and toward the bottom moves.  
My independent Pencil, while I write,  
Breaks at the point: the ruminating Clock 55  
Stirs all its body and begins to rock,  
Warning the waiting presence of the Night,

Strikes the dead hour, and tumbles to the plain  
Ticking of ordinary work again.

You do well to remind me, and I praise 60  
Your strangely individual foreign ways.  
You call me from myself to recognize  
Companionship in your unselfish eyes.  
I want your dear acquaintances, although  
I pass you arrogantly over, throw 65  
Your lovely sounds, and squander them along  
My busy days. I'll do you no more wrong.

Purr for me, Sukie, like a faithful cat.  
You, my well trampled Boots, and you, my  
Hat,  
Remain my friends: I feel, though I don't  
speak, 70  
Your touch grow kindlier from week to week.  
It well becomes our mutual happiness  
To go toward the same end more or less.  
There is not much dissimilarity,  
Not much to choose, I know it well, in fine, 75  
Between the purposes of you and me,  
And your eventual Rubbish Heap, and mine.

## LYTTON STRACHEY (1880- )

### QUEEN VICTORIA<sup>1</sup>

#### FROM CHAPTER IV. MARRIAGE

The husband was not so happy as the wife. In spite of the great improvement in his situation, in spite of a growing family and the adoration of Victoria, Albert was still a stranger in a strange land, and the serenity of spiritual satisfaction was denied him. It was something, no doubt, to have dominated his immediate environment; but it was not enough; and, besides, in the very completeness of his success, there was a bitterness. Victoria idolised him; but it was understanding that he craved for, not idolatry; and how much did Victoria, filled to the brim though she was with him, understand him? How much does the bucket understand the well? He was lonely. He went to his organ and improvised with learned modulations until the sounds, swelling and subsiding through elaborate ca-

<sup>1</sup> From *Queen Victoria* by Lytton Strachey. Copyright, 1921, by Harcourt, Brace and Company, Inc. Reprinted by permission of the author and of Chatto and Windus, London, and Harcourt, Brace and Company, New York, publishers.

dences, brought some solace to his heart. Then, with the elasticity of youth, he hurried off to play with the babies, or to design a new pigsty, or to read aloud the "Church History of Scotland" to Victoria, or to pirouette before her on one toe, like a ballet-dancer, with a fixed smile, to show her how she ought to behave when she appeared in public places. Thus did he amuse himself; but there was one distraction in which he did not indulge. He never flirted — no, not with the prettiest ladies of the Court. When, during their engagement, the Queen had remarked with pride to Lord Melbourne that the Prince paid no attention to any other woman, the cynic had answered, "No, that sort of thing is apt to come later"; upon which she had scolded him severely, and then hurried off to Stockmar to repeat what Lord M. had said. But the Baron had reassured her; though in other cases, he had replied, that might happen, he did not think it would in Albert's. And the Baron was right. Throughout their married life no rival female charms ever had cause to give Victoria one moment's pang of jealousy.

What more and more absorbed him — bringing with it a curious comfort of its own — was his work. With the advent of Peel, he began to intervene actively in the affairs of the State. In more ways than one — in the cast of their intelligence, in their moral earnestness, even in the uneasy formalism of their manners — the two men resembled each other; there was a sympathy between them, and thus Peel was ready enough to listen to the advice of Stockmar, and to urge the Prince forward into public life. A royal commission was about to be formed to enquire whether advantage might not be taken of the rebuilding of the Houses of Parliament to encourage the Fine Arts in the United Kingdom; and Peel, with great perspicacity, asked the Prince to preside over it. The work was of a kind which precisely suited Albert; his love of art, his love of method, his love of coming into contact — close yet dignified — with distinguished men — it satisfied them all; and he threw himself into it *con amore*. Some of the members of the commission were somewhat alarmed when, in his opening speech, he pointed out the necessity of dividing the subjects to be considered into "categories" — the word, they thought, smacked dangerously of German metaphysics, but their confidence returned when they ob-

served His Royal Highness's extraordinary technical acquaintance with the processes of fresco painting. When the question arose as to whether the decorations upon the walls of the new buildings should, or should not, have a moral purpose, the Prince spoke strongly for the affirmative. Although many, he observed, would give but a passing glance to the works, the painter was not therefore to forget that others might view them with more thoughtful eyes. This argument convinced the commission, and it was decided that the subjects to be depicted should be of an improving nature. The frescoes were carried out in accordance with the commission's instructions, but unfortunately before very long they had become, even to the most thoughtful eyes, totally invisible. It seems that His Royal Highness's technical acquaintance with the processes of fresco painting was incomplete.

The next task upon which the Prince embarked was a more arduous one: he determined to reform the organisation of the royal household. This reform had been long overdue. For years past the confusion, discomfort, and extravagance in the royal residences, and in Buckingham Palace particularly, had been scandalous; no reform had been practicable under the rule of the Baroness; but her functions had now devolved upon the Prince, and in 1844, he boldly attacked the problem. Three years earlier, Stockmar, after careful enquiry, had revealed in an elaborate memorandum an extraordinary state of affairs. The control of the household, it appeared, was divided in the strangest manner between a number of authorities, each independent of the other, each possessed of vague and fluctuating powers, without responsibility, and without co-ordination. Of these authorities, the most prominent were the Lord Steward and the Lord Chamberlain — noblemen of high rank and political importance, who changed office with every administration, who did not reside with the Court, and had no effective representatives attached to it. The distribution of their respective functions was uncertain and peculiar. In Buckingham Palace, it was believed that the Lord Chamberlain had charge of the whole of the rooms, with the exception of the kitchen, sculleries, and pantries, which were claimed by the Lord Steward. At the same time, the outside of the Palace was under the control of neither of these functionaries — but of the Office of Woods and

Forests; and thus, while the insides of the windows were cleaned by the Department of the Lord Chamberlain — or possibly, in certain cases, of the Lord Steward — the Office of Woods and Forests cleaned their outsides. Of the servants, the housekeepers, the pages, and the housemaids were under the authority of the Lord Chamberlain; the clerk of the kitchen, the cooks, and the porters were under that of the Lord Steward; but the footmen, the livery-porters, and the under-butlers took their orders from yet another official — the Master of the Horse. Naturally, in these circumstances the service was extremely defective and the lack of discipline among the servants disgraceful. They absented themselves for as long as they pleased and whenever the fancy took them; "and if," as the Baron put it, "smoking, drinking, and other irregularities occur in the dormitories, where footmen, etc., sleep ten and twelve in each room, no one can help it." As for Her Majesty's guests, there was nobody to show them to their rooms, and they were often left, having utterly lost their way in the complicated passages, to wander helpless by the hour. The strange divisions of authority extended not only to persons but to things. The Queen observed that there was never a fire in the dining-room. She enquired why. The answer was "the Lord Steward lays the fire, and the Lord Chamberlain lights it"; the underlings of those two great noblemen having failed to come to an accommodation, there was no help for it — the Queen must eat in the cold.

A surprising incident opened everyone's eyes to the confusion and negligence that reigned in the Palace. A fortnight after the birth of the Princess Royal the nurse heard a suspicious noise in the room next to the Queen's bedroom. She called to one of the pages, who, looking under a large sofa, perceived there a crouching figure "with a most repulsive appearance." It was "the boy Jones." This enigmatical personage, whose escapades dominated the newspapers for several ensuing months, and whose motives and character remained to the end ambiguous, was an undersized lad of 17, the son of a tailor, who had apparently gained admittance to the Palace by climbing over the garden wall and walking in through an open window. Two years before he had paid a similar visit in the guise of a chimney-sweep. He now declared that he had spent three days in the Palace,

hiding under various beds, that he had "helped himself to soup and other eatables," and that he had "sat upon the throne, seen the Queen, and heard the Princess Royal squall." Every detail of the strange affair was eagerly canvassed. *The Times* reported that the boy Jones had "from his infancy been fond of reading," but that "his countenance is exceedingly sullen." It added. "The sofa under which the boy Jones was discovered, we understand, is one of the most costly and magnificent material and workmanship, and ordered expressly for the accommodation of the royal and illustrious visitors who call to pay their respects to Her Majesty." The culprit was sent for three months to the "House of Correction." When he emerged, he immediately returned to Buckingham Palace. He was discovered, and sent back to the "House of Correction" for another three months, after which he was offered 4*£* a week by a music hall to appear upon the stage. He refused this offer, and shortly afterwards was found by the police loitering round Buckingham Palace. The authorities acted vigorously, and, without any trial or process of law, shipped the boy Jones off to sea. A year later his ship put into Portsmouth to refit, and he at once disembarked and walked to London. He was re-arrested before he reached the Palace, and sent back to his ship, the *Warspite*. On this occasion it was noticed that he had "much improved in personal appearance and grown quite corpulent"; and so the boy Jones passed out of history, though we catch one last glimpse of him in 1844 falling overboard in the night between Tunis and Algiers. He was fished up again; but it was conjectured — as one of the *Warspite's* officers explained in a letter to *The Times* — that his fall had not been accidental, but that he had deliberately jumped into the Mediterranean in order to "see the life-buoy light burning." Of a boy with such a record, what else could be supposed?

But discomfort and alarm were not the only results of the mismanagement of the household; the waste, extravagance, and speculation that also flowed from it were immeasurable. There were preposterous perquisites and malpractices of every kind. It was, for instance, an ancient and immutable rule that a candle that had once been lighted should never be lighted again; what happened to the old candles, nobody knew. Again, the Prince, exam-

ining the accounts, was puzzled by a weekly expenditure of thirty-five shillings on "Red Room Wine." He enquired into the matter, and after great difficulty discovered that in the time of George III a room in Windsor Castle with red hangings had once been used as a guard-room, and that five shillings a day had been allowed to provide wine for the officers. The guard had long since been moved elsewhere, but the payment for wine in the Red Room continued, the money being received by a half-pay officer who held the sinecure position of under-butler.

After much laborious investigation, and a stiff struggle with the multitude of vested interests which had been brought into being by long years of neglect, the Prince succeeded in effecting a complete reform. The various conflicting authorities were induced to resign their powers into the hands of a single official, the Master of the Household, who became responsible for the entire management of the royal palaces. Great economies were made, and the whole crowd of venerable abuses was swept away. Among others, the unlucky half-pay officer of the Red Room was, much to his surprise, given the choice of relinquishing his weekly emolument or of performing the duties of an under-butler. Even the irregularities among the footmen, etc., were greatly diminished. There were outcries and complaints; the Prince was accused of meddling, of injustice, and of saving candle-ends; but he held on his course, and before long the admirable administration of the royal household was recognised as a convincing proof of his perseverance and capacity.

At the same time his activity was increasing enormously in a more important sphere. He had become the Queen's Private Secretary, her confidential adviser, her second self. He was now always present at her interviews with Ministers. He took, like the Queen, a special interest in foreign policy; but there was no public question in which his influence was not felt. A double process was at work; while Victoria fell more and more absolutely under his intellectual predominance, he, simultaneously, grew more and more completely absorbed by the machinery of high politics — the incessant and multifarious business of a great State. Nobody any more could call him a dilettante; he was a worker, a public personage, a man of affairs. Stockmar noted the change with exultation. "The Prince," he

wrote, "has improved very much lately. He has evidently a head for politics. He has become, too, far more independent. His mental activity is constantly on the increase, and he gives the greater part of his time to business without complaining." "The relations between husband and wife," added the Baron, "are all one could desire."

Long before Peel's ministry came to an end, there had been a complete change in Victoria's attitude towards him. His appreciation of the Prince had softened her heart, the sincerity and warmth of his nature, which, in private intercourse with those whom he wished to please, had the power of gradually dissipating the awkwardness of his manners, did the rest. She came in time to regard him with intense feelings of respect and attachment. She spoke of "our worthy Peel," for whom, she said, she had "an *extreme* admiration" and who had shown himself "a man of unbounded *loyalty*, *courage*, patriotism, and *high-mindedness*, and his conduct towards me has been *chivalrous* almost, I might say." She dreaded his removal from office almost as frantically as she had once dreaded that of Lord M. It would be, she declared, a *great calamity*. Six years before, what would she have said, if a prophet had told her that the day would come when she would be horrified by the triumph of the Whigs? Yet there was no escaping it; she had to face the return of her old friends. In the ministerial crises of 1845 and 1846, the Prince played a dominating part. Everybody recognised that he was the real centre of the negotiations — the actual controller of the forces and the functions of the Crown. The process by which this result was reached had been so gradual as to be almost imperceptible, but it may be said with certainty that, by the close of Peel's administration, Albert had become, in effect, the King of England.

## JOSEPH CAMPBELL (1879- )

### THE OLD WOMAN<sup>1</sup>

As a white candle  
In a holy place,  
So is the beauty  
Of an aged face.

<sup>1</sup> Reprinted from *Irishry* by permission of the author

As the spent radiance  
Of the winter sun.  
So is a woman  
With her travail done:

Her brood gone from her,  
And her thoughts as still  
As the waters  
Under a ruined mill.

### I AM THE MOUNTAINY SINGER<sup>1</sup>

I am the mountainy singer —  
The voice of the peasant's dream,  
The cry of the wind on the wooded hill,  
The leap of the trout in the stream.

Quiet and love I sing —  
The cairn on the mountain crest,  
The cailin in her lover's arms,  
The child at its mother's breast.

Beauty and peace I sing —  
The fire on the open hearth,  
The cailleach spinning at her wheel,  
The plough in the broken earth.

Travail and pain I sing —  
The bride on the childing bed,  
The dark man laboring at his rhymes,  
The ewe in the lambing-shed.

Sorrow and death I sing —  
The canker come on the corn,  
The fisher lost in the mountain loch,  
The cry at the mouth of morn.

No other life I sing,  
For I am sprung of the stock  
That broke the hilly land for bread,  
And built the nest in the rock!

<sup>1</sup> From "The Mountainy Singer," by Joseph Campbell. Copyright, 1919, by The Four Seas Company. Reprinted by permission of the author and the publishers

### PADRAIC COLUM (1881- )

#### AN OLD WOMAN OF THE ROADS<sup>1</sup>

O, to have a little house!  
To own the hearth and stool and all!  
The heaped up sods upon the fire,  
The pile of turf against the wall!

To have a clock with weights and chains  
And pendulum swinging up and down!  
A dresser filled with shining delph,  
Speckled and white and blue and brown!

I could be busy all the day  
Clearing and sweeping hearth and floor,  
And fixing on their shelf again  
My white and blue and speckled store!

I could be quiet there at night  
Beside the fire and by myself,  
Sure of a bed and loth to leave  
The ticking clock and the shining delph!

Och! but I'm weary of mist and dark,  
And roads where there's never a house nor  
bush,  
And tired I am of bog and road,  
And the crying wind and the lonesome hush!

And I am praying to God on high,  
And I am praying Him night and day,  
For a little house — a house of my own —  
Out of the wind's and the rain's way.

#### THE PLOUGH<sup>1</sup>

Sunset and silence! A man: around him earth  
savage, earth broken;  
Beside him two horses — a plough!

Earth savage, earth broken, the brutes, the  
dawn man there in the sunset,  
And the Plough that is twin to the Sword, that  
is founder of cities!

<sup>1</sup> From *Wild Earth and Other Poems*, by Padraic Colum. Reprinted by permission of Macmillan & Co., Ltd., London, and Henry Holt and Company, New York, and by special arrangement with The Macmillan Company, New York, publishers

"Brute-tamer, plough-maker, earth-breaker!  
Can'st hear? There are ages between us. 5  
"Is it praying you are as you stand there alone  
in the sunset?"

"Surely our sky-born gods can be naught to  
you, earth child and earth master?"

"Surely your thoughts are of Pan, or of  
Wotan, or Dana?"

"Yet, why give thought to the gods? Has Pan  
led your brutes where they stumble?"

"Has Dana numbed pain of the child-bed, or  
Wotan put hands to your plough? 10

"What matter your foolish reply! O, man,  
standing lone and bowed earthward,

"Your task is a day near its close. Give  
thanks to the night-giving God."

Slowly the darkness falls, the broken lands  
blend with the savage;

The brute-tamer stands by the brutes, a  
head's breadth only above them

A head's breadth? Ay, but therein is hell's  
depth, the height up to heaven, 15

And the thrones of the gods and their halls,  
their chariots, purples, and splendors.

## JAMES STEPHENS (1882- )

### THE SHELL<sup>1</sup>

And then I pressed the shell  
Close to my ear  
And listened well,  
And straightway like a bell  
Came low and clear 5  
The slow, sad murmur of the distant seas,  
Whipped by an icy breeze  
Upon the shore  
Wind-swept and desolate  
It was a sunless strand that never bore 10  
The footprint of a man,  
Nor felt the weight  
Since time began  
Of any human quality or stir  
Save what the dreary winds and waves incur.

<sup>1</sup> From *Insurrections*, by James Stephens. Reprinted by permission of Macmillan & Co., Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers

And in the hush of waters was the sound 16  
Of pebbles rolling round,  
For ever rolling with a hollow sound.  
And bubbling sea-weeds as the waters go  
Swish to and fro 20  
Their long, cold tentacles of slimy grey.  
There was no day.  
Nor ever came a night  
Setting the stars alight  
To wonder at the moon: 25  
Was twilight only and the frightened croon,  
Smitten to whimpers, of the dreary wind  
And waves that journeyed blind —  
And then I loosed my ear . . . O, it was sweet  
To hear a cart go jolting down the street. 30

### TO THE FOUR COURTS, PLEASE<sup>1</sup>

The driver rubbed at his nettly chin  
With a huge, loose forefinger, crooked and  
black,  
And his wobbly, violet lips sucked in,  
And puff'd out again and hung down slack:  
One fang shone through his lop-sided smile, 5  
In his little pouched eye flickered years of guile.

And the horse, poor beast, it was ribbed and  
forked,  
And its ears hung down, and its eyes were old,  
And its knees were knuckly, and as we talked  
It swung the stiff neck that could scarcely hold  
Its big, skinny head up — then I stepped in,  
And the driver climbed to his seat with a grin.

God help the horse and the driver too,  
And the people and beasts who have never a  
friend,  
For the driver easily might have been you, 15  
And the horse be me by a different end.  
And nobody knows how their days will cease,  
And the poor, when they're old, have little of  
peace.

### WHAT TOMAS AN BUILE SAID IN A PUB<sup>1</sup>

I saw God. Do you doubt it?  
Do you dare to doubt it?  
I saw the Almighty Man. His hand  
Was resting on a mountain, and

<sup>1</sup> From *Insurrections*, by James Stephens. Reprinted by permission of Macmillan & Co., Ltd., London, and by special arrangement with The Macmillan Company, New York, publishers



He looked upon the World and all about it: 5  
 I saw him plainer than you see me now.  
 You mustn't doubt it.

JOHN DRINKWATER (1882- )

### RECIPROCITY<sup>1</sup>

He was not satisfied,  
 His look was all dissatisfied.  
 His beard swung on a wind far out of sight 10  
 Behind the world's curve, and there was light  
 Most fearful from His forehead, and He  
 sighed,  
 "That star went always wrong, and from the  
 start  
 I was dissatisfied."

He lifted up His hand — 15  
 I say He heaved a dreadful hand  
 Over the spinning Earth Then I said, "Stay,  
 You must not strike it, God; I'm in the way,  
 And I will never move from where I stand."  
 He said, "Dear child, I feared that you were  
 dead," 20  
 And stayed His hand.

I do not think that skies and meadows are  
 Moral, or that the fixture of a star  
 Comes of a quiet spirit, or that trees  
 Have wisdom in their windless silences.  
 Yet these are things invested in my mood 5  
 With constancy, and peace, and fortitude;  
 That in my troubled season I can cry  
 Upon the wide composure of the sky,  
 And envy fields, and wish that I might be  
 As little daunted as a star or tree 10

<sup>1</sup> Reprinted from *Collected Poems by John Drinkwater* by permission of the author and the publishers, Sidwick & Jackson, Ltd, London, and from *Poems, 1908-1919*, by permission of, and by special arrangement with, Houghton Mifflin Company, publishers

## NOTES<sup>1</sup>

### TRANSLATIONS FROM OLD ENGLISH

#### BÆDA'S ECCLESIASTICAL HISTORY OF THE ENGLISH PEOPLE

**Pages xiii ff.** Our principal source of information about affairs in England for nearly one hundred and fifty years after the arrival of the missionary bishop St. Augustine and his companions, A.D. 597, is the history written in the later years of his life by the great scholar Bæda, who lived and taught at the monastery of Jarrow and died there in 735. Jarrow and its sister monastery Wearmouth had been founded in 682 and 674 respectively by Benedict, the abbot of St. Peter's, Canterbury, and soon became important centers of religious and intellectual culture. Abbot Benedict made several visits to Rome and brought back with him architects, skilled workmen, scholars, and books. At Jarrow he founded an excellent library and school. Jarrow's chief title to fame is Bæda, the greatest scholar of his day in all Europe. His writings were numerous and covered the whole field of learning as it was then conceived. His pupils became the leaders of thought in their day, and one of them, Egbert, founded the famous school of York, which was attended by continental as well as English scholars. Among the latter was Alcuin, the great organizer of education under Charlemagne.

During his last illness he was eagerly translating into English the Gospel of St. John and extracts from St. Isidore, and his pupil Cuthbert says he was "learned in our songs," but no English writing has come down from him except the five-line poem called *Bæda's Death Song*.

His *Ecclesiastical History* (*Historia Ecclesiastica Gentis Anglorum*) was, like all works intended for scholars, written in Latin. About a hundred and fifty years later King Alfred caused it to be trans-

lated into the English of his time, because, as he tells us, there was then scarcely anyone in England who could read Latin (see his Preface to his translation of the *Pastoral Care*, p. xxix of this book). Our two extracts are translated from King Alfred's Old English version. The first gives a picturesque episode in the adoption of Christianity by the English. The capacity of the English for poetic thought and feeling is further illustrated by the second selection, the famous account of the poet Cædmon, who was still living at Whitby when Bæda was a pupil at Jarrow.

#### BEOWULF

**Pp. xv ff.** Scholars formerly called *Beowulf* a national epic, or folk-epic, and held that it was not composed by an individual but just grew. They taught that at certain stages in the development of a tribe or people the tribe as a whole participates in making poems, or lays, embodying the traditions of the tribe—mythological tales and heroic sagas—and that later through confusion of names and persons some of these lays crystallize together into great epic poems, like *Beowulf* in England, the *Iliad* in Greece, and the *Chanson de Roland* in France. This theory, with all that it involves for the origins of epic poetry, is now rejected.

The episodes forming the *Beowulf* are not mythological in origin nor are they concerned with significant events in the history of the English people. They belong to the class of tales which grew up in primitive times about fights between men and the terrible monsters with which fear and imagination peopled the caves and forests and dark waters.

The only copy of *Beowulf* that has come down to us is preserved in a single manuscript written, according to the latest view, in the tenth century, but the poem itself was composed some three hundred years earlier. One should not, however, suppose that it was the work of unlettered savages. Whether we admit that the author imitated Vergil's *Aeneid* or not, we may be sure that he wrote at a time when northern England was a

<sup>1</sup> For convenience of reference page and line numbers are given throughout. In referring to prose selections, *d.* is used as an abbreviation for *column*.

seat of learning and culture and after much religious poetry had been composed by Cædmon and others. There can be little doubt that the author was a scholar, familiar with Latin literature, and perhaps resident at the King's court. His purpose in writing would seem to have been, not to furnish idle amusement, but to present to the young members of a vain and apparently degenerate aristocracy (similar to that implied by the letters of St. Boniface) a picture of the finer ideals of conduct and manners held by the princes and ladies of the old, heroic age.

Our ancestors devoted much thought to training in character and manners and in the wisdom of life. Their wisdom they formulated in proverbs, apophthegms, essays, and formal treatises. The training in character and manners was given in part by oral instruction and example, and in part by history and fiction presenting the ideals of the time. In the Renaissance the favorite literary form for this purpose was the "courtesy book"; in earlier times the romance — metrical or prose — was the usual medium, as some of the romances expressly inform us; still earlier the epic and the heroic tale served the purpose.

It is this purpose which gives unity to the *Beowulf*. The poem presents pictures of an ideal prince from early manhood to old age and death, and even the allusions to persons and events belonging to other tales are explicable and justifiable by this basic theme.

Our extracts show clearly the nobility of the ideals of both manhood and womanhood. Only lack of space prevents us from giving also the fine pictures of *Beowulf* as an aged king sacrificing his life to his duty to his people and of the steadfast loyalty of young *Wiglaf*.

#### THE ANGLO-SAXON CHRONICLE

it tells — it is, in short, by far the oldest historical prose in any Teutonic language. The style is of the rudest character, contrasting remarkably with the polished language of the later portions of the Chronicle — abrupt, disconnected, obscure, and full of anacoluthons."

The greatest difficulty in following the narrative arises from the writer's failure to make clear when "they" means the prince's men and when it means the king's men. I have tried to retain the rough style of the original and, at the same time, secure a reasonable degree of clearness by care in sentence and paragraph division.

This *Cynewulf*, king of the West-Saxons, is of course not the author of the religious poems mentioned below (see next page, cl 2), *Cynewulf*, the writer, is believed by scholars to have been a bishop of about the same date living in Northumbria.

#### RIDDLES

Pp. xxv f. Riddles, conundrums, and other similar puzzles are of very great antiquity and have been a favorite form of amusement even among very primitive peoples. Even the poetic riddle is of very ancient lineage; the famous riddle with which Samson puzzled the Philistines three days at his wedding feast was in verse:

Out of the eater came forth meat;  
And out of the strong came forth sweetness.

From the Orient probably came the first poetic riddles known among the Latins — those of Symphosius in the fifth century after Christ. These set a fashion followed by many learned men of the Middle Ages. In the seventh century Bishop Aldhelm, famous for his learning and for gathering crowds to hear his preaching by singing popular songs in English, wrote riddles in Latin verse; and in the eighth century Tatwine, archbishop of Canterbury, Eusebius abbot of Wearmouth, Alcuin archbishop of York, and the great scholar Bæda followed his example. The riddles in Anglo-Saxon verse, of which a few are here given in translation, belong to a collection of more than ninety preserved in the Exeter Book — one of the few collections of Anglo-Saxon poetry that have come down to us. Some of these riddles were composed in the eighth century. The principal merit of many of them is their ingenuity. A few are so puzzling that scholars have differed over their solutions. Our two selections not only display ingenious thought and skill in composition but possess some poetic charm.

## THE RUINED CITY

P. xxvi. During the three hundred years that the Romans ruled in Britain many fine cities were built and a high civilization flourished. Some of these cities were destroyed in the wars between the Britons and the Saxons and were not rebuilt for centuries. To a meditative Englishman of King Alfred's time, these great ruins must have seemed very mysterious, for there were few historical records to tell him when or by whom the cities were built and destroyed. The fragmentary poem here translated was suggested by the sight of one of these ruins — perhaps the city of Bath, which even in Roman times had been a health resort, famous for its hot springs

## A LOVE-LETTER

Pp. xxvi f. Among the Riddles in the Exeter Book stand two pieces long regarded as unconnected but recognized in 1900 by Professor Blackburn as forming a single poem. He called them the Husband's Message, but as the writer may have been, not the husband, but the lover of the woman addressed, it seems better to call the poem a Love Letter. The translation here given is by Professor Blackburn.

The lover, who has been driven into exile by powerful enemies, has gained wealth and friends in his new home and now sends to his sweetheart a piece of wood, on which he has carved some runic letters which when rearranged properly spell the word 'sword.' This is to remind her of the vows of love which they swore by the cross-hilt of his sword before he fled into exile. The piece of wood is supposed to be speaking, first telling its own history, then reminding the woman of her lover's constant love and begging her to cross the sea to him as soon as the cuckoo's song announces the coming of spring.

## GENESIS

Pp. xxvii ff. In 1651 Archbishop Usher gave to the great scholar Francis Junius a manuscript containing a number of Anglo-Saxon religious poems. As these poems were paraphrases of parts of the Bible — Genesis, Exodus, and Daniel — Junius attributed them to Cædmon (see Bæda's account of Cædmon above, p. xiii). But later study has proved that they were not all written by the same person or even at nearly the same

time. Some of them may be the work of the other religious poets of whom Bæda tells us.

A part of the Genesis, on the fall of the angels and the temptation of Adam and Eve, has been proved to be a translation of a ninth-century poem written in Old Saxon, a language closely akin to Anglo-Saxon, or Old English. Our selection is taken from this passage for the sake of comparison with Milton's treatment of the same subject. Milton was acquainted with Junius, and some scholars have thought that he knew the Old English poem, which was published in 1655, but the similarities may be accidental.

Besides poems from Scripture, Old English religious poetry consists chiefly of versions of lives of saints. Some of these versions are signed with the name of the author, Cynewulf (*pr.* Kin ð wulf). A number of poems that were formerly assigned to Cynewulf are now regarded as the work of other authors, whose names are unknown. As all these poems imitate the style of the older poetry, it seems unnecessary to give extracts from them.

KING ALFRED'S PREFACE TO GREGORY'S  
CURA PASTORALIS

## THE STATE OF LEARNING IN ENGLAND

Pp. xxix f. When King Alfred succeeded to the throne of Wessex, the civilization which a century earlier had flourished in England, mainly in the North, had been destroyed by the frequent inroads of Scandinavians, commonly but inaccurately called Danes. His sense of the value of education was so great that he immediately took steps to reestablish schools and to make accessible to those who could not read Latin the books which he regarded as most valuable to his people. Among these were the *Universal History* of Orosius, — to which he made interesting additions, — Bæda's *Ecclesiastical History of the English People*, Pope Gregory's *Pastoral Care*, Boethius' *Consolations of Philosophy*, and St. Augustine's *Soliloquies*; see pages xiii, xxix f., and xxx f. above.

The *Pastoral Care* (*Cura Pastoralis*), or *Pastors' Manual*, was written by Pope Gregory the Great as a handbook of instructions for parish priests in their relations with their parishioners. It is distinguished for practical wisdom and a profound knowledge of the human heart — what we now call applied psychology. King Alfred recognized its value and felt that an English version of it would be of great service in his plan of national

education. His reasons are given in the preface which he wrote to accompany the translation, a copy of which was sent to each bishopric in the kingdom.

#### FROM KING ALFRED'S *OROSIUS*

##### OHthere's FIRST VOYAGE

Pp. xxx f. While King Alfred the Great was translating into English Orosius's *History of the World* (*Historiarum libri vii adversus Paganos*), he talked with two men who had explored parts of the world unknown to Orosius and known to most Englishmen only by vague rumor if at all. These men were Ohthere, a Norwegian, and Wulfstan, probably a Dane. Ohthere told King Alfred of two voyages he had made: one along the northern coasts of Norway and Lapland, into the White Sea and up the river Dwina; the other along the western and southern coasts of Norway, through the Skagerrak and the Kattegat and to the Danish port Haddesby (in Schleswig). Wulfstan sailed from Haddesby seven days eastward along the coasts of Sweden and northern Germany nearly to where Königsberg now stands. King Alfred was so much interested in what these men told him of the strange lands and customs they had seen that he inserted in his translation of Orosius the accounts they gave of their voyages.

Orosius wrote his *History* at the suggestion of St. Augustine, who about the same time was writing his book *On the City of God* (*De Civitate Dei*). Both books were intended as defenses of Christianity against the attacks of pagans. Orosius is inaccurate, but his history was widely read and exercised great influence upon mediæval thought.

It is sad to relate that the brave defense of the English was unsuccessful. With victory almost within grasp, Byrhtnoth was killed and his men defeated. That Byrhtnoth should allow the enemy to ford the river unharmed in order that they might fight on equal terms, incredible as it seems to a modern reader, was in entire accord with the practice of ancient warfare.

#### APOLLONIUS OF TYRE

Pp. xxxv ff. The most famous version of the story of Apollonius is the play of *Pericles*, which in part at least was written by Shakespeare. But the story had been popular for more than a thousand years before Shakespeare wrote. We first hear of it as a Latin romance — perhaps translated from Greek — in the third century of our era. Over a hundred manuscripts of this Latin version still exist, and they differ so greatly that we may be sure there were many others. It was translated in the Middle Ages or in modern times into almost every language of Europe. The translation into Old English (Anglo-Saxon) was made in the tenth or the eleventh century.

The story up to the point at which our selection begins, may be outlined as follows:

Apollonius, King of Tyre, driven out of his country by the treachery and cruelty of the King of Antioch, flees to Tarsus in a ship richly laden with food, jewels, and fine garments. A famine is raging in Tarsus, and Apollonius generously supplies food. The grateful citizens erect a statue in his honor, but he sails away, intending to go to Cyrene, on the coast of Africa. On the way, a sudden storm wrecks his ship, destroys his companions, and casts him ashore naked at Pentapolis.

beast was sick, they did not give medicine but recited a charm. If an article was lost, they said a charm to recover it. With them magic took the place of both science and religion, as it does among savages of the present day.

## EARLY MIDDLE ENGLISH

That there is little literature of high quality in English between the Norman Conquest and the middle of the fourteenth century is not surprising if we remember the social conditions of the country. Scholars in England, as in the rest of Europe at that time, wrote and spoke and read Latin. Most books of learning, therefore, whether sacred or profane, — histories, scientific, philosophical, religious, and literary treatises, etc., — were written in Latin. The language of the upper classes was French. The French literature of the continent was accessible to them, and many of the most interesting literary works in Old French — romances, plays, legends of saints, religious songs, love songs, and political satires — were written in England by persons whose native language was French. This continued until the fourteenth century, when, as we learn from many evidences, the upper classes began to give up French; see the picturesque account of this given by Trevisa, p. 71 of this book. The history of literature in England is therefore in this period a very different thing from the history of English literature, and we cannot judge of the literary ability, tastes, or culture of Englishmen from 1066 to 1350 without taking into account what they read and wrote in Latin and French as well as in English.

During all this time the principal works written in English were such as were supposed to be of practical interest to those who could not read Latin or French: sermons, religious treatises, poems of sacred or secular history, didactic poems, and the like. Some works of entertainment were produced for those who understood English only, but both parchment and paper were expensive, and the only method of making copies of a book was by writing. In 1324 very plain copying cost a laborer's day's wages for 3300 words. Fine ornamental writing cost much more; in 1306 the rate paid for a legendary for Winchester College was nine weeks' wages per thousand words. Books therefore were rarely owned except by persons of wealth; the common people had to depend for literary entertainment, not on books, but on singers and reciters.

In view of these facts, it is not strange that much of the lighter literature — just that which would be of especial interest to us — was not put into writing during the Middle Ages. Some of it — such as the popular ballads — was preserved by oral tradition, see pages 772 ff. and the accounts of Bishop Percy and the Ballads in any history of English literature. But naturally most of the unwritten literature has perished beyond recovery. Any estimate of the literary tastes and production of the Middle Ages must make allowance for these facts.

Another fact must be taken into consideration in studying the literary culture of England in the Middle Ages. Only a small part of the writings which once existed have come down to us. A large portion of mediæval literature has perished by the ordinary decay and accidents natural to the passage of so long a time; but there have been also some special agencies of destruction. Chief among them was the disestablishment of the monasteries in England by Henry VIII. He did not, to be sure, order the destruction of the manuscripts, but no care was taken to preserve them, and many were destroyed by ignorant zealots, while many were wantonly used for the vilest purposes. What happened may be read in Dr. Gasquet's *Henry the VIII and the English Monasteries* or in John Bale's *Leyland's New Year's Gift to King Henry VIII*. Bale, who was a learned scholar of that time, says: "Never had we bene offended for the losse of our lybraries, beyng so many in nombre, and in so desolate places for the more parte, yf the chiefe monumentes and most notable workes of our excellent wryters had bene reserved. . . . But to destroye all without consyderacyon is, and wyll be unto England for ever, a moste horryble infamy amonge the grave senyours of other nacyns. A greате nombre of them whych purchased those superstycyouse mansyons [*i.e.*, the monasteries] reserved of those lybrarye boke . . . some to scoute theyr candel-styckes and some to rubbe their bootes. Some they solde to the grossers and sope sellers and some they sent over see to the bokebynders not in small nombre. but at times whole shyppes full, to the wonderynge of the foren nacyns . . . I knowe a merchaunt man, whych shall at thys tyme be namelesse, that boughte the contentes of two noble lybraries for xl shyllynge pryce, a shame it is to be spoken. This stuffe hath he occupied [*i.e.*, used] in the stede of grave paper [wrapping paper] by the space of more than X. yeares, and yet he hath store ynough for as many yeares to come."

### THE PRONUNCIATION OF MIDDLE ENGLISH

Even those students who do not try to read the original text of the Middle English selections should try to pronounce some parts of the poems, at least, in order to obtain a sense of the verse effects.

The pronunciation of Middle English changed considerably between the beginning and the end of the period and there were many differences between the different dialects at the same time. Besides this, we assume that as great differences existed then between different individuals as exist now in the pronunciation of Modern English. Therefore only very rough approximations to the actual sounds can be suggested, but such a conventional system will enable the reader to get some idea of the fuller tones of ancient English and to maintain in his reading a uniform and unbroken poetic feeling.

The following sounds are commonly given for Chaucer's English and may be used for Middle English in general.

#### VOWELS

long *a* as in *father*

short *a* as in *Florida*.

long *e* (or *ee*, *ie*) as in *fête*, or *fate*.

short *e* as in *met*

long *i* (or *y*) as in *machine*

long *o* (or *oo*) as in *note*; *oo* is never pronounced

like *oo* in *boot*

short *o* as in *not*.

*ou* as *oo* in *boot*; but occasionally like *ō* + *oo*

long *u* as French *u* or German *u*

short *u* the same, but short.

short *u* and short *o* also often have the sound of *u* in *full*; this is in words which have in modern English the vowel sound of *sun*, *son*, *but*, *wonder*, etc.; *u* is never pronounced like *u* in *but*

#### DIPHTHONGS

*ai*, *oy* originally like *i* in *pine*; in Chaucer's time like *ē* + *i* or *ey* in *they*.

*au*, *aw* like *ou* in *house*, but occasionally like *au* in *fraud*.

*ei*, *ey* = *ē* + *i* or *ey* in *they*.

*eu*, *ew* = *ē* + *oo* with emphasis on the *ē*

*oi*, *oy* as in *noise*, *boy*.

*ch* always as in *such*.

*f*, when between vowels, like *v*.

*gh* like German *ch*

*r* was trilled

There were no silent letters. The *k* in *knoweth*, the *l* in *folk*, the *g* in *gnawe* were sounded. Unaccented final *e* was pronounced like *e* in German *Gabe* or *meine*; but in verse when followed by a word beginning with a vowel or a weak *h* (such as *his*, *hire*, *him*, *habbe*, *have*, *hadde*, *honour*, *hour*) it was not sounded at all.

A few additional letters which are used in the early texts will be noticed as they occur.

### THE ANGLO-SAXON CHRONICLE

**Pages 1 f.** *The Anglo-Saxon Chronicle* belongs for the most part, of course, to the history of English literature before the Norman Conquest; but the later records, especially those of the Peterborough version, from which our selection is taken, are of great importance for the study of modern English prose. The Chronicle seems to have been begun in the reign of Alfred the Great, perhaps in consequence of his efforts for the education of his people. It exists in six versions, differing more or less from one another both as to the events recorded and the period of time covered, but together forming, in a manner, a single work. The early entries, beginning with 60 B.C., were compiled from various sources and are, for the most part, very meager and uninteresting. Here are the complete records for two years: "An. DCCLXXII. Here (that is, in this year) Bishop Milred died." "An. DCCLXXIII. Here a red cross appeared in the sky after sunset, and in this year the Mercians and the men of Kent fought at Otford; and wondrous serpents were seen in the land of the South-Saxons." For long, weary stretches of years, there are, with the notable exception of the vivid account of the death of Cynewulf, few more exciting entries than these. Even when great events are recorded, there is no effort to tell how or why they occurred, no attempt to produce an interesting narrative. In the time of King Alfred, however, a change appears, and, though the records still have the character of annals rather than of history, the narrative is often very detailed and interesting, especially in regard to the long and fierce contest with the Danes.

After the Norman Conquest, one version of

the Chronicle, that kept by the monks of Peterborough, contains entries of the greatest importance both for the history of the times and for the state of the English language then. The latest of these entries is for the year 1154, when the turbulent reign of the weak Stephen was followed by the strong and peaceful administration of Henry II. The selection we have chosen is from the entry for 1137, and gives a startling picture of the terrors of the time. But although the account is true, it would be a mistake to infer from it, as some have done, that civilization had perished in England. Not only were the monks of Peterborough at this very time rebuilding their beautiful monastery and other men erecting churches and cathedrals of wonderful beauty in other parts of England, it was in these very years that literature flourished with extraordinary vigor. The great stories of King Arthur and Merlin the Magician first appear in literature in King Stephen's reign. It may well give one a shock, at least of surprise, to learn that Geoffrey of Monmouth, who introduced these stories into literature, dedicated one of his books to the very Alexander, bishop of Lincoln, mentioned in l. 12 and the other to Robert earl of Gloucester, King Stephen's half-brother and bitterest enemy.

The most notable things about this passage, considered as English prose, are its simplicity and straightforwardness and its strong resemblance to modern English in sentence structure and word order. These features are probably to be accounted for by the fact that, though the writer doubtless understood Latin, he did not feel that he was producing literature, but only making a plain record of facts, and consequently did not attempt the clumsy artificialities so often produced by those who tried to imitate Latin prose in English.

*Pronunciation.* In addition to the usual symbols of sounds (see p. 678), the following require special attention in this selection:

*æ* like long *e* in *there*: *gære*, p. 1, l. 1, *undergeton*, l. 16, *wæron*, l. 21, *æwric*, l. 22, *agenes*, l. 23, *dæies*, p. 2, l. 1, *uæren*, l. 4, *næwe*, l. 4, *hæved*, l. 10, *gæde*, l. 11, *hærnes* l. 11

*æ* like short *a*: *æt*, p. 1, l. 10.

*æ* like long *a*: *elle*, p. 1, l. 14.

*au* like *aw* in *saw*: *saula*, p. 1, l. 8

*eo* = *ē* + *ō*: *eom*, p. 1, l. 4, *heolden*, l. 20, *heom*, p. 2, ll. 2, 6.

*c* and *cc* like *ich*: *micel*, p. 1, l. 6, *æwric*, l. 22, *rice*, l. 22; *wrecca*, l. 25, *wrecc*, p. 2, l. 17.

*g* like *y*: *gære*, p. 1, l. 1, *get* (pr. *yet*), l. 5, *gæde*, p. 2, l. 11.

*i* like *y*: *uafen* (pr. *yafen*), p. 1, l. 14.

*sc* like *sh*: *sculde*, p. 1, l. 3, *biscop*, l. 11

*u* and *uu* like *w*: *suikes*, p. 1, l. 15, *suoren*, l. 19, *suencien*, l. 24, *suythe*, l. 25, *uuenden*, p. 1, l. 3, *uuerece*, l. 25, *uuaren*, l. 27, *uuæren*, p. 2, l. 4, *uurythen*, l. 10, *uuerse*, l. 19.

## POEMA MORALE

Pp. 2 ff This is the first important English poem after the Norman Conquest. It consists of a large number (about 400 lines) of moral and religious precepts embodying the author's philosophy of life, and was evidently written for the purpose of inculcating right living in all who read or heard it. As the short specimen given here shows, the questions of life, present and future, are treated in a spirit of selfish prudence, and the sentiment most frequently and powerfully appealed to is that of self-preservation. The spirit of the author is a sincere but hard and narrow Christianity, untouched by the tenderness of personal affection for Jesus or of concern for one's friends and fellow-men notable in the best work of Richard Rolle, Thomas de Hales, or even the dull but lovable Orm. The author has, however, much skill in language and versification, and at times the vigor and vividness of his work is undeniable. The poem must have been very popular in its day, as all peoples in the early stages of development are fond of proverbial sayings and similar forms of practical wisdom. Several copies of it, made in various parts of England, have come down to us.

The verse is the seven-stressed line known as the septenarius, or septenary. The rhythm seems to me trochaic, or falling. The line naturally falls into two parts rhythmically: one of four stresses and one of three. The weak final *e* is always pronounced except before a vowel sound. Every line, therefore, ends in a weak syllable, and an extra syllable often occurs at the cæsure (*i e.*, the metrical pause within the line). Many lines also have a weak syllable at the beginning before the first stress (see ll. 2, 3, 8, 10, etc.).

*Pronunciation.* The following require special notice:

*a* like *a* in *name*: *fule*, l. 10.

*æ* like long *e* in *there*: *wælde*, l. 2, *i-læd*, l. 5, *ær*, ll. 13, 17, *æwe*, l. 19, *æie*, l. 20, *æch*, l. 27, *æwrich*, l. 32.

*æ* like short *a*: *æm*, l. 1, *scaþ*, l. 21, *ihomme*, l. 22,

*ea* like short *a*: *scaþ*, ll. 26, 35.

*ea* like long *a* in *father*: *eald*, l. 4.



eo like short o: eom, l. 4, weorde, l. 3, weorht, l. 11.  
 eo like long e in fête: 1-beon, ll. 3, 28, beo, ll. 4, 26,  
 28, beoth, l. 19, i-seon, l. 18, seowen, l. 22, hseowene,  
 l. 27, seowene, l. 28, leovre, l. 29, freond, l. 30  
 u like u or short i: dude, l. 2, unnut, l. 5, a-gult,  
 l. 11, buth, l. 23, for-yut, l. 25, uocle, l. 26, sulf,  
 ll. 29, 40, sulfne, l. 33, wulleth, l. 34, wule, l. 39  
 h like German ch: ah, l. 2  
 sc like sh: scæl, l. 21, sculen, l. 22, sceal, ll. 26,  
 35, scolde, l. 37  
 sc like s: sclawen, l. 37.

## ORRM

## THE ORRMULUM

Pp. 4 f. *The Orrmulum* is interesting almost solely because the author was a theorist about English spelling. He devised a system of his own for representing the pronunciation as exactly as possible and carried it out with much skill and consistency throughout his long poem of 20,000 lines. As scholars are now greatly interested in learning how English was pronounced in early ages, Orrm's work is of the highest value. As literature, it hardly deserves consideration. It was not intended to be a poem in the modern sense. It was written in verse because verse then seemed the proper form for anything that aspired to be literature. The author merely wished to present to his countrymen an English version of the Gospels read in the services of the church throughout the year, accompanied by explanations which should make clear their whole meaning, figurative as well as literal.

that written by the author himself. In spite of his dulness, however, the gentleness and amiability of Orrm and his real love of God and his fellow-men are manifest in all his work.

In his time the old system of spelling English was being abandoned, partly because the language had changed so greatly that the spelling no longer fitted the pronunciation, and partly because most of the copyists had been trained in spelling French and had difficulty in adapting the French system to English words. There must have been much discussion of spelling and more than one phonetic system was probably devised, but Orrm's is the only one of any individual character that has come down to us.

The verse of the *Orrmulum* is the septenarius, for the lines as printed are to be taken in pairs. It differs from the verse of the *Poema Morale* in having an iambic, or rising, rhythm and in being monotonously regular.

ll. 7-10. Orrm tells us that both he and his brother Walter were Augustinian canons, that is, members of an order whose function it was to read the services of the Church. One or both of them may have been attached to the Cathedral of Lincoln; at any rate, the language of Orrm points to that district.

*Pronunciation.* In the *Orrmulum* every vowel followed by a doubled consonant in the same syllable is short; all other vowels are long; thus the first vowel in *broþer*, l. 1, *flashess*, l. 2, *lernenn*, l. 20, is long; both vowels in *aftterr*, l. 2, *Ennglissch*, l. 19, *wirrkenn*, l. 24, are short. In a few instances there is a mark of length or of shortness (see ll. 6, 7, 37, 44).

The symbol "þ" has the sound of *th* in *thin*, *thank*. The symbol "ȝ" may be pronounced like *y* in *yet*, but it should be made rougher and stronger than that sound.

## LAYAMON

## THE BRUT

Pp. 5 ff. Layamon, the author of *The Brut*, was a man of much greater ability than Orrm. His work is a versified chronicle or history of Britain from the destruction of Troy to 689 A.D. It is based mainly upon a similar French poem, the *Roman de Brut*, by Wace; but Layamon added much from oral traditions known to him, especially about King Arthur. The merits of the poem at its best are those of a lively and picturesque narrative, rapid, simple, and vigorous, with much of the spirit of the older English epic. The versi-

fication also, though not precisely that of the older epic, is thoroughly national. Rhyme occurs now and then, and may be due to French influence; but, as it is used, it gives rather the effect of the occasional rhymes in the later old English heroic poems, like the *Battle of Maldon*, and is probably a native development.

To us on the present day the most interesting parts of Layamon are those which deal with the story of King Lear, the coming of Hengist and Horsa, and, above all, the wars and death of King Arthur. *The Brut* contains about 30,000 lines and exists in two versions, one of about 1200 A.D., from which our selection is taken, and another of fifty years later, a sort of modernization made necessary by the rapid change of the language in those days.

Layamon's name is traditionally spelled with a *y*, but the sound originally was a voiced spirant guttural, more like *g* than *y*. Both *a*'s are sounded like *a* in *father*. As the voiced spirant guttural does not occur in modern English, the name may be pronounced either "La'-ga-mon" or "La'-ya-mon."

Layamon was a priest who lived at Arley on the Severn, about 20 miles west and a little south of Birmingham. His dialect was therefore very different from that of Orm.

The battle between Arthur and his traitorous son Modred is perhaps in modern times the most famous episode of Arthurian story. The exact location of this legendary battle cannot be determined. Layamon says it occurred in Cornwall at Camelford on the river *Tambre*. The river Tamar is still the boundary between Cornwall and Devonshire. A place called Camelford, identified with the Camelot of other forms of the Arthurian legend, still exists, but it is twenty miles from the river. It is, however, near Tintagel, which is famous in Arthurian story.

*Uther* (l. 28609) is Arthur's father, Uther Pendragon. *Argante* is not mentioned elsewhere. Some other versions of the story tell of three queens who received Arthur; Malory gives their names.

The story as told by Malory (p. 85) and by Tennyson (p. 528) should be read along with this.

*Pronunciation.* See the general notes on pronunciation and the special remarks on *Poema Morale*. Note further *sceort* (pr. *short*), l. 28624, *sceoven* (pr. *shöven*), l. 28625; *habbeoth* (pr. *hävliθ*), l. 28607; *sceone* (pr. *shaynē*), l. 28613, *eornie* (pr. *aynstē*), l. 28620, *seolhe* (pr. *sühthē*), l. 28618; *unille* (pr. *wille*), l. 28610, *wunne* (pr. *winnē*),

l. 28621, *Bruttes* (pr. *Brittes*), l. 28572, *Brutten* (pr. *Britten*), l. 28620; *uthen* (pr. to rhyme with Mod. Eng. *heathen*), l. 28625.

### THE ANCREN RIWLE

P. 8. *The Ancren Riwle*, as its name indicates, is a treatise for the guidance and instruction of some nuns. We learn from the book itself that it was written, at their special request, for three young women of gentle birth, — "daughters of one father and one mother," who had forsaken the world for the life of religious contemplation and meditation.

There has been some discussion as to the author; he is thought by some to have been Richard Poore, or Le Poor, bishop successively of Chichester, Salisbury, and Durham, who was born at Tarrent, and whose heart was buried there after his death in 1237. But this view is probably incorrect, as the nunnery at Tarrent was a large one, while the women for whom this book was written lived alone. At any rate, the author was evidently a man in whom learning and no little knowledge of the world were combined with a singularly sweet simplicity, which has often been taken for naïveté. His learning appears abundantly in his familiarity with the writings of the great Church Fathers and the classical Latin authors who were known in his day; his knowledge of the world appears partly in his sagacious counsels as to the more serious temptations of a nun's life, and partly in his adaptation of courtly romantic motives to spiritual themes; while the sweet simplicity of his character is constantly and lovably revealed in the tone of all that he says — even in its sly and charming humor — and in his solicitude about infinite petty details, which are individually insignificant, to be sure, but mean much for the delicacy and peace of life. Of the eight parts or books into which the work is divided only two are devoted to external, material matters, the other six to the inner life; and this proportion is a true indication of the comparative values which the good counselor sets upon these things. The style, for all the learning displayed, is simple and direct, with few traces of Latin sentence structure or word order — a fact due perhaps to the nature and destination of the book no less than to the character of the author.

There are versions in French and Latin. The French seems to have been the original, and the English and Latin to have been translated from it. The impounding of stray cattle (l. 9) is still practised in many country towns and villages.

## KING HORN

Pp. 9 ff. This is one of the earliest and best of the metrical romances — a kind of literature which then filled the place now occupied by the novel. Ancient romances, like early novels, usually begin at the beginning. In our first selection, this part of his subject has been treated with artistic brevity by the author and made essential to the story itself. The rest of the story tells how Horn and his companions were received by Ailmar, king of Westernness, how the king's daughter Rymenhild falls in love with Horn and woos him; how their love is betrayed by Fikenhild and Horn is banished; how, after seven years of adventure in Ireland, he returns just in time to rescue Rymenhild from a forced marriage, marries her himself, and immediately sets out for his own country, where he rescues his mother and avenges his father, how during this absence his old comrade Fikenhild seizes and carries off Rymenhild; and how Horn, with some of his followers, disguised as minstrels, enters the castle, kills the traitor and his men, and rewards his faithful followers.

Our second selection gives a part of the story of Rymenhild's wooing of Horn, whose royal descent is unknown to her. The return of Horn from Ireland is told in modified form in the ballad of *Hind Horn* (p. 83).

The narrative is full of incident, is well constructed, thoroughly motivated, and told with rapidity and directness. The poem contains 1568 lines and, judging from the number of versions, was very popular.

My translation of this poem is very unsatisfactory. The original is in verses of three or four stresses; the lines of three stresses usually end in a weak syllable. It is very difficult, if not entirely impossible, to secure this effect in a long poem in modern English. In the case of this translation it could be done only by disregarding the matter and tone of the original and introducing ideas entirely alien to the simple and almost bald narrative. But I have tried to retain the 3- or 4-stress movement throughout. The poem was not intended for reading but for recitation to a musical accompaniment. If the reader will kindly recall the manner in which he used to recite in sing-song with strong stresses,

## NICHOLAS DE GUILDFORD (?)

## THE OWL AND THE NIGHTINGALE

Pp. 14 ff. *The Owl and the Nightingale* is a work of very different character from any of the preceding. It is poetry in the modern sense of the term and deserves a very high rank when tested by the best standards of modern taste. The strife between the Owl and the Nightingale is in itself such a theme as existed by the hundred in mediæval literature. Strifes and debates, indeed, formed a special literary type, found in every language cultivated in Western Europe. There were strifes between Summer and Winter, between Youth and Age, between Water and Wine; debates as to whether a soldier or a scholar is the better lover, as to whether women are an evil or a good, as to any subject having, or seeming to have, two sides. Only a few of them rise to any considerable dignity or beauty or force. One, *The Debate between the Body and the Soul*, is among the most powerful religious poems of that age and is almost as impressive to-day as when it was first written, though some of its themes have since been worn threadbare. What especially distinguishes *The Owl and the Nightingale* is the astonishing dramatic sympathy of the author. The grief and indignation of the Owl at the failure of the world to recognize the beauty of his song are set forth with the same imaginative simplicity and candor as is the Nightingale's confidence in her own superiority. Such sympathetic imaginative power, such psychological subtlety, and such humor as are shown in this poem and in Chaucer are rare even in these days when machine-made sympathy and subtlety have been put within the reach of the least endowed. The author's name is unknown; it has been supposed to be Nicholas de Guildford, because towards the end of the poem the birds agree to leave the decision of the strife between them to Master Nicholas of Guildford, who is described as very skilful in music. But obviously Master Nicholas is more probably not the author, but some friend of his. The poem contains 1794 lines.

As King Alfred was famed for his wisdom it was natural that many proverbs should be ascribed to him. A collection of them (709 lines) is preserved from the beginning of the thirteenth century. Most of them are very good and some are picturesquely and even poetically expressed. They are published by Dr. R. Morris in *An Old English Miscellany* and reprinted in part, in Morris and Skeat's *Specimens of Early English*, Part I. This collection does not contain the proverb

quoted in ll. 351-352, but there may have been other collections.

### CURSOR MUNDI

Pp. 17 f. *Cursor Mundi* is a versified account of biblical history from the Creation to the time of Solomon and from the birth of the Virgin Mary to her Assumption, ending with the Final Judgment. In subject-matter and in the organization of it, *Cursor Mundi* resembles the great dramatic cycles of the Middle Ages; so much so, indeed, that it has been supposed to be the source of some of these plays. The poem is very long, about 25,000 lines, and seems to have been very widely read. The specimen given here exhibits its merits fairly and may serve to show us one of the most agreeable forms in which our ancestors received their knowledge of Bible history. The story here related is, of course, not from any of the canonical books of the Bible, but from the apocryphal gospel of Matthew.

### THOMAS DE HALES

#### A LUVE RON

Pp. 19 f. Thomas de Hales was a Franciscan friar, known to us by an affectionate message to him in a letter from the famous Adam de Marisco. It is therefore probable that the date ascribed to his poem should be about 1250. It is certain that he lived before the order of friars had been corrupted by the intrusion of designing and unscrupulous men, and while it still retained the purity and enthusiasm of its great founder. Thomas was a man of great learning, but the sweetness and passionate simplicity of this little poem are not unworthy of the fine spirit of St. Francis himself. The subject of the poem and the circumstances of its composition as given in the first stanza, it may be noted, indicate the nearness of the friars to the people,—that familiar and homely interest in all the affairs of old and young which gave them their tremendous opportunities for good and for evil in the thirteenth and fourteenth centuries.

In the title of the poem, "Ron" (pronounced Rōon) means a "charm or incantation"; it is derived from the name, *rūn*, given to ancient Teutonic letters, which were used in magic.

The poem contains 25 stanzas. Those omitted are as good as those given here, but they develop the same theme and contain few new ideas.

With stanzas 9 and 10 compare the *Ubi sunt*

poem (p. 23) and the Latin college song *Ubi sunt qui ante nos in mundo fuerunt?*

Amadas and Idoyne (l. 67) were a pair of lovers almost as famous in the Middle Ages as Tristram and Iseult.

### MIDDLE ENGLISH LYRICS

Pp. 21 ff. The three little *Lyrics* brought together here are among the best of the multitudinous lyrics of the age. Many of them have been preserved for us in manuscripts, many others are alluded to or quoted in snatches by chroniclers or writers of narrative poems, and many more must have perished entirely, either through loss of the manuscripts or because they were never written down. Enough remain to prove that the ancient fame of "Merrie England" for song was well deserved and to show that the poetical gifts of mediæval Englishmen are to be studied not in dull didactic poem or prosy rhymed chronicle, but in poems written in the spirit of free and joyous artistry. Better known than any of those given here is the charming *Cuckoo-song*, composed about 1250, of which the music as well as the words has come down to us. Of our selections the first and second are songs of springtime and love, and hardly require any comment, though it may be interesting to compare the second with the Earl of Surrey's treatment of the same theme on page 100. The third is an extract from a longer poem, but is a unit in itself and is one of the best lyrical expressions of a theme made famous to the Middle Ages by St. Bernard of Clairvaux and to all ages by François Villon (see Rossetti's translation of Villon's ballade, p. 629).

### THE AGE OF CHAUCER

#### WILLIAM LANGLAND (?)

#### PIERS THE PLOWMAN

Pp. 24 ff. The poems which go under the name of Langland were, I think, the work of several distinct and very different men. One of these men wrote the Prologue and the first eight passus, or cantos, of the A-text (1800 lines) about 1362. The poem became very popular and was continued by another man who carried it on to about the middle of the twelfth passus and left it unfinished. A certain John But then finished it by a hasty and absurd account of the sudden death of the author. About 1377 another writer, equal to the first in

picturesqueness of phrasing and vividness of detail, but deficient in power of consecutive thought and constructive ability, revised the whole poem composed by the first two writers, neglecting the passus containing the death of the author. His method of revision was to leave practically unchanged what he found written but to make numerous insertions, expanding suggestions of the original, and numerous additions, developing themes untouched by the earlier writers. The work as he left it is called the B-text. Fifteen or twenty years later a man of greater learning than any of the others and of a more orderly and systematic habit of mind than the author of the B-text, but of much less poetic ability — a pedant, in fact — revised the B-text, rearranging, inserting, and adding. The poem as he left it is called the C-text. The moral earnestness, the satirical power, the picturesque phrasing of the poem have long been recognized, but, until recently, when it was suggested that it was not all the work of one man, the poem was charged with vagueness, obscurity, formlessness. Now it appears that we ought to read and criticise the different parts separately; and if we do so, we find that the work of the first author (the first half of the A-text) is as clear as it is picturesque, that one need never be at a loss as to its meaning or the relation of its parts, and that its author was a man of remarkable constructive and organizing power. Confusion and uncertainty do not enter until his work has received the well-meant and powerful but inartistic insertions and additions of others. His work may be seen in the first selection. That of the writer of the B-text is seen at its very best, and free from its usual defects, in the second selection, which constitutes his first insertion in the poem as he found it.

As a whole, the series of poems is divided into two main sections: the first called the *Vision of William concerning Piers the Plowman*; and the second called *Do-well, Do-better, and Do-best*. Each section contains several visions. All are devoted to satire of the abuses reigning in all classes of society. The authors are not reformers in the sense of wishing to set forth new ideas or theories, they are conservatives, who hold that the evils of their time arise from neglect of the good ideals of the past, and who wish to restore the good conditions that existed in former times. Even the warnings addressed to the king betray no sense of conscious innovation. The figure of Piers the Plowman as the typical honest laborer — the only aspect in which he appears in the A-text — made a great impression upon the minds of the

discontented peasants and their leaders, and his name and those of Do-well, Do-better, and Do-best — which were emphasized later — became rallying cries for the Peasants' Revolt of 1381. In the sixteenth century *Piers the Plowman* was much read by the religious reformers and was regarded — like the works of Chaucer and Wiclif — as anti-Catholic. But the authors of the poems did not intend to attack the Church or Society, but only the abuses that had grown up in both.

The first selection (p. 24) presents a vision of "a field full of folk," representative of the world in general with its diversified interests and occupations. It will be observed that the author does not depict the world as altogether given over to evil practices, as is sometimes stated. He sees not only wasters but honest laborers, and not only lying and worthless palmers and pilgrims but also devout nuns and hermits, who observe the rules of religion and worship God sincerely.

The second selection (p. 28) is a fable, introduced into the Prologue abruptly and without motivation by the author of the B-text. As the whole thing is a dream, this may be artistically justified. At any rate, it is one of the most picturesque and effective pieces of writing in the whole group of poems. It is supposed to have been written in 1377 when the old king Edward III, who had fallen into the hands of evil and corrupt counsellors, was lying ill, and his successor to the throne was Richard, the eight-year old son of the Black Prince. The conservatism of the author is shown in the fact that although he shares the anger and disgust with which the Commons regard their once beloved and admired monarch, he fears the change that will come when the old cat dies and the kitten becomes ruler. It is possible, however, that the poem was written later, after the death of Edward, and that the "old cat" is John of Gaunt, Duke of Lancaster, who was in actual control of the government for several years.

The verse of both selections is the Old English alliterative verse, modified somewhat by the changes which the language had undergone since the Conquest. For several reasons, it seems probable that the use of this verse in the fourteenth century was due, not to a revival of the old form, but to a continuation of it throughout the centuries. It is very unlikely that there was any one in the fourteenth century who could read Old English (Anglo-Saxon) verse. Popular verse of this form may have existed in the north and west of England during the preceding centuries with very little chance of being committed to writing

(see p. 677, above). the period of its reappearance in written literature is precisely that at which the upper classes were abandoning the use of French (see Trevisa, p. 71, above); and the differences between this alliterative verse and the older form are just such as might be expected if the verse had existed continuously, changing as the language changed.

The structure of this verse is simple. Each line is divided into two half-lines, each having two principal stresses. The half-lines are bound together by alliteration of the stressed syllables; that is, these syllables begin with similar sounds. In the standard line, both of the stressed syllables in the first half-line and the first stressed syllable in the second begin alike, but all sorts of variations from the standard occur.

### SIR JOHN MANDEVILLE (?)

#### THE VOIAGE AND TRAVAILLE OF SIR JOHN MAUNDEVILLE, KT.

Pp. 30 ff. *The Voiage and Travaille of Sir John Maundeville, Kt.* is one of the greatest and most successful literary impostures ever perpetrated. It seems first to have been issued about 1371 in French, from which it was very soon translated into Latin, English, and many other languages. Its popularity was enormous, as is attested by the immense number of Mss. which have come down to us, and by the frequency with which it has been reprinted ever since 1475, the date of the first printed edition. Incredible as are many of the stories it contains, the apparent simplicity and candor of the author, his careful distinction between what he himself had seen and what he reported only on hearsay, his effort to avoid all exaggeration even in his most absurd statements, gained ready belief for his preposterous fabrications, and this was confirmed by the fact that some of the statements which at first seemed most incredible — such as the roundness of the earth — were actually true and were proved to be so by the discoveries of the fifteenth and sixteenth centuries.

The book was really compiled from many sources, principally the travels of William of Boldensele, a German traveler of the previous century, and Friar Odoric of Pordenone, an Italian who visited Asia in 1316-1320, the *Speculum Historiale* of Vincent of Beauvais, a great mediæval compilation of history and legend, and Pliny's *Natural History*, that great storehouse of the marvelous.

As to the identity of the author, he is now believed to have been one Jean de Bourgogne, an Englishman who fled from England after the execution of his lord, John baron de Mowbray, in 1322, but it is not certainly known whether Mandeville or Bourgogne was his real name. Two witnesses of the sixteenth century record having seen at Liège a tomb to the memory of Dominus Johannes de Mandeville, on which was an epitaph giving the date of his death as Nov. 17, 1371, and some verses declaring him to have been the English Ulysses. In any event, the book is one of the most fascinating books of marvels ever written, and the English version, although a translation, is of the highest importance for the history of English prose.

The story told in Chapter IV is the source of William Morris' fine poem, *The Lady of the Land* (pp. 634 ff.). Mandeville merely narrates the legend, Morris visualizes the scene and all the occurrences, and transmits his vision to his readers.

### JOHN WICLIF

#### THE GOSPEL OF MATHEW

Pp. 34 ff. Of John Wyclif no account is necessary here. Whatever may have been his own part in the translations of the Bible which go under his name, these translations are of great importance for the history of English prose style. The same selection (the fifth chapter of St. Matthew) has therefore been given from both the earlier and the later versions. The differences between them are very striking and instructive. In order to afford opportunity for further study of the gradual development of the matchless style of the Authorized Version of the English Bible, the same chapter is given from Tyndale's version (p. 96). Both the Authorized and the Revised versions are so easily accessible that it seems unnecessary to print the same chapter from them, but they should not be neglected in the comparison.

#### SYR GAWAYN AND THE GRENE KNYGHT

Pp. 37 ff. The author of *Syr Gawayn and the Grene Knyght* (p. 37) and *Pearl* (p. 46) — if these poems are really by the same author, as is usually supposed — was not merely a writer of great natural powers but a careful and conscious artist. It is supposed that *Gawayn* was written while the author was still occupied with worldly thoughts and interests and that *Pearl* and two (or three) other religious poems were composed after his conversion to a serious religious life; and this is

a very reasonable supposition if the poems be the work of one man.

*Gawayn* belongs to the number of metrical romances dealing with the knights of the Round Table and their adventures, but in one important respect it is very different from most of them. They are, as a rule, the work of authors who had little qualification for their task beyond a certain ease in narration and versification and a retentive memory. The author of *Gawayn*, however, does not merely repeat a story which he has heard or read; he uses the materials of tradition as freely as Tennyson or Arnold or Swinburne or any other modern artist, and displays a power of construction, a skill in climax, a sense of pictorial effect, fairly comparable with theirs. All this can be seen in the brief episode here given, which has been chosen, not because it is better than many others, but because it is self-explanatory. The interest of the reader is maintained unflinchingly throughout the 2550 lines of the poem.

The situation presented in our extract is as follows: King Arthur, the greatest of the kings of Britain, with the knights and ladies of his court, is celebrating the Christmas season. It is New Year's Day and all have attended service in the royal chapel and are seated in the banquet hall, where all "dainties" are served in double portions. The others ate; but Arthur, who was young and somewhat "wild of mood," would never eat on such festival days until he had either witnessed some adventure or heard some wonderful tale. Suddenly there rode in at the hall-door a gigantic knight, clothed in green and riding a green horse. He had long green hair and a green beard as big as a bush. All the trappings of his horse were green, with gold ornaments. He wore no armor and carried no shield or spear. In his right hand he had a branch of holly and in his left a huge battle-axe. The axe was as keen as a razor; the shaft was bound with iron and wound with a green lace that ended in tassels, or buttons, of green. He saluted no one but looked about haughtily and cried "Where is the head of this company?" I wish to see him and speak with him." At this point our selection begins. It contains the whole account of the occurrences in Arthur's hall.

The rest of the poem tells of the adventures of Gawain in the fulfilment of his promise: his search for the Green Chapel, his entertainment at a great castle, where his loyalty is tested thrice, and his meeting with the Green Knight on the morning of the next New Year's Day at the mysterious chapel.

The story is clearly derived from a Celtic tale of the Other-world, and it possesses in no small degree that power of natural magic which Matthew Arnold noted as the most eminent characteristic of Celtic poetry. Three modern English versions of it are accessible, two by Miss Jessie L. Weston: a condensed prose version in *Arthurian Romances Unrepresented in Malory*, Vol. I, and one in verse in *Romance, Vision and Satire*; and another prose version by E. J. B. Kirtlan.

### PEARL

Pp. 46 ff. *Pearl* (1212 lines), though entirely different in subject and tone and manner, is equally admirable. It seems to give the experience of a father who has lost a beloved little daughter, his "Pearl," and who, a few years later, falling asleep in his arbor, sees her in a vision, not as the helpless child he has lost, but as a radiant and beautiful young maiden, the Bride of the Lamb, and talks with her about the joys of her heavenly abode. Recently it has been argued with great learning and ingenuity that the poet is a cleric and can have had no child, that he is a man who, being interested in the theological doctrine of grace, not works, as the basis of rewards in heaven, attempted to illustrate and enforce the doctrine by an imaginary case of a baptized child dying in infancy and receiving in heaven rewards equal to those given to the greater saints. There can be no doubt that, whether cleric or not, the poet was deeply versed in theology and believed ardently in the doctrine of grace, but no sufficient reason has been adduced for refusing to recognize the genuine personal tone of the poet's grief and love. That the child was not his own is reasonably clear from his remark that she was nearer to him than aunt or niece (line 233), and from the absence of the terms father and daughter in their conversation. But many a man has loved with great devotion a child not his own; Swinburne's charming poems (see p. 643 and the whole series entitled *A Dark Month*, written when the beloved child was away on a visit) may serve as a notable instance. That the bereaved heart of a lonely man here found consolation in the new and blessed doctrine of grace seems more likely than that a mere theologian devised this beautiful poem as the framework for promulgating a favorite dogma.

The technique of the poem is extremely elaborate. The stanza-form is intricate and difficult, requiring as it does two rhymes on one sound, four on another, and six on another, and demanding alliteration as an additional ornament. More-

over, the stanzas are linked together by the repetition in the first line of each stanza of some phrase or word from the last line of the preceding stanza; and, finally, the stanzas are bound together in groups of five by the possession of a refrain which is carried with slight variations, throughout the group. By some oversight or error the fifteenth group contains six stanzas instead of five.)

As the poem is too long to be presented in full, we have given a few stanzas outlining the story and illustrating the writer's power. Modern versions of the whole have been published by Dr. S. Weir Mitchell, Miss Sophie Jewett, and Dr. G. H. Gerould.

### JOHN GOWER

#### CONFESSIO AMANTIS

Pp. 51 ff. Gower is not a great poet, but through being contrasted with Chaucer he has had less than his due of recognition. Mr. Lowell, one of the most genial of critics, sought to enhance his praise of Chaucer by setting him off against a dark background and playfully celebrating his contemporary and friend Gower as superhumanly dull. But Chaucer needs no such setting, we now know his age to have been one of extraordinary mental activity and poetical production, and he shines with undiminished brightness above all its light. And Gower, though no artist and undeniably monotonous, is not altogether lacking in power of swift narrative and picturesque description, as the story of Medea and Eson clearly proves.

The simple fact in regard to Gower would seem to be that, though no poet in the high sense of the term, he was one of the best educated and most learned men of his time and one of the most thoughtful and intelligent. His Latin poems on social and political affairs are vigorous, intelligent and original. He also wrote in French a volume of social criticism called *Le Miroir de l'Homme* (or, as it was called in Latin, *Speculum Meditantis*). But education and general intelligence do not make a man a poet; and Gower remained only a well-trained man of letters.

In the fifteenth century, when literary taste was not exacting and men cared rather for material than for art, Gower was ranked as high as Chaucer. Nowadays, when we have learned that the subject matter of story-tellers is universal and impersonal, we value only those writers who have art, and consequently we care little for Gower.

The story here told is based principally on Ovid's *Metamorphoses*, VII, 164-293. Gower, however,

tells the story freely; and ll. 4039-4114, which are in the main original, or at least not derived from Ovid, are by no means the least picturesque. There are some errors, but they seem due in large part to the fact that Gower had an incorrect manuscript of Ovid. Thus in l. 3994, *Crete* is due to the reading *Cretus* or *Creleis* instead of *Threces* (l. 223) in Ovid, *Eridian*, l. 4005, for *Apidanus* (l. 228), is doubtless also based on a corrupt form, as is likewise *the Rede See*, l. 4011 (cf. Ovid, l. 267: *Et quas Oceanus effluum mare lavit arenas*).

### GEOFFREY CHAUCER

Pp. 56 ff. Many of the writers of English verse before Chaucer were educated and well-trained men. They had studied logic, rhetoric, and grammar in the schools, they were familiar with good examples of Latin literature, and they set a high value on accuracy of versification and of rhyming, as their verses prove. Such loose composition, such careless rhymes, such impossible or irregular metres as we now see daily in the verses of ignorant versifiers are practically unknown in English verse before 1400. It is a great mistake to suppose that Chaucer or his predecessors were untrained men who wrote without reflection and without standards of composition. But although logical structure and rhetorical skill are elements in works of art, art requires also taste, imagination, creative ability; and comparatively few of the predecessors of Chaucer had great poetic powers.

Chaucer was not only a well-trained and skilful man of letters, but also a great poet. Both his creative faculty and his artistic ability, however, seem to have developed comparatively late. *The Book of the Duchess*, written when he was nearly thirty, is a pleasant and skilful piece of work, but it is imitative, conventional, and lacking in individuality; and so far as we know, he produced nothing better than this until several years later. This slowness of development may have been due in part to his being too fully occupied with his official duties in these early years to devote much time to composition or to reflection on the aims and methods of art. We know too little of the details of his life to be able to say exactly when he obtained more leisure or came into contact with the literary world which gave him a new conception of poetry, but apparently both of these events occurred when he was between thirty and forty years of age.

In 1373 and 1378 he was sent on official business to Italy. Whether he had any knowledge of the



language or literature of Italy before his first visit to that country is uncertain. Certain it is that in some way, at some time, he acquired a knowledge of some of the works of Dante, Petrarch, and Boccaccio, the three great Italian writers with whom the great age of Italian literature began. All three of these men had a richer, finer conception of the meaning and value of literature and were more powerful as thinkers and more skilful as artists than the French poets who up to this time had been Chaucer's models. After becoming acquainted with these new and stimulating masterpieces, Chaucer, for a time, translated and imitated them; but the new poetic material with which they provided him was very far from constituting their chief value to him. He obviously began to reflect upon the differences between the old and the new, to consider questions of literary art — of narration, of description, of characterization, of background, of tone, of structure — with the result that he developed a thoroughly original manner of thinking and of writing, indebted, to be sure, to all his models, English, French, Latin and Italian, but none the less original, individual, thoroughly his own. The poems of his mature years are those upon which his fame rests.

#### TROILUS AND CRISEYDE

**Pp. 56 ff.** The story of Troilus and Cressida is one of the most famous love stories of literature. It does not appear in Homer's account of the siege of Troy but was developed by Boccaccio, an Italian writer of the fourteenth century, from slight hints in the *Roman de Troie*, by Benoît de Sainte-More, a French writer of the twelfth century, and the *Historia Troiana* of Guido delle Colonne, an Italian of the twelfth century who turned Benoît's French verse into Latin prose. Chaucer got the story from Boccaccio and greatly improved it by changing the characters of some of the actors and making the motives of action more psychological. Shakespeare derived the plot of his play *Troilus and Cressida* largely from Chaucer, but he introduced many changes of character and motive, and produced a cynical, unpleasant story very different from the piteous and beautiful tragedy told by Chaucer.

Our first selection (p. 56) describes the first meeting of Troilus and Criseyde and his sudden love for her, in spite of all the sport he had previously made of love and lovers. The second (p. 57) describes Criseyde's first sight of Troilus, after Pandarus — her uncle and Troilus' friend

and confidant — had awakened her interest by telling her how desperately Prince Troilus, the best of all the Trojan knights except his brother Hector, had fallen in love with her. The third (p. 58) tells briefly and pathetically how she forsook Troilus for Diomedes, the Greek, after she had been compelled by her father to leave Troy and join him in the camp of the besieging army.

#### THE PROLOGUE TO THE CANTERBURY TALES

**Pp. 59 ff.** *The Canterbury Tales* are a collection of tales which Chaucer represents as told by a group of men and women who, having met by chance in an inn in Southwark, made a pilgrimage together to the shrine of St. Thomas at Canterbury. *The Prologue* tells when and how they met, and how, finding that they were all going to the same place, they agreed to go together and to enliven their journey by telling tales as they rode along. At his own suggestion, the innkeeper, Harry Bailey by name, agreed to accompany them and to act as presiding officer and as judge of the merits of the tales. The teller of the best tale was to have a supper at the expense of the rest upon their return, and any one who refused to obey the orders of the presiding officer was to pay for all that the company spent on the journey.

Chaucer tells us that there were twenty-nine, including himself and not counting the Host (or innkeeper). They came from various parts of England and represented almost every occupation and station in life. The upper classes were represented by the Knight and his son the Squire, who were attended by a servant, the Yeoman. The church, in accordance with the large part it played in mediæval life, was predominant, with nine representatives: the Prioress, and her companions, the Nun and the Priest; the Monk, the Friar, the Pardoner, the Summoner, the Parson, and the Clerk (who had not yet obtained a benefice and was still studying at Oxford). Of the learned professions there were two representatives: the Doctor and the Sergeant-at-Law. From the country there were the Franklin (a large landowner), the Reeve (a sort of overseer of a large estate in Norfolk), the Miller, and a poor Plowman. From the city of London there were, besides Chaucer, who had recently been Comptroller of Customs for the port of London, a Merchant (or wholesale exporter), five tradesmen, a Cook, and a Manciple (steward of one of the organizations of lawyers). From the west of England

there was a Shipman of Dartmouth (master of a sailing vessel and a rather disreputable character, though a good sailor) and a buxom, red-cheeked widow from Bath, skilful in weaving cloth and fond of gadding about.

The intention at first was that each of these persons should tell four tales, two on the way to Canterbury and two on the way back; but Chaucer seems to have decided later that one, each way would be enough; and as a matter of fact he did not write enough tales to go once around. There are actually only twenty-four tales, and of these one is a second tale told by Chaucer himself after he had been stopped in the middle of his first tale by the Host's declaration that it was too dull, and another is an account of the tricks of an Alchemist who had overtaken them on the journey, given by his servant after the Alchemist had fled in shame at the revelations of his swindling methods.

Chaucer also intended to tell how each tale led to the next and to report the conversations and discussions which arose. These bits between the tales are among the liveliest and most interesting parts of Chaucer's work; but as he did not write all the tales necessary, so also he did not fill in all the bits that should have come between. No part of the work, however, is more artistic than these and the descriptions of the pilgrims which Chaucer gives in the Prologue. They have never been surpassed in humor or in brilliance of characterization.

P. 59. l. 8. In l. 1 Chaucer tells us that April had already begun. During April the sun is in the sign Aries until the 11th and in Taurus the rest of the month. Line 8 therefore means that it is now after April 11th. In fact, we learn from a later passage that the pilgrims met on the evening of April 16th.

l. 17. Thomas a Becket, at one time Chancellor of Henry II, upon being made Archbishop of Canterbury resisted the efforts of Henry to deprive the church courts of some of the powers they had possessed. In the quarrel that ensued, four of Henry's knights rode to Canterbury and murdered Thomas in the Cathedral (in 1170). Although Henry had not ordered the murder, he was held responsible for it, and Thomas was worshipped as a saint. His tomb at Canterbury became the most famous shrine in England and for three hundred and fifty years was visited by pilgrims from all parts of the country, who brought gifts of gold and jewels in return for the saint's services to them. When the shrine was destroyed by Henry VIII, cart-loads of treasures were taken away.

ll. 48 ff. When the Knight was not fighting for his lord, he sought service elsewhere. His campaigns were all against the heathen and fall into three groups: one in the orient (Alsaudre, Lyeys, Satalye, Tramssene, Turkeye), one against the Moors (Algesir in Granada, and Belmarye in northern Africa), and one on the borders of Russia and Prussia (Ruce, Pruce, Lettow). His battles ranged in time from 1344 to the date of the pilgrimage (see l. 77). The Grand Master of the Knights of the Teutonic Order in Prussia was famous for his wisdom, his skill in war, and his courtesy.

P. 60 ll. 85-6. The expedition here referred to was doubtless that under Bishop Henry of Norwich in 1383.

l. 115. Compare the images which Louis XI wore in his hat, in *Quentin Duward*.

ll. 118 ff. The nunnery over which the Prioress presided was probably in the main a finishing school for young ladies of the upper classes. Hence her manners are those prescribed in the books of etiquette of the day.

l. 120. Most ladies of rank swore pretty vigorously in ancient times; cf. what Hotspur says to his wife in I *Henry IV*, III, i, 252-261, and Clarke's note on the strong oaths of Queen Elizabeth. *By Seint Loy* was a very mild oath, quite in keeping with the delicate manners of the Prioress.

ll. 124-6. The French of Straiford-atte-Bowe (a nunnery near London) was boarding-school French.

l. 146. Nuns were so fond of little dogs that it was necessary to prohibit them from bringing them into the church.

P. 61. l. 162. *Amor vincit omnia* (Love conquers all things) is not a very appropriate motto for a nun, unless "Love" is taken in a spiritual sense.

l. 164. *Prestes thre* is probably wrong. Only one is mentioned elsewhere; three would make the number of pilgrims 31, instead of 29 (see l. 24), and it is strange that Chaucer does not here describe the Nun and the Priest, as he does the other pilgrims. Perhaps he left the passage incomplete, intending later to compose descriptions of these characters.

ll. 165 ff. Many monasteries of Benedictine monks had become very wealthy through the increase in value of the lands given them at their foundation and later. Consequently the heads and other officials often needed to be, and became, much engrossed in business and scarcely distinguishable in manners and ideas from nobles and other

great landholders. An interesting account of all this is given in Carlyle's *Past and Present*. The rule of St. Benedict, the founder of the order (*Seint Benoit*, l. 173), was revised often; once by St. Maurus (l. 173), who lived some fifty years later and introduced the Benedictine order into France. The *Austin* of ll. 187-8 was probably that St. Augustine who in 596 brought Christianity from Rome to England; he was a Benedictine monk. He should not be confused with St. Augustine, Bishop of Hippo (fourth century), or with the founder of the Augustinian order of friars (see footnote on l. 210). The worldliness of the monks was supposed to be shown by their fondness for sports. *Pricking* (l. 191) means tracking a hare by its footprints.

ll. 208 ff. The orders of *frars* were established in the thirteenth century to carry religion among the common people, as the Salvation Army of our own day was, and the methods of work of the two organizations have a few points of resemblance. To prevent such worldliness as had grown up among the monks, it was ordered that neither the individual friar nor the house to which he belonged could hold property. They were to be like the disciples who went out to convert the world after the death of Christ. They did a great work, and became influential. Then ambitious men entered the order and used it to advance their personal interests, with the result that in Chaucer's day need was felt within the Church for reforming the worldliness of the friars.

P. 62. ll. 285 ff. In the Middle Ages education was the best means for an able man who lacked wealth and social influence to attain eminence and power. The Church afforded great opportunities for many, and many entered the service of the government or of powerful nobles. All educated men were called clerks, whether they went into the service of the Church or not. The Clerk of this poem is a type of the devout scholar, he was devoted to the Church and to the philosophy of Aristotle.

P. 63. ll. 331 ff. A franklin is a landholder of free, but not of noble birth. This *Franklin* was rich and hospitable, but not a man of education or culture.

ll. 388 ff. The *Shipman*, though an able sailor, was, like most of his craft at that time, rather disreputable — dishonest and little better than a pirate.

P. 67. ll. 725 ff. Chaucer's excuse for some of the improper stories he tells is one of the earliest bits of social or moral criticism of literature in English. It serves here two purposes: it carries

on the literary device that this was a real pilgrimage, and it thereby enables Chaucer to shift responsibility for the improper tales from himself to the characters — who are of course in reality his own creations.

### A ROUNDEL

P. 69. This roundel is sung by the birds of Chaucer's *Parlement of Foules* (Assembly of Birds) just before they fly away with the mates they have chosen for the ensuing year. The roundel is an elaborate form of light verse (*vers de société*) which originated in France and was much cultivated in the Middle Ages. It and the other forms similar to it died out in the fifteenth century but were revived in the nineteenth. Compare the structure of this roundel with that of the three by Swinburne, p. 643.

### BALADE DE BON CONSEYL

The balade is also a conventional form of verse with much the same history as the roundel. There should always be three stanzas (or a multiple of three) with the same rhymes in the same order, and each stanza should close with the same line, called the "refrain." Usually there is an additional stanza, called "l'envoy" (or "the envoy"), which contains an address to the person for whom it was written. Chaucer's balades have a different structure from those of most later writers, cf. Rossetti's translation of Villon's *Balade of Dead Ladies*, p. 629.

### THE COMPLAINT OF CHAUCER TO HIS EMPTY PURSE

This is also in form a balade with an envoy. It was addressed to Henry IV a few days after his accession to the throne and was immediately successful in procuring a pension for the aged poet. How serious was Chaucer's need it is hard to say, in view of the humorous tone of his Complaint.

Note the three claims which Henry has to the throne, as expressed in ll. 22, 23.

### A TREATISE ON THE ASTROLABE

P. 70. An astrolabe (or astrolabie) is a simple instrument for taking rough observations of the positions of the heavenly bodies. Chaucer, who was much interested in astronomy and astrology, compiled a treatise on the use of this instrument for little Lewis, who had shown ability and interest

in mathematics. The Prologue to this treatise is the only bit of prose we have from Chaucer except certain translations.

### JOHN DE TREVISA

#### HIGDEN'S POLYCHRONICON

**P. 71.** About the middle of the fourteenth century, Ralph Higden, a monk of the city of Chester, wrote in Latin a history of the world, with special regard to England, entitled *Polychronicon*. Thirty-five or forty years later John de Trevisa, of Cornwall, wishing to make this book accessible to those who could not read Latin, translated it into English. He included comments and additions of his own and to them he prefixed his name.

The section here given is a brief extract from the remarks of Higden and Trevisa on the languages spoken in England. These remarks show that although there was no scientific study of languages in the fourteenth century, educated men thought about the linguistic situation and had very sensible ideas concerning it. Trevisa's statements in regard to the change that occurred about the end of the first half of the century are very important for the history of literature in English (see above, p. 677). The two reformers of teaching whom Trevisa mentions seem from their names to have been Cornishmen.

## THE END OF THE MIDDLE AGES

### HOCCLEVE AND LYDGATE

**Pp. 72 ff.** Hoccleve (p. 72) and Lydgate (p. 73) are of historical interest only. Each professed himself a follower and devoted pupil of Chaucer's, and there can be no doubt of their affection and admiration, but both singularly failed to reproduce any of his characteristic qualities. Neither seems to have understood his versification or to have had the ability to adapt it to the language of their time. Chaucer's verse, as everybody now knows, is as smooth and musical as the best verse of any age, if the final vowels which were pronounced in his speech are sounded in his verse. Hoccleve and Lydgate knew that final *e* was sometimes sounded, but in their own speech apparently sounded it much less often than Chaucer, and consequently, when they read his verse with their own pro-

nunciation, it sounded to them as rough and uncertain as their own.

There must have been very great and sudden changes in the pronunciation of English during Chaucer's lifetime, especially in regard to sounding final *e*. He and Gower apparently spoke and wrote the more conservative speech of the upper classes. The younger generation, to which Hoccleve and Lydgate belonged, apparently spoke very differently. This may have been due to the sudden rise in social position of a vast multitude of people in consequence of the general political and social movements of the age. Such people would naturally try to acquire the pronunciation of the new class into which they had risen, but because of the multitude of them their own earlier habits of speech could not fail to exercise some influence upon standard English.

But it is clear also that neither Hoccleve nor Lydgate was possessed of much intellectual fineness or artistic sensibility. Neither of them understood the spirit and aims of Chaucer's work. To them, and, sad to relate, to most men for a century to come, Chaucer's merits were not those of a great artist, a true poet, but merely those of a voluminous writer of interesting stories and songs. Doubtless they enjoyed his work more than they did Gower's, but he and Gower seemed to them to belong essentially to the same class of writers. It is not strange, therefore, that Hawes and Skelton and other writers of the age of Henry VII and Henry VIII praised Chaucer and Gower and Lydgate in the same breath and with the same note of praise. The matter was all they could understand or appreciate; and Gower and Lydgate had as much material as Chaucer, if not more. In our own day the sudden addition to the reading public of a multitude of readers of uncultivated minds and undeveloped taste has resulted in a somewhat similar state of affairs. The success of a book — that is, of one of "the best sellers" — depends not upon its artistic qualities or its power and beauty of thought, but solely upon its presentation of the sort of material liked by the general public. Now, as in the fifteenth century, it is not even necessary that the material should be novel; the public swallows with avidity to-day absolutely the same story that it swallowed yesterday, provided the names of the hero and the heroine are changed. A century or two hence critics will find it as hard to account for the great vogue of some of our popular novels as we find it to account for the failure of the men of the fifteenth century to distinguish Chaucer from Gower and Lydgate.

## DE REGIMINE PRINCIPUM

**Pp. 72 f.** Hoccleve's *De Regimine Principum* is a treatise on the duties of princes, addressed to Prince Henry, Shakespeare's Prince Hal. It has a Prologue of 2016 lines, telling how he came to write the poem, and an Address to the Prince of 147 lines (ll. 2017-2163). The Prologue contains much information about Hoccleve's misspent youth and his poverty, and incidentally throws much light on the life of the time. For nearly twenty-four years, he tells us, he had been a writer in one of the government offices, that of the Privy Seal. Now his back is bent and he has pains in "every vein and place of his body" from so much writing; he is married and his income is only four pounds a year, besides an annuity of twenty marks (£13 6s 8d), which is hardly ever paid. An old and wise beggar, who professes to be able to help him, advises him to write a book and present it to the Prince in the hope of getting a more lucrative position. The dialogue between Hoccleve and the beggar, which forms the greater part of the Prologue, is very interesting, as has just been said.

Hoccleve's devotion to Chaucer cannot be doubted; he neglects no opportunity to praise him. The first of the three passages given in our selection (ll. 1961-1974) is from the Prologue; the second (ll. 2077-2107), from the Address to the Prince. In both cases Hoccleve is lamenting his own lack of skill as a writer, and this naturally suggests to him the mention of his beloved master, the "flower of eloquence." The third passage (ll. 4978-4998) occurs in the treatise itself, when the author has just urged Prince Henry not to hold councils on holy days. Lines 4992-4998 refer to the portrait of Chaucer which Hoccleve caused to be inserted in the Manuscript at this point. We are not told who the artist was, but the likeness was probably a good one. It is reproduced in many modern books see especially Garnett and Gosse, *Engl. Lit.* (ill. ed.), Vol. I, p. 140 (in color), Skeat's *Oxford Chaucer*, Vol. I, front; Green's *Short Hist. of the Engl. People*, Vol. I, p. 419; Saunders, *Chaucer's Canterbury Tales*, etc.

## THE STORY OF THEBES

**Pp. 73 f.** In the Prologue to the *Story of Thebes* Lydgate represents himself as having made a pilgrimage alone to Canterbury in gratitude for his recovery from illness. Upon reaching the inn, he finds there all Chaucer's Canterbury pilgrims and is invited by the Host to join them

and ride home with them the next day. He accepts the invitation, and the next morning, before they have gone a bow-shot from the city, the Host calls upon him for a tale. The story of the Siege of Thebes is the story he tells. As Lydgate was only thirty years old when Chaucer died, and as he gives his age as "nigh fifty" when he meets the Canterbury pilgrims, it is obvious that we have here, not the account of a real meeting, but merely a literary device to introduce his story.

The story itself is more than twice as long as the *Knights Tale*. It is concerned with the strife between Eteocles and Polynices (Polymyte is the form in Lydgate), the sons of Œdipus and Jocasta, for the kingdom of Thebes — the subject of Æschylus' great tragedy, *The Seven against Thebes*; but Lydgate's poem is not derived from the Greek play, which of course was unknown to him, but from an Old French prose romance.

The situation in our selection is as follows: Tydeus, the friend of Polynices, has come to Thebes with a message to Eteocles from Polynices demanding that he fulfil his promise of giving up the kingdom to Polynices after reigning for one year. Eteocles has refused, and Tydeus, after declaring that God will punish him for his unfaithfulness, has left Thebes alone on his journey back to Polynices at Argos. He has scarcely left the palace when Eteocles, in furious wrath, orders his Chief Constable with fifty chosen knights to pursue him and slay him. They steal out secretly and lie in ambush for him, as our selection tells.

In l. 1165, *squar* seems irreconcilable with *round*; I presume that it either is a mistake for *swar* (heavy) or has, by confusion, taken on the meaning of that word.

## THE BALLADS

**Pp. 74 ff.** The *Ballads* here given are specimens of a kind of literature which has attracted a great deal of attention and aroused a great deal of controversy in modern times. Composed during the Middle Ages for the common people, they attracted scarcely any attention from cultivated men and played little part in literature until the second half of the eighteenth century. Sir Philip Sidney knew and loved "the old song of Percy and Douglas," Shakespeare and some of the other dramatists quoted brief snatches of them in certain of their plays, and Addison devoted a critique in the *Spectator* to one of the best of them; but they had no general literary standing until some men of the eighteenth century, sick of the

conventionalities and prettinesses of the poetry of their day, turned for relief to the rude vigor and simplicity of these old poems. The book most influential in this introduction of them to modern readers was Bishop Percy's *Reliques of Ancient English Poetry*, published in 1765.

But, although obscure until the time of the Romantic Movement, the ballads, as has been said, were composed centuries before that time. Even approximate dates of composition can be set for very few of them, for they were not written down but only preserved in memory and transmitted orally through the centuries, and consequently in most cases no certain conclusions as to their dates can be drawn from the forms of the language in which they are expressed. But we know that some of those that have come down to us belong to the fifteenth, the fourteenth, and even the thirteenth century. Perhaps the earliest of those printed here is *St. Stephen and Herod* (p. 84), one of the most remarkable for a vivid simplicity which no art could improve. This and *Sir Patrick Spens*, by some curious chance, have precisely the artistic qualities which we look for in the best modern verse; the excellences of some of the others, such as the *Battle of Otterburn* and *Captain Car*, though perhaps as great in their way, belong to an ideal of art entirely different from that of the modern individualistic, conscious artist.

#### ROBIN HOOD AND GUY OF GISBORNE

Pp. 74 ff. Between l. 8 and l. 9 a number of verses have been lost. Apparently they told that Robin had a dream in which he was bound and beaten by two yeomen, who also took away his bow. From the later development of the story we learn that these are the Sheriff of Nottingham and Sir Guy of Gisborne. It does not appear from anything in the ballad that Robin recognized his foes, but he has at least been warned that there are two of them and he vows vengeance upon them. The story is told in the vivid, disconnected way characteristic of ballads and much is left to the imagination of the hearer. Thus we are not told how Robin knows that Little John has been captured by the Sheriff. He goes to Barnesdale to see how his men are faring (st. 45); perhaps he sees Little John bound and recognizes him at a distance.

Ballads were sung (usually to the accompaniment of a fiddle or other stringed instrument); see the quotation from Sir Philip Sidney in the notes on *The Battle of Otterburn*. The tunes of

many of them are given in Chappell's *Popular Music of the Olden Time*.

#### THE BATTLE OF OTTERBURN

Pp. 77 ff. The words of Sir Philip Sidney, who knew both good fighting and good poetry, have been quoted a hundred times, but must be quoted again. "Certainly I must confess my own barbarousness. I never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet; and yet it is sung by some blind crowder (fiddler), with no rougher voice than rude style. which being so evil apperped in the dust and cobwebs of that uncivil age, what would it work trimmed in the gorgeous eloquence of Pindar!" Sidney's praise is justified, whether he had in mind *The Hunting of the Cheviot* or the older poem, *The Battle of Otterburn*.

Both of these famous ballads are founded on an actual historical event, the battle of Otterburn, which was fought between the English and the Scots on Wednesday, August 19, 1388. A detailed and admiring account of the real battle was given by the French chronicler Froissart and may be read either in Johnes's translation, Vol. III, Chaps. 126-128, or in the older translation of Lord Berners, Globe ed., pp. 370-380. Neither of the ballads is accurate historically, and curiously enough each entirely neglects the picturesque motive which was the real occasion of the battle, that is, Percy's vow to recover his pennon, which Douglas had captured a few days earlier in a combat before Newcastle. As we are studying the ballad not as history but as poetry, we need not discuss the history or the geography, further than to note that events are thoroughly distorted to the advantage of the English. Douglas really had only 300 lancers and 2000 other soldiers; Percy had 600 lancers and 8000 foot soldiers. Both Percy and Douglas were young men. "The chivalrous trait in st. 17 and that in the characteristic passage stt. 36-44," says Professor Child, "are peculiar to this transcendently heroic ballad." On stt. 43 and 49, he remarks that archers really had no part in this fight.

#### SIR PATRICK SPENS

Pp. 80 f. Whether this tragic ballad had any historical event as its basis is unknown and unimportant. It is one of the finest examples of Scottish balladry; and if its suppressions of details be due to accident, this is one case in

which the half of the story is, as Professor Child says, better than the whole.

### CAPTAIN CAR, OR EDMOND GORDON

Pp. 81 f. The reason for the double title of this ballad is that in some versions the villain is not Captain Car but Edmond Gordon (that is, Adam of Gordon). There was, in fact, in Scotland in the days of Mary Queen of Scots an able and gallant soldier Adam Gordon, whose fame is said to have been destroyed by the infamous deed of his man, Captain Ker. He sent his soldiers under the leadership of Captain Ker to the castle of Towie, demanding the surrender of the castle in the queen's name. In the absence of her lord, the lady of the castle refused, and "the soldiers being impatient, by command of their leader, Captain Ker, fire was put to the house, wherein she and the number of twenty-seven persons were cruelly burnt to the death." According to another account, nearly contemporary, Gordon himself was the inhuman leader. At all events, whether for his own deed or for failing to punish Ker, he was denounced and execrated by his contemporaries.

Lines 5-8 are a chorus or refrain. The tune of this ballad is given in Chappell's *Popular Music of the Olden Time*, old ed., p. 226, new ed., I, 74.

P. 82. Stanza 20 is not in this version of the ballad, but it is traditional. John Hamelton, of st. 22, is a servant, as l. 90 indicates.

### LORD RANDAL

P. 83. This is not an historical ballad. Its origin lies in folk lore. Stories and ballads on this theme are very ancient and almost worldwide in their distribution, and versions of the ballad itself are still sung in parts of the United States. The eels of st. 3 are of course snakes.

### HIND HORN

Pp. 83 f. This ballad is not derived from the romance of King Horn (p. 9), but is a variant of the same story. The refrain, which is sung between the lines, is very different in the other versions of this ballad, of which there are many. Most refrains are, like this, entirely meaningless; one of the most interesting is a Scottish version:

Near Edinburgh was a young son born,  
 Hey lilelu an a how low lan  
 An his name it was called young Hyn Horn.  
 An it's hey down down deedle airo.

### ST. STEPHEN AND HEROD

P. 84. This is of course a traditional distortion of the story of St. Stephen, for which there is no warrant in sacred or secular history. But a somewhat similar story is told of Judas in the apocryphal Gospel of Nicodemus and the incident of the crowing of the cock is found in tales in many languages. The picturesque ignorance of the Bible involved in placing the stoning of Stephen on the day after the birth of Christ is characteristic of the common folk of the Middle Ages. All that they knew was that in the Church calendar St. Stephen's day is the next after Christmas.

1. 2. *befalle*, befalls; subjunctive for indicative.  
 1. 3. *bois hed*, the Christmas dish of old England, brought into the hall in procession with the singing of carols.

### SIR THOMAS MALORY

#### MORTE DARTHUR

Pp. 84 ff. The *Morte Darthur* of Sir Thomas Malory has long been famous, not only as the source of most of the modern poems about King Arthur and his Knights, but also as one of the most interesting books in any language. It has recently been shown by Professor Kittredge that Sir Thomas was not, as some have supposed, a priest, but, as the colophon of his book tells us, a soldier, with just such a career as one would wish for the compiler of such a volume. He was attached to the train of the famous Richard Beauchamp, Earl of Warwick, and perhaps was brought up in his service. As Professor Kittredge says, "No better school for the future author of the *Morte Darthur* can be imagined than a personal acquaintance with that Englishman whom all Europe recognized as embodying the knightly ideal of the age." The Emperor Sigismund, we are informed on excellent authority, said to Henry V, "that no prince Cristen for wisdom, norture, and manhode, hadde such another knyght as he had of therle Warrewyk; addyng thereto that if al curtesye were lost, yet myght hit be founde ageyn in hym; and so ever after by the emperours auctorite he was called the 'Fadre of Curtesy.'"

Sir Thomas derived his materials from old romances, principally in French, which he attempted to condense and reduce to order. His style, though it may have been affected to some extent by his originals, is essentially his own. Its most striking excellence is its diction, which is

invariably picturesque and fresh, and this undoubtedly must be ascribed to him. The syntax, though sometimes faulty, has almost always a certain naive charm. On the whole, regarding both matter and manner, one can hardly refuse assent to Caxton when he says, "But thystorye (*i.e.*, the history) of the sayd Arthur is so glorious and shynnyng, that he is staded in the fyrst place of the moost noble, best, and worthiest of the Cristen men." With this version of the death of King Arthur the student should read Layamon's version (p. 5) and Tennyson's (p. 528).

### WILLIAM CAXTON

#### PREFACE TO THE BOOKE OF ENEYDOS

P. 86. William Caxton, the first English printer, was born in Kent about 1422. After serving his apprenticeship in London with the merchant Robert Lange, who became Lord Mayor, he went to Bruges and so prospered that in 1462 he was Governor of the guild of English Merchant Adventurers there. In 1469 he seems to have given up his business and entered the service of the Duchess Margaret of Burgundy, sister of Edward IV of England. For her he began in that year a translation into English of a French prose romance called *Le Recueil des Histoires de Troyes*. So many of those who heard of this translation wished to have a copy of it that he learned the new art of printing in order to provide enough copies. He says in the Epilogue to the Third Book: "And for as moche as in the wryting of the same my penne is worn, myn hand wery and not stedfast, min eyen dimmed with over moche loking on the whit paper, and my corage not so prone and redy to laboure as hit hath ben, and that age crepeth on me dayly and febleth all the bodye, and also because I have promysid to dyverce gentilmen and to my frendes to address to hem as hastily as I myght this sayd booke; therfor I have practysed and lerned at my grete charge and dispense to ordeyne this sayd booke in prynte after the manner and forme as ye may here see; and is not wretton with penne and ynke as other bookes ben, to thende that every man may have them attones (at once); for all the bookes of this storye named the *Recule of the Hystories of Troyes*, thus enpryntid as ye here see, were begonne in oon day and also fynyschid in oon day."

Whether he learned printing in Cologne, where he finished his translation in September, 1471, or in Bruges, he began to print in Bruges in partner-

ship with Colard Mansion and produced, besides the *Troy Book*, a translation called *The Game and Play of the Chess Moralized*. In 1476 he removed to London and set up a press in Westminster Abbey. Such was his diligence that he translated, before his death in 1491, twenty large folio volumes (4900 pages) and printed nearly one hundred volumes (over 18000 pages).

With the exception of his continuation of Higden's *Polychronicon* (see p. 71), his original writings are confined to the prefaces, epilogues, etc., which he supplied to several of his publications. These are very interesting, both for their intrinsic value and for the charming garrulity of his style. The passage here chosen is from his preface to his translation of a French version of the story of Æneas. What he tells us of his difficulty in determining what sort of English to use is a classic in the history of the language (compare the passage given above from Trevisa, p. 71). I have tried to make it easier to read by breaking up into shorter lengths his rambling statements, — they can hardly be called sentences, — but I somewhat fear that, in so doing, a part, at least, of their quaint charm may have been sacrificed.

### STEPHEN HAWES

#### THE PASTIME OF PLEASURE

Pp. 86 f. The main stream of English poetry in the fifteenth century was in name and claim Chaucerian, but in reality it showed rather the influence of Lydgate. With the exception of the Scottish Chaucerians, not represented in this volume, the later men were insensible to those qualities of the master which make him significant not for the Middle Ages only but for all time. The literary forms and the style which attracted them and which they most frequently try to reproduce are those which Chaucer himself in the course of his marvelous artistic development outgrew and abandoned. They imitate *The Boke of the Duchesse*, *The Prologue to the Legende of Goode Women*, *The Parlement of Foules*, and above all the *Roman de la Rose* or the translation of it. Allegory is the chosen form, abstractions are the favorite personages; the ancient conventional machinery of spring mornings and grassy arbors and dreams and troupes of men and fair women is used again and again, though all its parts have become loose and worn with use and age and creak audibly at every movement. To all this they add a pretentious diction that smells of schools and musty Latinity. The flowers that deck their fields are withered



blossoms that they have picked up and painted and tied to the bare and lifeless stalks. Gaudy they are, but odorless, lifeless, and obviously painted.

This outworn tradition was preserved in the beginning of the new age by one man of some note, Stephen Hawes, who regarded himself as the only faithful votary of true poetry in his age. His most important poem is an elaborate allegory in the form of a romance of chivalry. The full title of it is significant: *The Pastime of Pleasure, or the History of Graunde Amour and La Bell Pucell; containing the knowledge of the seven Sciences and the course of mans life in this worlde*. All this is set forth in a series of incidents in which the hero, Graunde Amour (Love of Knowledge) falls in love with and wins La Bell Pucell (the beautiful maiden, Knowledge). Our extract gives a fair idea of the method and merits of the poem. After the marriage, Graunde Amour lives happily with his bride for many years; then, summoned by Old Age and Death, he dies and is buried, his epitaph being written by Remembrance.

The use of chivalric romance as the form of the allegory is both a link with the world that was passing away and Hawes's sole original contribution to the development of poetry. Even in Chaucer's day the spirit which had informed and vitalized chivalry as a social system was giving way before the new methods of warfare and the rising powers of commerce and industry; but the system remained much longer and the ideals were cherished with an almost fanatic zeal by many lovers of ancient forms of beauty. Malory's *Morte Darthur* — an unallegorical presentation of chivalry — was published shortly before Hawes wrote. And nearly a century later, Edmund Spenser found no form so suitable for the embodiment of his allegory of the moral virtues as the persons and incidents of chivalric romance.

#### JOHN SKELTON

Pp. 87 f. Skelton was the bitterest satirist of his time. His learning, which was of the old type, was very considerable, and his fondness for displaying it is thoroughly characteristic. He wrote verses on all sorts of subjects, but it is as a satirist of Cardinal Wolsey that he is best remembered. The language used in these satires is vituperative and often obscene, and the ideas are sometimes expressed with such obscurity that we who are ignorant of the petty details of court intrigue in those days are unable to discover their meaning. A brief specimen of his satirical verse

at its cleanest and clearest is given in the short extract from *Colyn Cloute* (p. 88).

*The Boke of Phyllyp Sparowe* (p. 87) was written for a young girl, Jane Scroupe, whose pet sparrow had been killed by a cat. The poem contains 1267 lines, not counting the additions (of 115 lines) in which he defends himself for having written as he did. The first 844 lines are supposed to be spoken by Jane, they are largely in the form of a dirge, with sentences and words interspersed from the Latin service for the dead. Some devout persons took offence at this, but Skelton explains that he meant no harm.

#### THE NUTBROWNE MAIDE

Pp. 88 ff. This is curiously modern in versification, in language and in tone. One would like to know who was the author — to what class of society he belonged, what education and experience of life were his, and whether he ever wrote anything else. The existence of such isolated originality as is shown in this poem, in *The Owl and the Nightingale*, in some of the Early Tudor lyrics, and a few other ancient poems, makes one slow to believe that our remote ancestors were less capable of excellence in literature than we are, and confirms the view that the variation in the number of good writers in different periods is due, not so much to differences in intellectual equipment, as to variation in the interests that attract the attention of different periods.

The poem was intended for recitation as a dialogue. The object is to set forth the manner in which a loving woman would overcome all obstacles separating her from her lover. It may be held that the attitude expressed in ll. 151-156 is, after the mediæval fashion, somewhat exaggerated. Professor Skeat thought the author was a woman; but the last stanza, especially l. 177, seems against this view, and the whole conception of woman's love seems rather that of a man (cf. Mrs. Browning's *Man's Requirements*).

#### EARLY TUDOR LYRICS

Pp. 92 ff. That *Lyrics* were written in great numbers before the influence of Italy seriously affected English poetry in the sixteenth century is well known, but most historians of English literature entirely neglect these lyrics and speak as if England owed all her wealth of song in the age of Elizabeth to Italian influence. That there was much imitation of sonnet and madrigal and other Italian forms of lyric poetry is beyond ques-

tion, but in many of the most charming of the lyrics of the latter part of the century one hears, I think, the same notes and discovers the same poetic method that had marked English lyrics at the beginning of the century and for ages before. Only a few specimens of these "native wood-notes wild" are given here, but they will serve to enforce what has just been said. One of them, it will be remarked, is curiously unlike the rest and curiously modern. In both tone and poetic method the love song.

Lully, lully, lully, lully!

The fawcon hath born my make away! (p. 94)

smacks, not of the Middle Ages, but of that interesting nineteenth century imitation of mediævalism associated with the Pre-Raphaelite Movement

### CHRISTMAS CAROLS

P. 93. I, l. 36. Some such word as *to* or *for* seems needed for the metre before *the* (= thee).

II. The refrain seems to represent a playful conversation between the Mother and the Babe. The Mother says, "What are you seeking, O little son?" The Babe replies, "O sweetest Mother, kiss-kiss!" The question is repeated, and the Babe replies, "Give me the kisses of approval." I take *ba-ba* and *da-da* to be the only remarks really made by the Babe, the rest of his speeches being the Mother's interpretation of this babble. *Ba-ba* and *da-da* are treated as Latin imperatives, the latter being taken from the actual imperative of *do*, and the former, as my friends Professors Hale and Beeson suggest, being based on the obsolete English verb *ba* (meaning "kiss").

### CONVIVIAL SONGS

P. 94. II. The exclamations in this song are mere convivial outcries, having probably no very definite meaning. Sir James Murray says however, that "Tyrll on the bery" means "Pass round the wine."

## THE BEGINNING OF THE RENAISSANCE

### SIR THOMAS MORE

#### A DIALOGUE

Pp. 95 f. Sir Thomas More is one of the most striking and charming figures in the brilliant court

of Henry VIII, and is known to all students of literature as the author of *Utopia*. Unfortunately for our purposes, that interesting book was written in Latin and, though soon translated into English, cannot represent to us the author's English style. I have chosen a selection from his *Dialogues* rather than from the *History of Richard III*, partly because the style seems to me more touched with the author's emotion, and partly because the passage presents the attitude of the writer on a question which may interest many modern readers. It is characteristic in its mixture of dignity, good sense, prejudice, enlightenment, spiritual earnestness, and playfulness of temper. The question of making the Bible accessible to the laity was one of the burning questions of the day. Sir Thomas argued that the Church had done all it was safe to do in this matter and that more harm than good would arise from going further. Tyndale and his fellows, a specimen of whose translation follows, thought differently.

### WILLIAM TYNDALE

#### THE GOSPEL OF S. MATHEW

Pp. 96 f. Tyndale's translation of the New Testament (1525) was the first of many translations into English that appeared during the sixteenth century. It passed through two editions of 3000 copies each almost immediately, although it had to be printed abroad and distributed surreptitiously. The opposition of the English bishops to its circulation was bitter and effective, and as Henry VIII had not yet broken with the Roman Church, he did not come to the aid of Tyndale as he did to that of Coverdale ten years later.

Tyndale's translation is one of the most important monuments of the English language. As will readily be seen, the Authorized Version of 1611 is greatly indebted to it in diction and phraseology; and it has directly or indirectly affected the language of all later writers and speakers of English.

### WYATT AND SURREY

Pp. 97 ff. Most of the lyrics of Sir Thomas Wyatt and the Earl of Surrey were first printed in a little volume entitled *Songes and Sonettes written by the right honourable Lorde Henry Howard, late Earle of Surrey, and other*, but commonly known, from the publisher's name, as *Tottel's Miscellany*. With this volume modern English literature is usu-

ally regarded as beginning; its significance is duly emphasized in all histories of English literature

The contribution of Wyatt, Surrey, and their fellows is twofold, partly in introducing new forms of verse, and partly in developing themes which were either new or freshly conceived and expressed. The principal new forms were the sonnet, which was destined to become the standard form for the brief expression of serious thought in poetic mood, and blank verse, which was destined to become the standard form for drama and serious narrative poetry.

### THE LOVER COMPLAINETH

P 98. This poem appears to be original, as also is the next. Lines 6-8 mean "My song may pierce her heart as soon as a tool of lead can engrave in marble or a sound be heard where there is no ear to hear."

#### A DESCRIPTION, ETC.

l. 4. The *l* in *should* is pronounced and the word rhymes with *gold* (l. 6).

l. 7. The printed editions have *tried*, but *tied* (the reading of the Mss.) is obviously correct. The poet says that he might be tied to one object of love if she possessed the charms he enumerates, and good sense (*wit*) in addition.

### DESCRIPTION AND PRAISE OF HIS LOVE

P. 100. This sonnet was addressed to Elizabeth Fitzgerald, daughter of the great Irish Earl of Kildare, who was brought to England and imprisoned by Henry VIII. After her father's execution in 1534, Elizabeth was attached to the household of the Princess Mary. A very romantic story grew up about the love of Surrey for the fair Geraldine, as she was called, but his love poems were probably mere literary exercises, as Elizabeth was only nine years old when this poem is supposed to have been written. The Fitzgeralds claimed to have come from *Florence in Tuscany* (l. 1, 2); *Camber* (l. 4) is Wales; *Hunsdon* (l. 9) and *Hampton* (l. 11) were royal residences. Surrey was imprisoned at Windsor in 1537 for having struck a courtier, and this poem (because of l. 12) is usually ascribed to that date; but he was also imprisoned there in 1542, and, after all, the passage may mean that Geraldine was at Windsor and he elsewhere.

### THE MEANS TO ATTAIN A HAPPY LIFE

The epigram on this subject by the Latin poet Martial addressed to himself (*Ad Seipsum*), has

been a favorite for translation. Surrey's version is very graceful as well as nearly literal

### VIRGIL'S ÆNEID

This is important as the earliest blank verse written in England. Although lacking the flexibility later developed by Shakespeare, Milton, and others, this earliest attempt is far less stiff and monotonous than much blank verse that followed it. The translation keeps pretty close to the original, though it lacks distinction and perfection of phrasing.

In this passage Æneas begins to tell Dido the story of the destruction of Troy and his wanderings.

ll. 10-11. The soldiers mentioned were enemies of Æneas.

l. 55. *Kindled* means excited. The punishment of Laocoon, related by Virgil in this same book, has become famous in literature and in art.

### ROGER ASCHAM

#### THE SCHOLEMASTER

Pp. 101 ff. Ascham is of special interest for two reasons: his reforms in the methods of teaching Latin and his services to English criticism. His ideas on education, presented fully in his *Schole-master*, were singularly enlightened. He believed in making the study of Latin as easy as possible, he held that the value of the classics lay, not in their difficulty, but in the world of great ideas and great men which they made accessible; and he counseled humane and gentle methods of instruction and discipline. His ideas prevailed for a time, but were long forgotten or disregarded and had to be rediscovered by schoolmasters of the last quarter of the nineteenth century. Much of his criticism of literature we now regard as mistaken, particularly his advocacy of classical metres for English and his mixture of ethics with aesthetics in his judgments; but his ideas of English style were in the main sound, and he aided not a little in preventing the language from being overrun with ornate words of Latin origin.

In some matters he was very conservative. He believed that the replacement of the bow by the gun would cause the decay of manhood and he therefore wrote a book, *Toxophilus* (Lover of the Bow), to revive and promote archery in England.

## JOHN FOXE

## ACTS AND MONUMENTS

Pp 103 ff. This book, more commonly called Foxe's *Book of Martyrs*, is the work of a violent partisan. It purports to describe "the great persecutions and horrible troubles that have been wrought and practised by the Romish prelates, especially in this realm of England, and Scotland, from the year of our Lord a thousand unto the time now present" (1563). Probably no book ever written is more uncritical and unjust, or has done so much to create among Protestants a wrong conception of Queen Mary and the Catholics of the sixteenth century. Catholics like Sir Thomas More and Bishop Fisher and numerous others, who suffered the same sorts of deaths as the Protestant martyrs, Foxe regards as wicked men who were justly and not too severely punished by righteous and gracious Henry VIII. Foxe's book — a huge folio originally, eight octavo volumes in the modern editions — is an unrelieved orgy of blood and bitterness, but it was much relished by our Protestant ancestors.

## THOMAS SACKVILLE, LORD BUCKHURST

## A MIRROR FOR MAGISTRATES

Pp. 105 ff. This is a tremendous collection (over 1400 pages) of tragic stories of wicked and unfortunate kings and nobles of Great Britain, from 1085 B.C. to the end of the fifteenth century after Christ. In character and aim it is mediæval; its editor says in his address to the nobility (*i.e.*, those called magistrates in the title). "Here, as in a looking-glass, you shall see, if any vice be in you, how the like hath been punished in other[s] heretofore." The plan was derived from such mediæval works as Chaucer's *Monk's Tale* and Lydgate's *Falls of Princes*. Nine editions, not counting reprints, were published between 1554 and 1610, and it contributed greatly to the development of historical poems and plays on British history. The author of the *Induction* was Thomas Sackville, one of the authors of *Gorboduc*, the first English tragedy, who later, as Lord Buckhurst, was an eminent statesman. The subject of the *Induction* is a vision in which the goddess Sorrow shows the author the enemies of mankind and the sad plight of their victims.

l. 210. *Averne*, lake Avernus, near Cumæ, through which Æneas entered the underworld. This description is based on the *Æneid*, VI, 237 ff.

l. 219 etc. *Remorse of Conscience, Dread, Revenge, Misery*, etc. are personifications of the mediæval type.

P. 106. l. 294. Wealth and poverty are here contrasted in *Cresus*, the fabulously rich king, and *Irus*, the beggar described in the *Odyssey*, Bk XVIII.

l. 299. *The Sisters*, the Fates who spin and cut the thread of man's fate (cf. *Lycidas*, 75-6).

l. 330. This recalls the riddle of the Sphinx:

There lives upon earth a being, two-footed, yea,  
and with four feet,

Yea and with three feet too, yet his voice continues unchanging.

And lo! of all things that move in earth, in heaven or in ocean,

He only changes his nature, and yet when on most feet he walketh,

Then is the speed of his limbs most weak and utterly powerless.

The solution given by Œpidus was as follows:

Man is it thou hast described, who, when on earth he appeareth,

First as a babe from the womb, four-footed creeps on his way;

Then when old age cometh on and the burden of years weighs full heavy,

Bending his shoulders and neck, as a third foot useth his staff.

Tr. by Plumptre, *The Tragedies of Sophocles*, p. 1, notes 2, 3.

## THE RENAISSANCE

## EDMUND SPENSER

## THE SHEPHERDS CALENDER

Pp. 108 ff. About 300 B.C., when the social life of Greek cities had become highly artificial and sophisticated, there arose, just as there has arisen in our own time, a feeling of satiety and weariness, and a fad of celebrating the charm and the virtues of rural life — a movement "back to nature." The most important literary result of this fad was the *Eclogues* of Theocritus, a native probably of Sicily, and a dweller in the courts of Syracuse and Alexandria. In these *Eclogues* Theocritus represents goatherds as discussing the interests and incidents of their simple life, such as the care of their flocks, their contests in song, their loves, their joys and their sorrows. Three

centuries later, when Roman society was similarly sophisticated, the Latin poet Vergil wrote, in imitation of Theocritus poems of a similar character, his *Eclogues*. With the revival of classical learning in the period of the Renaissance came imitations of all types of classical literature, and among them of the eclogue. This type of poetry, the pastoral, as it is called, passed naturally from a celebration of the simplicity and innocent sweetness of country life to a contrasting of it with the complicated, wearisome, vicious life of men in cities, and the pastoral became very early a medium of social, religious, and political satire. Under these conditions, naturally enough, the pastoral was often allegorical or symbolical. Feeding one's flocks meant really something else — governing a kingdom, or ruling a diocese, or presiding over a college; contests in song meant really contests in politics, or religion, or some other affair of the great world; and the characters, though bearing the names of shepherds, were understood to be statesmen, or bishops, or scholars, or poets.

Spenser was not the first Englishman to write pastoral poetry, but his *Shepherds Calender* was the first English pastoral of real beauty or power. It is a series of twelve poems, one for each month, in which shepherds are represented as keeping their flocks and engaging in discussions of matters that interest them. Some of these poems, "ægloges" he calls them, are undoubtedly allegorical. That for February has been thought to be in reality a controversy as to the old and new religious establishments.

The vogue of the pastoral conception and its conventions explains the form and tone of many lyrics of the Elizabethan age, as well as Milton's choice of the pastoral eclogue as the form for *Lycidas*.

The language of the *Shepherds Calender* is archaic. Spenser wished to give it a rustic tone, and he did so, not by imitating the language of the rustics of his own day, but by imitating the spelling of older English and using some old words. He had particularly in mind the works of Chaucer, which had already been published in several editions. As he did not know how to pronounce fourteenth century English, it is highly probable that he thought that in some of the metres of the *Shepherds Calender* he was writing Chaucerian verse.

**P: 108.** *Ægloga* is so spelled because Spenser thought the word meant goat-song. The word is properly *eclogue* and means a choice or a chosen song. *Phyllis* (l. 63) and *Tityrus* (l. 92) are names

from Vergil (and Theocritus), *Thenot* (l. 25) is from the French poet Marot.

**l 40** Making music by blowing in pipes made of the straws or stems of oats was conventionally one of the chief occupations of the shepherds in pastoral poems. In England *corn* never means maize, Indian corn, but simply grain.

**P 109 ll 95-66.** A gilt girdle embossed with glass beads (buegle or bugle) was an appropriate gift to win the love of Phyllis, the country maid.

**l 92** By *Tityrus* Spenser usually indicates Chaucer, but this tale of the Oak and the Briar is not from Chaucer.

**l 116** *Thelement*: the element *par excellence*, *ie*, the air, the other three elements being earth, water, and fire.

### THE FAERIE QUEENE

**Pp. 111 ff.** Spenser's design in writing the *Faerie Queene* is best told in his own words in a letter to Sir Walter Raleigh:

"The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline. Which for that I conceived shoulde be most plausible and pleasing, being coloured with an historical fiction, the which the most part of men delight to read, rather for variety of matter than for profite of the ensample, I chose the historye of King Arthure, as most fitte for the excellency of his person, being made famous by many mens former workes, and also furthest from the daunger of envy, and suspicion of present time. . . . I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised; the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encouraged to frame the other part of polliticke vertues in his person, after that hee came to be king. . . . In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery Land. And yet, in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Emprise, the other of a most vertuous and beautifull Lady, this latter part in some places I sette forth magnificence in particular; which vertue, for that (according to

Aristotle and the rest) it is the perfection of all the rest, and containeth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue which I write of in that booke. But of the xii. other vertues I make xii. other knights the patrones [i.e., patterns, models], for the more variety of the history of which these three bookes contain three. The first of the Knight of the Redcrosse in whome I expresse holynes. The seconde of Sir Guyon, in whome I sette forth temperance. The third of Britomartis, a lady knight, in whome I picture chastity . . .

"The beginning therefore of my history, if it were to be told by an Historiographer, should be the twelfth booke, which is the last, where I devise that the Faery Queene kept her Annuall feaste xii. dayes, upon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which being undertaken by xii. severall knights, are in these xii. bookes severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe younge man, who, falling before the Queen of Faeries, desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feaste should happen: that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfes hand. Shee, falling before the Queene of Faeries, complayned that her father and mother, an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen Castle, who thence suffred them not to yssue; and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exployt. Presently that clownish person, upstarting, desired that adventure: whereat the Queene much wondering, and the Lady much gainesaying, yet he earnestly importuned his desire. In the end the lady told him, that unless that armour which she brought would serve him (that is, the armour of a Christian man specified by Saint Paul, vi. Ephes.), that he could not succeed in that enterprise: which being forthwith put upon him with dewe furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the Lady. And estesoones taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, viz.

"A gentle knight was pricking on the playne, &c."

Of this plan he completed scarcely more in proportion than did Chaucer of his original scheme for the *Canterbury Tales*; of the twenty-four books planned, six are complete and there are portions of two others.

To get some idea of the length of the projected work, note that a single book contains more than 43,000 words — is about half as long as a modern novel. Consequently, Spenser was undertaking the equivalent of a dozen novels in addition to reducing all his material to an elaborate and artificial metrical form.

Aside from its length, *The Faerie Queene* as planned was impracticable. Medieval poems, such as the *Roman de la Rose* and the romances of the Grail Cycle, had indeed personified abstract qualities and allegorized situations and actions; but Spenser's outline called, first, for a much more elaborate display of the virtues and vices and their conflicts with one another, and, secondly, for historical interpretations also of characters and scenes involved in the romance. In the First Book he succeeds fairly well with the efforts of the Red Cross Knight to free the church from Error, Hypocrisy, and the great dragon, Sin; but as the poem advanced, the plots inevitably became entangled, the characters and situations inconsistent, and the allegory obscured.

Moreover, the structural weakness of the poem, as shown in Spenser's outline, involves an intolerable degree of suspense if the work is to be regarded as a continuous whole. If, however, each book is read separately with the emphasis on the romance rather than on the allegory, the poem can scarcely fail to give great pleasure, both by its continual appeal to the imagination, and by its wonderful verse movement and perfect adaptation of sound to sense.

The nine-line stanza used was invented by Spenser and is named for him Spenserian. It consists of the ten-syllabled eight-line stanza which had been in common use earlier, plus an alexandrine, or twelve-syllabled line rhyming with the eighth line. The rhyme-scheme is, then, ababbcbcc. The movement is full of dignity, but necessarily slow (cf. Pope's clever gibe at the Alexandrine in the *Essay on Criticism*, II, 356-357).

The key to the allegory in the passages quoted is:

#### Canto I

The Red Cross Knight (l. 1), holiness, Church of England.

Gloriana (l. 20), glory, Elizabeth  
 Dragon (l. 27), sin.  
 The Lady (l. 28), Una, truth.  
 The ass (l. 29), humility.  
 The milkwhite lamb (l. 36), innocence.  
 The dwarf (l. 46), prudence  
 The aged sire, Archimago (the chief magician,  
 l. 384), hypocrisy; also Jesuitism.

### Canto III

The lion (l. 38), strength of mind.

Stanzas VIII to XXVIII tell how Error and her brood are overcome by the knight; but he and the lady then fall into the clutches of Hypocrisy.

P. 113. Canto I, l. 313 *file his tongue*, polish it so that it would utter smooth words.

l. 317. *sad humor*, heavy vapor.

l. 328. In late classic writers, Proserpine, the wife of Pluto (Hades), came to be associated and even confused with Hecate, the goddess of magic (l. 381). Cf. Gayley's *Classic Myths*, pp. 83, 84.

l. 332. *Gorgon, i.e.*, Demogorgon. This name was first given to Pluto, seemingly, by a writer of the fifth century A.D. It appears in Boccaccio's *Genealogia Deorum*, which is supposed to be the source of Ariosto. Spenser probably got it from Ariosto, and Milton (*Paradise Lost*, II, 965) from Spenser.

l. 333. *Styx and Cocytus* are two of the rivers in the kingdom of the dead. There were two or (according to some authors) three others.

ll. 343-387. The visit of a messenger to the house of Morpheus occurs in Ovid's *Metamorphoses* (XI, 592-632), and has been borrowed and worked up by many later poets, Chaucer among them. Chaucer in his *Death of Blanche the Duchess* (ll. 160-165) has just the hint of Spenser's wonderful description of the cave of sleep in the lines:

"Save ther were a few welles  
 Came rennyng fro the clifles a-down,  
 That made a deedly, slepyng soun,  
 And ronnen down right by a cave  
 That was under a rokke y-grave  
 Amide the valey, wonder depe"

l. 348. *Tethys*, a Titaness, *i.e.*, one of the older race of gods, overthrown by Jupiter (cf. Keats's *Hyperion*). She was the wife of Oceanus, the ocean, another of the same line. *his* refers to Morpheus, whose bed was beneath the sea.

### EPITHALAMION

Pp. 115 ff. The custom of writing a poem to celebrate a wedding and to be sung at the bride's house by a procession of youths and maidens is classical. Such poems were called *Epithalamia*, or hymeneal songs.

l. 1. *learned sisters*, the Muses, who are regularly invoked by poets. Cf. Gayley's *Classic Myths*.

l. 7. Probably an allusion to Spenser's *Tears of the Muses*.

l. 16. *Orpheus*, cf. Gayley's *Classic Myths*; also Milton's *L'Allegro*, ll. 145-150, *Lycidas*, ll. 58-63, and notes on these lines.

l. 25. *Hymen*, god of marriage, represented in art as a winged youth bearing a lighted torch and the nuptial veil. He was supposed to lead the wedding procession or masque (l. 26).

l. 43. Flowers of early summer. Spenser was married June 11, St. Barnabas Day, which was then (cf. ll. 265-272) the date of the summer solstice.

l. 44. *truelove wise*, with truelove knots.

l. 75. *Tithon's bed*. Aurora, goddess of the dawn, is fabled to have loved Tithonus and to have procured for him from the gods the gift of immortality. Unfortunately she neglected to ask that he should never grow old. Tennyson's fine poem *Tithonus* depicts the distress which came from this neglect.

l. 83. *concent*, harmony, from Latin *concentus*, a singing together.

P. 116. l. 95. *Hesperus*, the evening star, is here mentioned only for its brightness, but Spenser can hardly have failed to remember the line in the *Wedding of Peleus and Thetis* in which Catullus speaks of Hesperus as bringer of what the husband desires (l. 328). Tennyson in *Locksley Hall Sixty Years After* calls Hesper the "bringer home of all good things" (cf. ll. 185-194).

l. 98. *Hours*, "the goddesses of order in nature, who cause the seasons to change in their regular course, and all things to come into being, blossom, and ripen at the appointed time."

l. 103. The three Graces, as well as the Hours, attended on Venus. *Cyprian*, because she was supposed to have first landed on Cyprus after her birth in the sea.

l. 190. *Medusa* was a maiden who dared to vie in beauty with the goddess Minerva. As a punishment her hair was changed into serpents and her appearance became such that all who saw her — "read her mafezel head" — were turned into stone. Read Shelley's lines *On the Medusa* of Leonardo da Vinci:

"Yet it is less the horror than the grace  
Which turns the gazer's spint into stone."

P. 117 l. 269. *the Crab*, the zodiacal sign Cancer, the first sign after the summer solstice, in which the sun seems to crawl slowly backward from the high point it had reached.

l. 433. The meaning seems to be. "May you (the song), instead of lasting only a short time, as would the ornaments you have taken the place of, be an eternal memorial of my love."

### AMORETTI

Pp. 117 f. The *Amoretti* and the *Epithalamion* were published together in a small volume in 1595; and as the *Epithalamion* celebrates Spenser's own marriage, it has been assumed that the *Amoretti* celebrate his courtship of his wife. Recently this assumption has been attacked, and the theory maintained that the *Amoretti*, like so many of the sonnet-cycles of the time, were a mere literary exercise of courtly compliment. This may be true; at any rate, it is unsafe to regard these sonnets as strictly autobiographical and to use them as they have been used in writing Spenser's life. Other Elizabethan sonnet-cycles quoted from in this volume are Sidney's *Astrophel and Stella*, Daniel's *Delia*, Drayton's *Idea*, and Shakespeare's *Sonnets*. For later cycles, see Mrs. Browning and D. G. Rossetti.

VIII, l. 5. *the blinded guest*, the god of love.

P. 118. XXIV, l. 10. *Helice*, the constellation of the Great Bear, by which Greek sailors steered their course (cf. note on *L'Allegro*, l. 80).

### PROTHALAMION

Pp. 118 ff. The subtitle reads: *A Spousall Verse made by Edm. Spenser in Honour of the Double Marriage of the Two Honorable & Vertuous Ladies, the Ladie Elizabeth and the Ladie Katherine Somerset, Daughters to the Right Honourable the Earle of Worcester and espoused to the Two Worthie Gentlemen Master Henry Gilford, and Master William Peter, Esquyers*. The occasion seems to have been a real water fête to celebrate the *spousall*, i.e., formal betrothal, of the two daughters of the Earl of Worcester. The bridegrooms were Sir Henry Guildford and William, Lord Petre. That a distinction between *spousall* and *marriage* was made at that time is clear (cf., for example, *Faerie Queene* (I, x, 4, 7)): "Though spoused, yet wanting wedlocks solemnize." That this poem celebrates such a contracting is indicated by ll.

175-179, which become perfectly clear if "at th' appointed tide" refers to the spousal ceremony while "their bridal day" in the refrain refers forward to the wedding, which did not take place until November 3. It seems certain that the poem was written between the two events.

The names *Somerset* and *Devereux* are punned upon in ll. 07 and 153-154 (happy: *Fr heureux*).

Perhaps Spenser hoped for some reward for this occasional poem. He says that he has been disappointed after a long stay at court (ll. 5-10), and we know from the dedication of the *Four Hymns* that he was at Greenwich in September, 1596. His allusions to the favors that he had received from Leicester (ll. 137-142), to his love of London (ll. 127-131), and his laudation of the Earl of Essex's fame (ll. 145-158) and personal beauty (ll. 163-165) strongly suggest that he used the occasion to solicit Essex's influence with the Queen to secure for him a place that would enable him to live in London. Perhaps he aimed at this result both directly through Essex and indirectly through the Earl of Worcester. But the Queen was disappointed at the results of Essex's expedition (ll. 147-152), and he was for a time out of her favor. In any case, the poem seems to have brought no result, as Spenser soon after returned to Ireland.

If the poem is to be read literally as describing a real pageant, the party of the brides set out upon the Lea River (ll. 37-38, 114-118), which empties into the Thames opposite Greenwich, where the court then was, and on the Thames, near the place where the poet stood (near Greenwich?), they were met by the "nymphs" (from the Court, then at Greenwich) with flowers and songs, and so passed up the Thames to the Temple (ll. 132-136) or to Essex House which stood by it (ll. 137, 163), where they were met by Essex and the bridegrooms.

Compare the regular metre with the refrain at the end of each stanza, and the less regular verse of the *Epithalamion*.

ll. 42-44. For the story of Jove's changing himself into a swan to win the love of Leda, cf. Gayley's *Classic Myths*.

l. 63. *Venus' silver team*, chariot.

P. 119. ll. 78-80. This district of Greece was famed for its beauty, and the name *Tempe* was generalized to mean any beautiful valley (cf. Keats's *Ode on a Grecian Urn*, l. 7).

l. 121. *Cynthia*, the moon; a compliment to Elizabeth, as the Virgin Queen, was also implied.

P. 120 ll. 147-149. The conquest of Cadiz by the English. Essex led the expedition. The



pillars of Hercules are the two promontories separated by the strait of Gibraltar.

### SPENSER'S HYMNS

Pp. 120 ff. In 1596 Spenser published a little volume entitled *Four Hymnes*. The first two have as their subjects Love and Beauty, respectively; the second two, Heavenly Love and Heavenly Beauty. All four were written under the influence of the poetico-philosophical ideas known as neo-platonism — a mixture of parts of the philosophy of Plato with elements drawn from oriental mysticism and from Christian doctrine. "The two original *Hymnes in Honour of Love* and *of Beautie*, taken together, suggest," as Professor Fletcher says, "the ascent from sensual to intellectual love. . . . The two later *Hymnes* purge away all suggestion of romantic love, and develop at length the four higher grades of the soul's reascent to God. Thus the *Four Hymnes* really constitute one complete doctrinal poem."

Our selections are from the second and fourth of the hymns. The first selection sets forth the view that every earthly thing is made after a divine pattern and is beautiful just in proportion as it partakes of the nature and qualities of its pattern. It is the infusion of this celestial power which kindles beauty and love in all things beautiful; "for of the soul the body form doth take." A beautiful body therefore must be the residence of a beautiful soul. Yet the poet is forced to admit that sometimes, by some perversion of nature, a beautiful soul is found in an ugly body and a wicked, ugly soul in a beautiful body, this however he reconciles poetically, though not logically, with his theory. The *Cyprian Queen* (l. 55) is Venus as goddess of love and fruitfulness.

The second selection shows how by contemplation of the beauty and goodness of created things we rise to a vision of the beauty and goodness and love of God.

### SIR PHILIP SIDNEY

Pp. 122 ff. "The miracle of our age," Sidney was called by an enthusiastic contemporary, but the quality of his work does not account for his extraordinary influence upon the writers of his own day. This is rather to be explained by his strong enthusiasms, generous patronage of literature, social rank, physical prowess, personal charm, romantic love affair, and tragic early death, which, taken all together, touched the popular imagination. Fully two hundred memorials were pub-

lished at the time of his death, and for a generation after, Arcadian romance and sonneteering were literary fashions, while several plays drew their plots from episodes of the *Arcadia*.

### ASTROPHEL AND STELLA

Pp. 122 f. Although Watson's sonnets were the first published as a series (1582), Sidney's were circulating in manuscript among his friends at that time; and it was their publication in 1591 that seems to have given the great impulse to sonnet writing. The series was called *Astrophel and Stella* (Star-lover and Star). Stella was Lady Penelope Devereux, the Earl of Essex's sister, who in 1581 married Lord Rich. A marriage between her and Sidney had been partly arranged by their parents, and the earlier sonnets seem to have been largely literary exercises. Only when it was too late did Sidney awaken to his love for her, and the later sonnets are believed to reflect real passion.

I l 6 *inventions*, methods of treating a theme, but in ll. 9, 10 *Invention* is creative imagination.

XV. ll. 5-6 *dictionary's method . . . rimes*. Sidney refers to alliteration, by which words beginning with the same letter are associated as, he says contemptuously, they are in the dictionary. For the use of alliteration, see *Piers the Plowman*; for its use combined with rhyme, see *Pearl*.

ll. 7-8. Sidney means that the English sonneteers lack originality. They are still sighing over the woes that Petrarch long ago expressed in his sonnets, and their ideas (*wit*) are not their own but his, naturalized (*denizen'd*).

P. 123. XXXIX. Compare Daniel's sonnet, No. LIV, Fletcher's *Invocation to Sleep*, Wordsworth's and Keats's sonnets entitled *To Sleep*, and *Macbeth*, II, ii, 37-40.

XLl. l. 1. The occasion referred to is probably a tournament which was held in the spring of 1581, in honor of a French embassy (l. 4).

ll. 5-8. Each praises what he best understands. horsemen, my horsemanship; the ignorant, my strength; connoisseurs, my skill; the lucky, my luck.

l. 10. The Sidneys were knights and soldiers as early as the time of Henry II. On his mother's side, Sir Philip was descended from the Dukes of Northumberland.

### THE NIGHTINGALE

According to classical legend, Tereus, King of Thrace, married Procne, daughter of Pandion, King of Athens, and by her had a son Itys, or

Itylus. After five years, at the request of his wife, he went to Athens to persuade her younger sister Philomela to visit her; but falling in love with Philomela, he, on the way to Thrace, ravished her, and cut out her tongue in order that she might not be able to betray him. She, however, wove pictures of her wrongs in a web of cloth and sent it to Procne. The two sisters then, for revenge, killed Itys and served him up to his father to eat. When Tereus learned what they had done, he tried to kill them, but the gods changed him into a hawk, Procne into a swallow, and Philomela into a nightingale, and the pursuit and attempt to slay still continues. The story is frequently alluded to by Elizabethan poets. They had studied it in school in Ovid's *Metamorphoses* (VI, 412-674). Compare the love song on p. 94, Lyly's *Spring's Welcome* (p. 128), and *As It Fell Upon a Day* (p. 162). For modern versions, see Matthew Arnold's *Philomela* (p. 616), and Swinburne's *Itylus* (p. 642).

The *tereu* (*Spring's Welcome*, l. 3) and *teru* (*As It Fell Upon a Day*, l. 14) come from a fancied resemblance between the vocative *Tereu* and the nightingale's song.

### HYMN TO APOLLO

Apollo is addressed in his double character as the sun and as the god of intellectual endeavor, as appears in ll. 1-2.

l. 5. *Python's skin*. The Python was a serpent-monster slain by Apollo near Delphi, as is related in Ovid's *Metamorphoses*, I, 416-451.

l. 8. *Doth teach to learn the good what travails do belong*, i.e., what labor is involved in learning the good.

### ARCADIA

Pp. 124 ff. Sidney's *Arcadia* was written to amuse his sister Mary, Countess of Pembroke. He seems to have considered it — what it is — mere elaborate trifling, and on his deathbed he asked to have the manuscript burned. His sister, however, took charge of its publication in 1590. Its influence on Elizabethan prose was pronounced although perhaps not so great as was that of the sonnets on verse. It is too leisurely in movement and too complicated in structure to be well illustrated by a continuous selection, except as to its style, but the passage here presented seems better suited than any other of similar length to convey an idea of the nature of the story and the sources of its charm for Sidney's contemporaries.

On the Countess of Pembroke herself (cf. Browne's *Epitaph*, p. 177).

### JOHN LYL

Pp. 127 f. The selection from John Lyly's *Euphues and his England* may seem to some teachers shorter than is warranted by Lyly's reputation and his indubitable services to English prose. But the characteristics of his style are such as can be exhibited in comparatively small compass, and its excessive ornamentation soon becomes monotonous and unendurable. Moreover, it is not by its ornamental but by its structural features that it rendered its services to English prose, and the most significant of these, as Professor Morsbach has shown, is exact balance of accents in correlative phrases and clauses.

P. 128. Lyly's classical comedies, which delighted Elizabeth's court, were written for the boy actors of St. Paul's and the Savoy, and were played by them. Some scholars have thought that the exquisitely fanciful lyrics scattered through the plays were not written by Lyly; but the weight of evidence seems to me entirely against this view, and I have therefore presented them here, under Lyly's name.

### SPRING'S WELCOME

ll. 1-4. Cf. Sidney's *The Nightingale* (p. 123) and notes on it.

ll. 6-8. Cf. Shakespeare's sonnet XXIX, 11-12 (p. 139), and the first song from *Cymbeline* (p. 145).

### THOMAS LODGE

Pp. 129 ff. The subtitle of *Rosalynde* shows that Lodge was one of the immediate heirs to Lyly's affectations. *Rosalynde* is quite as artificial as *Euphues* and much more sentimental. Shakespeare borrowed the plot of *As You Like It* from Lodge's novel, but he made many important changes in structure and characterization, and the difference in atmosphere between the two works is as great as between a perfumed, lighted room and a forest glade in the sunshine. Compare this passage with Act III, Sc. ii, and Act IV, Sc. i, of the play. Read the madrigal from this romance published in *England's Helicon*, p. 164 of this volume.

P. 129 a. *like the Syren*. Cf. the passage from Chapman's *Odysseys*, pp. 145 f.

P. 129 b. *Onone . . . Paris*. See Peele's charming song, p. 161.

*Sonnet.* Cf. *Sonnetto* on p. 131. Note that neither is in the conventional sonnet form.

P. 130 b. *with Ixion embrace Juno.* Ixion was a king of the Lapithæ, who, for boasting that he had won the love of Juno, was bound forever to a revolving wheel in Tartarus, the place of punishment for the wicked.

*flew to the fist.* When the falconer whistles, the bird flies back and settles on his fist. So Ganymede, i.e., Rosalynde, recognized in Rosader her master and showed her preference for him, even though he did not know her and had not sent any "call."

*Phyllis . . . Ariadne.* Chaucer tells the stories, as well as that of *Dido*, in his *Legend of Good Women* (ll. 2394-2561, 1886-2227, and 924-1367). Cf. Gayley's *Classic Myths*. Phyllis hanged herself in despair of the return of her lover Demophoon and was changed into an almond tree. Lodge calls the tree *phulbert* (*filbert*, i.e., hazel), evidently thinking that the name is derived from *Phyllis*. Ariadne helped Theseus to slay the Minotaur in the labyrinth, and was afterwards forsaken by him.

#### ROBERT GREENE

Pp. 131 ff. Robert Greene had the reputation of being one of the most dissolute and disreputable men of his time. Strangely enough his plays and his novels are singularly free from immorality and coarseness, and his songs are not only sweet and clean but have an astonishing accent of innocence and simplicity.

#### 'A GROAT'S WORTH OF WIT BOUGHT WITH A MILLION OF REPENTANCE

Pp. 133 ff. Although this purports to be a death-bed confession and admonition by Greene, it is probably, as some of his friends declared when it was published (after his death), the work of Henry Chettle. Professor Vetter's arguments against Greene's authorship (*Abhandl. d. 44ten Sammlung d. d. Schulmannen*, Teubner, 1897) seem to me conclusive, and it would not be difficult to add to them.

The extract given, however, is interesting as showing a contemporary Puritan view of Greene, and as touching upon the lives of several of his famous companions.

P. 133 a. *Delphrigus*, etc. Allusions to characters in plays and to plays of the time not now identified.

P. 133 b. *thou famous gracer of tragedians*,

Marlowe, who, for the unconventional utterances in his plays, especially *Tambyrlane*, was regarded as nothing less than an atheist. In point of fact, he was a kind of Unitarian.

P. 134 a. *Machiavellian policy.* To the Elizabethans Niccolò Machiavelli was the devil incarnate, and from his name is said to come the term Old Nick. In reality he merely set forth in his treatise *The Prince* the methods which successful rulers used and still use. He recognized their immorality and brutality as clearly as any one.

*perished as ill as Julian*, Emperor Julian the Apostate, nephew of Constantine the Great, who because of ill-treatment by Christians in his youth abjured their religion. He died of a spear-thrust in battle. He was one of the stock examples of the punishment of atheists.

*young Juvenal*, Thomas Nash, the bitterest satirist of the age, who was repeatedly referred to by that name.

*thou no less deserving*, perhaps George Peele; certainly the description fits him.

P. 134 b. *an upstart Crow . . . Johannes fac totum* (= Jack-of-all-trades) . . . *Shake-scene*, undoubtedly Shakespeare. *The Tiger's heart*, etc., is a parody of 3 *Henry VI*, I, iv, 137.

*buckram gentlemen*, imitation gentlemen. Buckram was a coarse linen cloth (often stiffened with glue or gum). It seems to have been worn only by the lower classes (see Falstaff's account of the "rogues in buckram" who robbed him, 1 *Henry IV*, II, iv), and was used as a general term of contempt: "Thou say (i.e. silk), thou serge, nay, thou buckram lord!" 2 *Henry VI*, IV, vii, 27.

#### CHRISTOPHER MARLOWE

##### HERO AND LEANDER

Pp. 135 ff. This unfinished poem was Marlowe's last work. He seems to have written only two books and a fragment of the third. Seemingly at his request, his friend Chapman, the translator of Homer, finished the poem and published it in 1598, five years after Marlowe's death.

The story of *Hero and Leander* is taken from a Greek poem, attributed to a pre-Homeric legendary poet named Musæus (l. 50). No genuine writings of Musæus, however, are known. Marlowe's original was written by an unknown author, probably in the fifth or sixth century after Christ. Of this work, however, Marlowe used little more than the bare outlines; the imaginative fire and strong power of visualization that enter into his wonderful pageantry of pictures are as much his

own as is the rich and musical verse. To appreciate its splendor, read with it the selection from *Venus and Adonis* (p. 137), in which even Shakespeare, writing, as he undoubtedly did on that occasion, in a commercial spirit, lags far behind.

*The First Sestiad* *Sestiad* is derived from *Sestos* as *Ilud* from *Ilum*; hence, *Sestiad* means a poem about Sestos as *Ilud* a poem about Troy (Ilum). But the Elizabethans used both words in the plural for the whole work and in the singular for each book.

Marlowe's familiarity with the classics appears from many allusions, which may be studied in Gayley's *Classic Myths* or in the special references given below with each.

ll. 12-14. Adonis was a huntsman and scorned the goddess of love. The outcome of the story as told by Shakespeare follows on pp. 137 ff.

ll. 45-50. Hero was so lovely that Nature wept because she took more than half of the beauty of the world; and as a sign of her loss, since Hero's time, half the people of the world have been black.

ll. 56-58. Jason's quest for the Golden Fleece of Colchis and his flight with Medea, the king's daughter, are told in Ovid's *Metamorphoses*, VII, 1-452, *Heroides*, VI, and in William Morris's *Life and Death of Jason*.

l. 59. *Sphere*. See the note on Milton's astronomy, p. 117 below.

P. 136. l. 65. *the white of Pelops' shoulder*, ivory. Pelops was killed and served as a banquet to the gods by his father Tantalus; but was afterwards restored to life. The only part missing, his shoulder, was replaced by one of ivory (*Metamorphoses*, VI, 403-411).

ll. 73-76. Narcissus, who fell in love with his own reflection in a pool and pined away because he could not embrace it (*Metamorphoses*, III, 339-510).

l. 77. *wild Hippolytus*, son of the Amazon Antiope, served Artemis (Diana); and was untamed by love (Ovid, *Heroides*, IV).

ll. 81-82. Thrace was a mountainous country. In classical times mountaineers were called barbarians, as over against the more civilized inhabitants of cities.

ll. 101-102. Phaeton, son of Apollo, tried to drive his father's chariot; the horses ran away with him and almost destroyed the world by fire (*Metamorphoses*, II, 1-400).

l. 105. Cf. Chapman's *Odysseys*, p. 146.

ll. 114-115. *Ixion's shaggy-footed race*. Ixion was the father of the Centaurs, a race of beings

half-man and half-horse (*Metamorphoses*, XII 210-535).

l. 137. *Proetus* was a sea god, a shape-shifter, who could assume any form he wished (cf. *Odyssey*, IV, 384 ff., and Vergil, *Georgics*, IV, 387-452).

l. 158. *Turtles' blood*. It should be noted that in Elizabethan English *turtle* always means "dove"; it was not until nearly a century later that it was applied to the water-tortoise.

l. 161. Love has two arrows: one, with a golden head, which causes successful love; the other, with a leaden head, causes unreciprocated love, cf. *Midsummer Night's Dream*, I, i, 170.

## WILLIAM SHAKESPEARE

### VENUS AND ADONIS

Pp. 137 ff. *Venus and Adonis* was Shakespeare's first work to be printed (in 1593) and, in his own words, "the first heir of" his "invention." It was dedicated to the Earl of Southampton in extremely formal and respectful language. That it met with his approval is shown by the affectionate tone of the dedication to him in 1594 of *The Rape of Lucrece*.

*Venus and Adonis* became immediately popular and continued so. It went through about a dozen editions within the next fifty years. The story was taken from Ovid's *Metamorphoses* (X, 519-739, with details from IV, 271-388, and VIII, 267-371) — a book familiar to every one who went to school in Shakespeare's time — with not a little added (perhaps through an intermediary) from the Greek pastoral writers. Cf. Andrew Lang's *Theocritus, Bion and Moschus* (in the Golden Treasury Series), especially *The Lament for Adonis* by Bion and the fifteenth idyl of *Theocritus*.

A familiar love story, with the fashionable idyllic background, and handled with the utmost license, was sure to succeed even though it showed little originality and only moderate imaginative fire.

The verse form and some details are borrowed from Lodge's *Scillaes Metamorphosis* (also derived from Ovid), published in 1589.

P. 138. ll. 1109-1116. Cf. *Theocritus, The Dead Adonis*, in *Idyl XXX*.

### SONNETS

P. 139 ff. The only edition of Shakespeare's sonnets in his lifetime was seemingly unauthorized. We do not know for whom they were written or whether they are now placed in the order in which

he meant them to be read. Although the critics agree that Nos I-CXXVI are, for the most part, addressed to a young man who was at once patron and friend, and CXXVII-CLIV to a dark lady with whom the poet was in love, this conclusion is based entirely upon internal evidence, and does not explain some features of the texts as they stand. No attempt to identify the persons mentioned has been universally accepted as convincing.

The sonnets are very unequal in value, ranging from the extravagant commonplaces of conventional Elizabethan flattery to serious reflections of personal experience and opinion. It is best to judge each on its own merits without regard to the series as a whole.

In form they belong to the loosely-knit English type of three distinct quatrains, with a summarizing couplet that often has a tacked-on effect.

The best sonnet writers of the nineteenth century—see the examples given below of Wordsworth, Keats, the Rossettis, and Mrs Browning—returned to the Italian model.

XII, l. 10. *thou among the wastes of time must go*, thou must take thy place among things injured by time

XV, l. 4. The stars comment upon the unsubstantial forms and events of life by making or marring them through their secret influence.

II, 11-12. Time discusses with Decay how to change your youth to age.

II, 13-14. Warring with Time because of my love for you, I, in my verses, give you life as fast as he takes it.

XVII, l. 11. Cf. what Theseus says of "the lunatic, the lover and the poet," *Midsummer Night's Dream*, V, i, 2-17.

I, 12. *stretched metre*, exaggerated verse.

XXIX, ll. 10-12. Cf. Lyly's *Spring's Welcome*, II, 6-8, p. 128, Shakespeare's first song from *Cymbeline*, I, i, p. 145, and *Par Lost*, V, 198.

P 140. I.V, l. 1 ff. The traditional idea, which goes back to Horace, that a poem as poetry will live forever, does not necessarily involve any personal conceit on the part of the poet.

I, 4. Than uncared-for gravestone stained by Time

I, 13. Till the Judgment Day that bids you rise from the dead.

LXIV and LXV are closely connected, and should be read together. The first is pessimistic, and the second returns to the traditional poetic hope.

LXIV, l. 2. Elaborate, expensive, and ancient monuments.

I, 4. Possibly suggested by Horace's *monu-*

*mentum ære perennius*, "a monument more enduring than brass", but here *eternal* modifies *slave*. *Mortal rage* means, simply, violence that destroys. Cf. CVII, ll. 13-14.

I, 8. Shakespeare regards land as the positive element (*store* = abundance), water as the negative (*loss*).

LXV, l. 2. *sad mortality*, destruction, not limited to human beings, but applied to everything that exists.

I, 3. *hold a plea*, contend successfully.

I, 4. *action*, vigor

I, 10. Time is supposed to take things from this world and deposit them in the oblivion of his jewel-chest

P 141. LXXI. Cf. Christina Rossetti's *Remember*, p. 650.

LXXIII, ll. 1-4. This is a double metaphor: first of his own condition as that of the leafless boughs among which no birds now sing; then of the condition of those boughs as that of the choir of a ruined abbey. At the disestablishment of the monasteries by Henry VIII many were stripped and ruined and left to decay. These, as Steevens points out, would have been familiar and impressive sights to Shakespeare.

I, 12. The fire is consumed by the burning of the fuel which maintains it.

XC VII, l. 5. *time removed*, time of absence.

II, 4-10. The autumn is represented as ready to bring forth the fruit begotten by the spring (*the prime*, I, 7), but as the spring is dead, the autumn is a widow, and consequently the fruit hoped for will, when it is brought forth, be orphaned.

XC VIII, l. 4. Saturn, the planet whose metal is lead, is supposed to govern heaviness and melancholy, and therefore stands here for all dull and low-spirited creatures.

XCIX. The first line is introductory; the sonnet is complete without it. It is made to fit the rhyme scheme of the first quatrain thus: *babab*.

I, 7. *i.e.*, have stolen its fragrance, but some editors think that color (dark auburn) is meant.

I, 13. *canker*, canker-worm.

P 142. CVII. Massey explained this as a song of triumph at the death of Elizabeth and the deliverance of Shakespeare's friend, the Earl of Southampton, from imprisonment in the Tower. Elizabeth would be the eclipsed *mortal moon* of I, 5. This seems impossible on any hypothesis. The reason why the augurs are sad and mock their own prediction (I, 6) is certainly that the moon has passed through her eclipse and now shines clear

again; this could not apply to the death of Elizabeth. Rolfe thinks the moon represents Elizabeth, her survival of the eclipse represents, he thinks, the suppression of the Rebellion of Essex (1601), he also quotes with apparent approval Palgrave's suggestion that "the peace completed in 1609 might answer to the tone of this sonnet," though it does not appear why, if Shakespeare wrote as late as 1609, he should speak of an event of eight years earlier which had lost all interest.

But all such interpretations are excluded by the fact that the sonnet is a love sonnet, celebrating an ideal love or friendship. Such a love would not be affected by the imprisonment of either lover or beloved (cf. sonnet CXVI). The subject of the sonnet is some threatened and predicted estrangement between the friends which has now been removed. The eclipse and the endless peace are figurative expressions of aspects of the love story; the *balmy time* of l. 9 is of the same nature and has nothing to do with "the weather at the time he writes," as Rolfe seems to think. Lines 3, 4, mean "none of these things can set limits to the duration of my love (which was falsely supposed to be nearing its end), because it is true and endless."

CIX, ll. 7-8. Prompt to the time, not changed by absence; so that, coming back as I do, I bring my own excuse.

CX, ll. 2-4. I have played the fool, done violence to my own thoughts, sold cheap what I prize most, committed grave offences by entertaining new affections. Line 2 contains a figure which may come from the stage (though household fools also wore motley), but ll. 7-8, 11-12 show that Shakespeare is not talking about his stage career but about this temporary interest in new friends, which had only made him love the old friend better.

ll. 10-12. I will never again whet my sword on newer armor (*i.e.*, on a new friend) in order to test an older friend to whom I am bound.

CXI. This strongly personal sonnet is a protest against the deterioration in manners and character caused by the profession of acting (l. 4).

CXVI, ll. 2-4. Love is not love if it alters when the loved one alters or turns away (tends to remove) as the loved one withdraws.

ll. 5-7. Cf. Spenser's *Amoretti*, XXIV.

P. 143. CXLVI. In this splendidly impersonal and virile sonnet, Shakespeare gets away from convention and expresses, in grim and powerful phrasing, a fundamental creed. The soul is the citadel of the body (*sinful earth*) warred upon by its own rebellious faculties. Why, as the body necessarily has so short a lease of life, should it

be cultivated at the expense of the soul? Are worms to devour all that which you spend upon the body and which would feed your soul? Then starve your body and feed your soul. Acquire ages in heaven (*terms divine*) by selling worthless hours. So shall you cheat death.

## SONGS FROM THE PLAYS

### LOVE'S LABOUR'S LOST

P. 143. This is merely a *genre* picture of winter in the country.

l. 13. *crabs*, crabapples, which, floating in spiced ale, made the dish called "lambs' wool."

### A MIDSUMMER NIGHT'S DREAM

This song is sung by a fairy.

l. 9. *pensioners*. An allusion to the splendor of the dress of the gentlemen pensioners of the Queen, of whom Elizabeth, following the custom of her father, had fifty in attendance upon her. They were chosen for their fine physique and good looks.

### AS YOU LIKE IT

P. 144. The first of these songs is sung by Amiens in praise of the free life which the Duke and his followers lead in the greenwood. The second (also sung by him) recalls the ingratitude of those whom the Duke had loved and befriended.

### HAMLET

P. 145. l. 3. *cockle hat*. The cockle shell was worn on the hat by pilgrims who had visited the shrine of St. James of Compostella in Spain. Lovers in the old romances, when forbidden to see their sweethearts, often disguised themselves as pilgrims to escape recognition.

### THE TEMPEST

The Sea Dirge is sung by Ariel — the dainty invisible spirit commanded by Prospero — in the hearing of Prince Ferdinand, who supposes his father has been drowned in the storm that has thrown them on the island. Its beauty is undeniable; its lightness of tone and lack of any hint of grief are perhaps due, not only to the inability of such a spirit as Ariel to understand death, but also to the fact that the father has not been drowned but has been conveyed by Ariel himself to a place of safety.

The second song is also sung by Ariel and gives a hint of his nature and character

GEORGE CHAPMAN

### THE TWELFTH BOOK OF HOMER'S ODYSSEYS

**Pp. 145 f** At the time when Chapman made his translations of the *Iliad* and the *Odyssey*, the study of Greek in England was still uncommon. Chapman's work is full of errors, but by its vigor and picturesqueness it has held its own until this day. It was greatly admired by Dryden, himself a good translator, and Dr. Johnson said that Pope constantly referred to it in making his version; but the same criticism that Bentley, the eighteenth century classical scholar, made of Pope holds, in a different way, of Chapman — "a very pretty poem but not Homer." Pope (cf. p. 290) is too abstract, too sophisticated, too regular, for Homer's simple concreteness and the big wave-movement of his hexameters. Chapman, on the other hand, although he is concrete, is not simple. His style is full of Elizabethan "conceits," highly compressed and unnatural figures of speech, as, for example, in describing the sirens' song in ll. 284-285:

"This they gave accent in the sweetest strain  
That ever open'd an enamour'd vein."

In the simple translation of Butcher and Lang, this reads: "So spake they, uttering a sweet voice."

Chapman in his *Iliad* uses a fourteen-syllabled rhyming couplet which comes nearer to the big swing of the Greek hexameters than the ten-syllabled couplet used in the *Odyssey*, but the longer measure also gave him more opportunity to get away from the plain directness of the original. Keats's sonnet *On First Looking into Chapman's Homer*, p. 478, shows, however, how profoundly the range and sweep of Chapman's translation impressed one who loved and knew fine poetry.

*The Odyssey* is an account of the adventures of Ulysses (Greek, Odysseus) and his companions, and later of himself alone, in his efforts to return to his home in Ithaca after the destruction of Troy, and of the means by which he punished the suitors of his wife and regained possession of his kingdom. Our selection tells how he managed to hear the fatal song of the Syrens and yet to escape in safety. He himself tells the story.

SAMUEL DANIEL

**Pp. 146 ff.** Daniel's connection with the Sidney family — he was tutor to the Countess of Pembroke's son, William Herbert, who became the third earl — probably explains his early venture into sonnetteering. An unauthorized edition of some of his *Delia* sonnets appeared in the appendix to *Asiophil and Stella*, and the following year, 1592, the series of fifty-five was published, dedicated to Sidney's sister.

Daniel's sonnets are all on conventional themes, but his conceptions have individuality and his verse has dignity, sonority, and a fine rhythmical movement. No. XIX may be contrasted with Shakespeare's No. XCIX; No. LIV with Sidney's No. XXXIX and the others on the same topic; No. LV recalls to mind several of Shakespeare's.

### EPISTLE TO THE LADY MARGARET, COUNTESS OF CUMBERLAND

**Pp. 147 f** Daniel was tutor from 1595 to 1599 to Lady Margaret's daughter, Lady Anne Clifford (born 1590). He fretted at having to "bide with children" when he wished to be trying lofty flights of verse, as Spenser, who thought highly of his work, had urged him to do.

This description of the state of a man strong in character and confident in his strength shows him at his best.

MICHAEL DRAYTON

**Pp. 148 ff.** Drayton tried his hand at most of the forms of verse popular in his day, and achieved more reputation than he has been able to maintain.

Many students of Shakespeare's sonnets believe that Drayton was the rival poet, "the proud full sail of [whose] great verse" Shakespeare mentions in sonnet LXXXVI. This belief is to some extent confirmed by a comparison of Drayton's sonnet XX with Shakespeare's CXXVII-CXLIV. Others think the rival poet to have been Chapman.

IDEA

**XXXVII** Compare this with the sonnets on Sleep — Daniel's and others.

**LXI.** This is one of the most famous sonnets ever written; but it is admired probably as much for its appeal to common experience as for its beauty of expression.

## ODE XII

*To the Cambro-Britans and Their Harp,  
His Ballad of Agincourt*

Pp. 149 f. *Cambro-Britans*, the Welsh, whose national instrument was the harp. For the circumstances and leading figures of the battle of Agincourt, see Shakespeare's *Henry V*, especially III, v-vii, and IV.

l. 41. *Poitiers* (1356) and *Cressy* (1346), in which Henry's great-grandfather, Edward III, won amazing victories over the French, might well inspire his men at Agincourt (1415)

l. 48. *the French lilies*. The French coat of arms was three fleurs-de-lys, often called lilies

P. 150. l. 113 *St. Crispin's Day* October 25, the day of the twin saints, Crispinus and Crispinianus. See *Henry V*, IV, iii, 40-67.

## NYMPHIDIA

*The Court of Fairy*

Compare Shakespeare's description of Queen Mab, *Romeo and Juliet*, I, iv, 53-69, and of Titania and her court, *A Midsummer Night's Dream*, II and III, i, 147-181. The influence of Shakespeare appears from ll. 150-152; but Drayton has borrowed no details, and his form is entirely different.

## FRANCIS BACON

Pp. 150 ff. Bacon's essays are characterized by extraordinary compression of thought and richness of illustration. In reading them, it is necessary often to pause between sentences and to expand the thought in order to grasp the full meaning. Again, like all other writers to whom Latin was almost as familiar as English (notably Sir Thomas Browne and Milton, in this book), he uses words derived from the Latin with a significance not commonly given to them at the present day. For example, *imposeth* (p. 151 a) means "impresses itself as authoritative." For this reason, it is necessary to study his vocabulary with great care. His range of quotation and anecdote is very great, as will be seen from the following notes. His practice was indeed, to jot down in a note-book whatever struck him as of special interest in his thinking or his reading, and these notes, classified by subjects and arranged in proper order, furnished nearly the whole frame-work of his essays.

On whatever subject Bacon is writing, his ideas

show the same mixture of observation and shrewd common sense. His ideals are all governed by considerations of practicability, and he is never carried off his feet by imagination or by any sort of enthusiasm

## I. OF TRUTH

P. 151 a. *masks and mummeries and triumphs*. The masques, disguisings, and other elaborate entertainments at court were usually given in the evening by artificial light.

*vinum demonum*. Many of the early Christians were opposed to Greek and Roman literature and especially poetry, not so much because it was fiction as because it celebrated the gods.

The quotation from Lucretius is in his poem *De rerum natura*, Bk. II, ll. 1 ff.; that from Montaigne in his *Essays*, ii, 18, the prediction at the end of this essay is from *Luke*, xviii. 8.

## VIII. OF MARRIAGE AND SINGLE LIFE

P. 152 a. In the *Odyssey*, Bk. V, the nymph Calypso offers Ulysses immortality and eternal youth if he will remain with her. He refuses and returns to his old wife Penelope.

P. 152 b. *A young man not yet*. The saying is ascribed to Thales, one of the Seven Wise Men of Greece.

## XI. OF GREAT PLACE

Pp. 152 ff. Of the Latin quotations, the first is from a letter of Cicero's to his friend Marius, the second from Seneca's tragedy, *Thyestes*, 401-403; the third is Bacon's Latinization of *Genesis*, i:31; the fourth and fifth from Tacitus's *Historia*, I, 49 and 50.

## XVI. OF ATHEISM

Pp. 154 f. Of the Latin quotations, the first is from Diogenes Laertius, the Greek biographer of philosophers (X, 123); the second from a sermon by St. Bernard of Clairvaux; the last from one of Cicero's *Orations*.

P. 154 a. *The Legend* is doubtless *The Golden Legend* (*Legenda Aurea*), a collection of legends of the saints made by Jacobus de Voragine in the thirteenth century; the *Talmud* is a vast collection of stories, decisions, and sayings of Jewish rabbis; the *Alcoran* (or *Koran*) is the sacred book of the Mohammedans.

*Leucippus*, *Democritus*, *Epicurus*, were Greek



philosophers who developed the atomic theory of matter. The *four mutable elements* are earth, air, fire, and water, of which, in Bacon's day, all things were supposed to be made. The *immutable fifth essence* (quintessence) was supposed to be an ethereal substance necessary to the existence of things and in a sense the soul of them. The theory which Bacon rejects is, in a modified form, that now dominant in science.

P. 154 b. *Diagoras* and *Bion* were Greek philosophers of the fifth and third centuries B.C., *Lucian* was a Greek humorist and satirist (120?-200? A.D.).

### XXIII. OF WISDOM FOR A MAN'S SELF

P. 155 b. The setting of a house on fire to roast an egg may have suggested to Charles Lamb his amusing *Dissertation upon Roast Pig*.

P. 156 a. The deceitful weeping of the crocodile, reported by early travellers and naturalists, became proverbial in Shakespeare's day; cf. 2 *Henry VI*, III, i, 226.

*Sui amantes sine rivali* is loosely quoted from a letter of Cicero to his brother Quintus (III, 8, 4).

### XXVII. OF FRIENDSHIP

The sentiment quoted in the first sentence is a modification of a statement by Aristotle. "He who is unable to live in society, or who has no need because he is sufficient for himself, must be either a beast or a god" (*The Politics of Aristotle*, translated by Jowett, I, i, 2).

*falsely and feignedly*. Bacon means that the stories told of them were not true. Epimenides was a Cretan Rip Van Winkle, who slept fifty years in a cave and came back with superhuman knowledge. Numa Pompilius, the second mythical king of Rome, retired into solitude to learn wisdom from the nymph Egna. Empedocles threw himself into the crater of Aetna in order to seem to disappear like a god, instead of dying like a mortal. Apollonius of Tyana was an ascetic who was worshipped as a rival of Christ.

Pp. 157 ff. The stories of *Pompey*, *Cæsar*, and *Themistocles* are told by Plutarch in his *Lives* of those men, and the *parable of Pythagoras* (p. 157 b) is also reported by Plutarch (in a *Discourse on the Training of Children*); the anecdotes of the Roman emperors are recorded by Suetonius (in his *Lives of the Cæsars*) and Dion Cassius (in his *Roman History*). The famous maxim of *Heracitus* (p. 158 a) is recorded by Diogenes Laertius.

### XLII. OF YOUTH AND AGE

P. 159. The first quotation is from the life of Severus in the collection of biographies of the Roman emperors known as the *Augustan History*; the second (English) is from *Joel*, ii. 28; the third is from Cicero's *Brutus*; and the last is a paraphrase of a sentence of Livy's *History of Rome*.

*Cosmus Duke of Florence* (1519-1574), better known as Cosmo the Great, belonged to the family of the Medici, famous for their wealth, their political power, and their patronage of literature and art. Gaston de Foix (or Foix), Duc de Nemours (1489-1512), was a brilliant young general; after a great victory at Ravenna, in 1512, he was killed while pursuing the enemy.

### MINOR POETRY

#### SONG OF PARIS AND CENONE

P. 161 Elizabethan lyrics are of two kinds. One is the formal, elaborate sonnet, not set to music, sometimes a mere tissue of conventional sentiments expressed in highly artificial terms, but often built around a striking thought. The other is the song, — madrigal, canzone, round, roundelay, etc., — which shows extreme variation in form, a minimum of thought, and a maximum of musical expression. In fact, the Elizabethan song is as near an approach to pure musical sound as has ever been made in words. Of this type no better example can be given than this roundelay (l. 11). It is sung by a man and a woman, first turn about and then together. With all the repetitions it contains more than forty lines and only sixty-two words.

Compare the lyrics taken from *England's Helicon*, pp. 162 ff., and the note on them.

#### FAREWELL TO ARMS

The occasion for this poem was the retirement of Sir Henry Lee from his office as queen's champion, November 17 (the anniversary of Elizabeth's coronation day), 1590. It was sung in a pageant presented before the Queen at Westminster. Sir Henry Lee, who had held his office ever since Elizabeth's accession, and who had come to be regarded as a model of knighthood, went through a ceremony of actually taking off his armor and putting on a civilian coat and cap, and then presented to the Queen his successor, the Earl of Cumberland.

l. 4 Youth (in years) wanes as youth (the young man) increases in age.

l. 10 *age his alms, i e., age's alms* A pedantic affectation common among Elizabethan writers, based on the mistaken idea that the possessive arose from a contraction of the noun and the masculine possessive pronoun.

### THE BURNING BABE

Pp. 161 f. No poet ever expressed his life and personality more completely in a few words than Southwell in this poem. The fiery religious zeal that it shows brought him to martyrdom for his faith as a Roman Catholic. Ben Jonson said that he would willingly have destroyed many of his poems to have written *The Burning Babe*.

### ENGLAND'S HELICON

Pp. 162 ff. The success of Tottel's miscellany in 1557 (see note on Wyatt and Surrey, p. 697) set the fashion for collections of lyric poetry. Tottel's book was in its eighth edition in 1587. *The Paradise of Dainty Devices*, published in 1576, was in its eighth edition when *England's Helicon* came out; and three other similar collections had also appeared before that time.

Undoubtedly the interest shown in lyric verse is to be associated with the great cultivation of music, which appears in the issue of song books by Byrd, Dowland, and other musicians, in the large use of songs in plays, and in the popularity of masques and pageants with musical accompaniments.

The Elizabethan songs were all practical, that is, they were written to fit the measures of tunes and to make immediate appeal to the senses. Consequently the ideas in them are few and simple while the verse forms show infinite variety. Cf. note on Peele's *Song of Paris and Ceneone*, above.

*England's Helicon* is the best of the poetical miscellanies. It contains lyrics by Sidney, Spenser, Drayton, Greene, Lodge, Breton, Peele, the Earl of Surrey, Watson, Marlowe, Shakespeare, William Browne, and other well-known poets. Some songs are signed with initials, some with the pen-name "Shepherd Tony," many are marked *Ignoto* (unknown). Of the one hundred and sixty poems in the collection, more than four-fifths deal with the conventional shepherds and shepherdesses.

### PHYLLIDA AND CORYDON

Sung before Queen Elizabeth, to her great delight, in the entertainment given her, in 1591, by the Earl of Hertford.

### AS IT FELL UPON A DAY

Attributed to Richard Barnfield. It had been published twice before, once with music. Barnfield published in 1594 the sonnet series entitled *Cynthia*, dedicated to Penelope, Lady Rich, Sidney's "Stella."

### PHYLLIDA'S LOVE-CALL

P. 163. ll. 15-17. Only a short time before, Queen Elizabeth had been presented with her first pair of knit silk stockings, and was immensely delighted with them.

l. 50 *the golden ball* the apple of Discord given by the shepherd Paris to Venus as the most beautiful of the three goddesses. Cf. Gayley's *Classic Myths*, p. 285.

### THE SHEPHERD'S DESCRIPTION OF LOVE

Signed S. W. R. (Sir Walter Raleigh) in the edition of 1600; but in the extant copies a slip on which is printed *Ignoto* is pasted over the initials.

### DAMELUS' SONG TO HIS DIAPHENIA

P. 164 H. C. was probably Henry Constable, author of the sonnet series called *Diana*.

### ROSALIND'S MADRIGAL

From Lodge's romance of that name (cf. p. 129).

### THE PASSIONATE SHEPHERD TO HIS LOVE

P. 165. Marlowe's only known song.

### THE NYMPH'S REPLY

Attributed to Raleigh, but without grounds.

### THE END OF THE RENAISSANCE

#### THOMAS DEKKER

#### THE SECOND THREE MEN'S SONG

P. 166. l. 12. *Ring, compass*, from an allusion of the year 1555 it seemingly means to form a circle. Perhaps there should be no comma after *ring*.

## THE GULL'S HORNBOOK

Pp 166 ff. Dekker's prose work is valuable chiefly for its vivid representation of contemporary life. His *Gull's Hornbook* is a sort of "Booby's Primer," ostensibly to teach a young man his way about town, incidentally but fundamentally to show up the follies and vices of the time. It is of course full of local hits and highly satirical.

P. 166 b The Royal Exchange built by Sir Thomas Gresham in 1566-1567, and opened by Elizabeth in 1571, loomed so large in London life that the figure is very apt

P. 167 a. *throne . . . lord's room* (place). The boxes were on each side of the balcony in which scenes in upper rooms were presented. Seats there were not so comfortable and did not give so good a view as a stool on the stage itself

*Cambises*. In a popular play of that name written by Thomas Preston before 1569.

*Persian lock*, a fashion affected by the long-haired gallants of the time.

a *signed patent to engross the whole commodity of censure*, a monopoly to control the market of criticism. A hit at one of the abuses of the time

P. 167 b a *mere Fleet-street gentleman, i.e.*, one who lived between the merchants of the "city" and the nobility in the Strand, which was then the fashionable quarter.

P. 168 a. *countier amongst the poultry*, a pun. A counter was a debtor's prison. There were several of these in London. One stood in the street called Poultry (from the fact that it once contained a poultry market). Cf. the puns below on *sculler* and *scullery* (p. 168 b); on *frets*, troubles and marks on a musical instrument (p. 169), and on *hogshead* (p. 169).

P. 169 a. *Arcadian and Euphuised gentlewomen*. Dekker's hit shows how popular the works of Sidney and Lyly had become among women of rank.

## BEN JONSON

Pp. 169 ff. Jonson is perhaps the earliest example in England of the all-round man of letters whose personal influence outweighed the critical judgment of his work by his contemporaries. Jonson did many things very well, nothing, perhaps, supremely well — though it would be hard to better some of his lyrics; but because of his versatility and his power as a critic, he became the outstanding literary figure of his time. See Dryden's tribute, pp. 233 f

## TO THE MEMORY OF MY BELOVED, MASTER WILLIAM SHAKESPEARE

These lines show that Jonson understood and appreciated Shakespeare as fully as any critic who has written about him. When a man who loved and imitated the classic drama could say that his contemporary equaled and surpassed ancient (ll. 31-54) as well as modern dramatists (ll. 27-30), the praise does honor to both. The tribute to Shakespeare's art (ll. 55-64), as well as to his natural gifts, is noteworthy as a corrective to the criticism that Jonson made of him on that ground in his *Conversations with Drummond of Hawthornden* (Shakespeare Society Publications).

Cf. Matthew Arnold's sonnet on *Shakespeare*, p. 602.

## JOHN DONNE

Pp. 171 f Dr. Donne's peculiar qualities as a poet were intellectual and temperamental. He played with thoughts as his immediate predecessors played with concrete images. So doing, he initiated a new method, and his method was imitated by many so-called "metaphysical" seventeenth century poets, among whom must be numbered Wither, Quarles, Carew, Suckling, Lovelace, Marvell and Cowley. They wrote a few poems that will be remembered; but the trouble with most of them was that they insisted upon the playing even when they did not have the thoughts. Donne, with his restless, intense, subtle mind, was sincere, but the others were more or less affecting a mode which was not natural to them.

## JOHN FLETCHER

## SWEETEST MELANCHOLY

P 173. Compare with the opening lines of *Il Penseroso*, especially ll. 1, 2, 12, 31-36, 133-140, 67, and 74 of the latter. Note also the metrical resemblance. ll. 8-17 of Fletcher's poem are in the regular meter of *Il Penseroso*; the first lines of the two poems are identical in movement; while the opening and concluding lines of Fletcher's, taken together, may have suggested to Milton the form of his Introduction.

In Fletcher's day the cultivation of melancholy, as he describes it in these lines, was a fad of young men of fashion (cf. *King John*, IV, i, 15-17; and the melancholy Jaques in *As You Like It*). The melancholy invoked by Milton is of an entirely different cast.

## FRANCIS BEAUMONT

P. 174. The difference between the poems of Beaumont and those of Fletcher shows two strongly opposed types of mind: Fletcher, musical, sensuous, almost effeminate, Beaumont, solid and reflective. In fact, Beaumont had no real lyric gift, he simply wrote tolerable verse.

The interest of the *Letter to Jonson* is entirely in its picture of the gatherings at the Mermaid Inn. For an illustration of the kind of wit that Beaumont had in mind, see the word contest between Mercutio and Romeo, *Romeo and Juliet*, II, iv, 38-106.

ll. 58-65. The meaning is. "My wit has gone to seed. I shall take to writing cheap ballads. I am getting to like country sports such as telling riddles and singing catches. Soon I shall even be proud of being able to use long words — so fast am I degenerating." For the kind of ballads that Beaumont means, see *Winter's Tale*, IV, iv, 262-296. In *sell bargains* (l. 62) he refers to a country sport known as the New Fair.

ll. 67-68. Our young men (in Leicestershire, where the poem was probably written) know little and talk much.

l. 69. They have vegetable souls, like the trees.

l. 79. Apparently refers to the finishing of a play, *The Coxcombe*, which Beaumont and Fletcher were working on in the summer of 1609.

## WILLIAM DRUMMOND

P. 174. Drummond, whose picturesque country place at Hawthornden, near Edinburgh, is still visited by tourists, was a dilettante who played at poetry as he played at science. In his literary isolation in Scotland, he continued to imitate the Italians after their influence had ceased to be felt in England.

## SONNET

l. 5. *Small*, capitalized because it refers to the *microcosm*, small universe, a term commonly applied to man, over against the *macrocosm*, the great universe.

l. 13. *this prince*, Prince Henry, son of King James I; his death was greatly lamented by the English people.

## MADRIGAL I

Translated from the Italian of Guarini.

## GEORGE WITHER

## SONNET IV

P. 175 l. 14 *pelican*. According to ancient fable the pelican wounded her own breast and fed her young with the blood. Because of this, she was often used in religious poetry as a type of Christ.

In his own day, Wither was known as a bold and insuppressible satirist. But as his satire was of temporary and local interest and as his style, though vigorous, was simple and often diffuse, his satires are no longer read. His lyrics have grace and playfulness and this one, at least, has a permanent place in English anthologies.

## WILLIAM BROWNE

## BRITANNIA'S PASTORALS

Pp. 176 f. A copy of the first edition of this poem with notes written in Milton's handwriting points to the most significant fact about Browne, that he was a sort of bridge over which pastoral poetry passed from Spenser to Milton. It does not seem, however, that his influence on Milton was of much importance.

This passage is interesting as a seventeenth century attempt at a description of romantic nature.

ll. 141-144. Cf. Herrick's *Corinna's Going A-Maying* (p. 177).

l. 158. *frizzled coats*, apparently a conceit for foliage, i.e., trees.

l. 163. *end the creek*. *of* is omitted for metrical reasons.

l. 173. *thronged*. The waters were crowded together as the creek grew narrow. The phrase is an instance of post-Elizabethan obscure subtlety.

## ON THE COUNTESS DOWAGER OF PEMBROKE

P. 177. Nash wrote of her in 1591. "artes do adore [her] as a second Minerva, and our poets extol [her] as the patroness of their invention." See notes on Sidney's *Arcadia* and on Samuel Daniel.

## ROBERT HERRICK

Pp. 177 f. Herrick has, in addition to the sweetness and melody of the Elizabethans, a sense of proportion and of the fitness of things to which they rarely attained. Where they are sponta-

neous and unrestrained, he has the repose that comes with a sense of art. One of the greatest charms of his work is the country freshness that he managed to get into it from long association with Devonshire. Another is an occasional flash of imaginative insight that fuses commonplace words into an immortal phrase, as when, in describing the movement of a woman's silk dress, he speaks of "the liquefaction of her clothes" (*Upon Julia's Clothes*, l. 3)

## CHERRY-RIPE

P. 177 Cf. Campion's poem on the same subject, p. 162.

## CORINNA'S GOING A-MAYING

The custom of maying in the sixteenth century is thus described by Stowe:

"In the moneth of May, namely on May day in the morning, every man, except impediment, would walke into the sweete meadows and greene woods, there to rejoyce their spirites with the beauty and savour of sweete flowers, and with the harmony of birds, praying God in their kind, and for example hereof *Edward Hall* hath noted, that *K. Henry* the eight, as in the 3. of his raigne, and divers other yeares, so namely in the seaventh of his raigne on May day in the morning with Queene *Katheren* his wife, accompanied with many Lords and Ladies, rode a Maying from Greenwich to the high ground of Shooters hill, where as they passed by the way, they espied a companie of tall yeomen cloathed all in Greene, with greene whoodes [hoods] and with bowes and arrowes to the number of 200. One being their Chieftaine was called *Robin Hoode*, who required the king and his companie to stay and see his men shoote, whereunto the king graunting, *Robin Hoode* whistled, and all the 200. Archers shot off, loosing all at once, and when he whistled againe, they likewise shot againe. their arrowes whistled by craft of the head, so that the noyse was straunge and loude, which greatly delighted the King, Queene and their Companie. Moreover, this Robin Hoode desired the King & Queene with their retinue to enter the greene wood, where, in harbours made of boughes, and decked with flowers, they were set and served plentifully with venison and wine, by Robin Hoode and his meynie, to their great contentment, and had other Pageants and pastimes as ye may reade in my saide Authour. I find also that in the moneth of May, the Citizens of London of all estates, lightly in every Parish, or

sometimes two or three parishes joyning together had their severall mayings, and did fetch in Maypoles, with diverse warlike shewes, with good Archers, Morice dauncers, and other devices for pastime all the day long, and towards the Evening they had stage playes, and Bonefiers in the streetes."

l. 4. *fresh-quilted*. A homely country touch, with a world of associations of cottage life

ll. 30-31. Each field is so full of people, and each street is so full of boughs.

## GEORGE HERBERT

Pp. 178 f. Like Herrick, Herbert was a clergyman, but while Herrick was in feeling almost a pagan, Herbert was almost a saint. It seems extraordinary that he should have been the brother of the brilliant and worldly philosopher, Lord Herbert of Cherbury, and the friend of the subtle and thought-tormenting Dr. Donne, and still have developed his serene and unique genius. He is the poet who most nearly represents the early Christian ideal of ethics, the surrender of worldly things to the life of the spirit, yet without the mystic rapture of Vaughan and Crashaw.

## IZAAK WALTON

Pp. 179 ff. The ironmonger who owned "half a shop" in Fleet Street, the nonagenarian whose life stretched across from Marlowe to Pope, the simple-minded gentleman who thought that he knew all about fishing and who somehow got himself the friendship of the most interesting literary men of his day, achieved fame seemingly without trying. There are critics who say that he made mistakes in his theory of fishing, but there are few readers who deny the spell of perfect naturalness and simplicity and the sense of being in the open air that comes when we begin to walk with him up Tottenham Hill. His *Compleat Angler* went through five editions between 1653 and 1676 — a fact which shows that England had other interests besides deposing and restoring kings and persecuting people for their religious beliefs.

## THOMAS CAREW

P. 181 See the note on Waller, Carew and others, p. 717 below.

## SIR THOMAS BROWNE

Pp. 181 ff. When the diarist Evelyn visited Sir Thomas Browne at Norwich, he found the

house and garden of "that famous scholar and physitian," full of "rarities, and that of the best collections, especially medals, books, plants, and natural things." His mind likewise was stocked with "rarties" of thought. His curiosity in regard to out-of-the-way matters is illustrated by his *Hydriotaphia: Un-Burial; or, a Discourse of the Sepulchral Urns Lately Found in Norfolk*.

The occasion of this discourse was the discovery in 1658 of between forty and fifty burial urns which Sir Thomas believed to be of Romans or Romanized Britons. His interest in the matter led him to write a discussion of the different methods of burial, and to conclude that the desire of the ancients to "subsist in lasting monuments, to live in their productions, to exist in their names . . . is nothing in the metaphysics of true belief."

Sir Thomas Browne is impressive because of a certain breadth of wisdom due to much reading and reflection, and perhaps even more because of the slow and rhythmical pacing of his rich and elaborate style.

#### EDMUND WALLER

Pp. 184 f. As Waller was the most notable of the love poets of the seventeenth century, and his long life almost covered the century, we may group with him others who distinguished themselves especially for this same kind of lyric verse, Carew and Suckling, and later, Lovelace, Sedley, and Rochester.

Waller's "sweetness," as Pope's criticism possibly implies (*Essay on Criticism*, II, 361, p. 275), at once made and marred his work. He lacks both ideas and virility, but such short lyrics as *On a Girdle* and *Go, Lovely Rose*, are pearls without a flaw.

Carew (p. 181) is somewhat violent in his imagery and the mental conceptions behind it. The idea of his *Song* is that his lady is the source of roses, the nightingale's song, the stars, and that she is the Phoenix's nest in which that unique and immortal bird is born again (cf. note on Crashaw's *Hymn*, I, 46, p. 724). This is a perfect case of a "metaphysical" conceit, that is, an extravagance of imagery based upon an elaborately ingenious idea.

Suckling (p. 214) is at the opposite pole from Carew, being simple, natural, and genial.

Lovelace (p. 218) is the noblest of the group, because the most sincere. Though not as simple as Waller and Sedley, he is not as sentimental. He lacks Suckling's humor and Rochester's wit, but he has an earnestness and a quaintness all his own.

Rochester (p. 244) has, like Suckling, a sense of humor, but he is sharp rather than sunny, to a degree not illustrated by the selections given.

Sedley (p. 243) is merely prettily sentimental, and falls far short of Waller.

#### THE STORY OF PHOEBUS AND DAPHNE APPLIED

P 184 *Thyrsis* is Waller himself who professes adoration for a lady whom he calls *Sacharissa* (Dorothy, Countess of Sutherland); but the passion seems to have been purely literary. The classical myth here "applied" is told in Ovid's *Metamorphoses*, I, 452-567 (cf. also Gayley's *Classical Myths*, pp. 138-141).

#### THOMAS FULLER

Pp. 185 ff. Thomas Fuller was famous, both as preacher and as writer, for his quips and ingenious conceits. He had learning and native wit, and he came at a time when elaborate combinations of the two were allowed and praised.

The volume from which our selection is taken is a miscellaneous collection of sketches and moral essays.

#### JOHN MILTON

Pp. 189 ff. While all Milton's early work gives abundant evidence of his love of the classics and his study of classic methods, only *Lycidas*, among the poems here quoted, may be said to approach a classic model in form and in substance. The titles *L'Allegro* and *Il Penseroso* show Italian influence, while the use of nature in both poems is as English as Herrick's; *Il Penseroso* is decidedly romantic, after the first thirty lines even mediævally romantic, in treatment, while *On the Morning of Christ's Nativity* is a precursor of *Paradise Lost* in its blending of Greek and Hebraic elements.

#### ON THE MORNING OF CHRIST'S NATIVITY

This ode was begun, as Milton himself says in one of his Latin elegies (VI, ll. 81-90), on Christmas Day. The irregular metre, with its wonderful interlacing of short and long lines, gives an extraordinary effect as of leaping flames.

ll. 45-60. Milton emphasizes the idea that the Roman peace throughout the world at the time of Christ's birth was in preparation for the coming of the Prince of Peace.

l. 48. *the turning sphere*, perhaps specifically the Primum Mobile. Milton knew the Coper-

nican system of astronomy, which regards the earth as one of a system of planets revolving round the sun; but in his poetry he preferred to make use of the older system known as the Ptolemaic. As this system is constantly referred to in our earlier literature, it may be explained here briefly: 1. The earth is the centre of the mundane universe. 2. Surrounding it at different distances, and revolving on it as a centre, are several hollow transparent spheres. 3. In the first seven of these are placed the seven planets, one planet in the surface of each sphere, in the following order: Moon, Mercury, Venus, Sun, Mars, Jupiter, Saturn. Each planet is carried about by the motion of its own sphere but has also its own motion in the surface of its sphere. 4. The eighth hollow sphere is that of the fixed stars, which are immovably set in its surface. 5. Outside of these eight spheres, according to the older view, was a ninth sphere, called the Primum Mobile or First Mover, which revolved round the earth daily from east to west and caused the succession of day and night. Its motion was so powerful and its adjustment to the other spheres of such a nature that it carried them all about with it in its diurnal revolution, though each of them had an independent motion from west to east and each of the planets was free to move within its sphere or orb, as has just been said. As the spheres were placed at harmonic intervals, they were supposed to make a divine music, inaudible by human ears. 6. By Milton's time this simple system had been found inadequate to account for all the motions of the heavenly bodies and a crystalline sphere had been added (between the Primum Mobile and the fixed stars), to account for certain irregularities (see *Par. Lost*, III, 481-483). 7. The Mundane Universe, consisting of this system of spheres, is surrounded on all sides by Chaos (unorganized matter). 8. The Mundane Universe is suspended from Heaven (or the Empyrean), which lies above it, by a golden chain (see Tennyson's *Morte D'Arthur*, 254-255). 9. Below the Mundane Universe, and distant from Heaven by three times the radius of that Universe, lies Hell (cf. *Par. Lost*, I, 72-4).

l. 68. *birds of calm*, halcyons, fabulous birds, identified with kingfishers, supposed to nest on the sea for seven days before and after the winter solstice. At this time the sea was always calm. For the story of Ceyx and Halcyone, see Ovid, *Metamorphoses*, XI, 410-748, or Gayley's *Classic Myths*, pp. 194-196. Cf. also Theocritus, *Idyls*, VII (the Song of Lycidas).

P. 190. l. 89. *Pan*, here Christ. The identi-

fication came about through the character of each as a shepherd (cf. *John*, x: 11).

ll. 125-132. The music of the spheres. It was a common idea that this could be heard by the pure of heart. In *Arcades* (ll. 61-73), Milton follows Plato in imagining the Muses (celestial sirens), as making the music of the spheres.

P. 191. ll. 173-180. The pagan religion has come to an end. Professor Shorey suggests that the form *Delphos* (l. 178) may be due to Milton's recollection of the striking passage in Æschylus' *Eumenides*, l. 16, in which the King of Delphi is called *Delphos*. He also points out that Sir Thomas Browne uses *Delphos* for *Delphi*. Marlowe has *Colchos* for *Colchis*.

ll. 181-188. The mourning is for the death of Pan, here symbolical of paganism, not of Christ, as in l. 89.

P. 192. ll. 229-231. Certainly a grotesque picture

#### L'ALLEGRO AND IL PENSEROSO

Pp. 192 ff. Although these companion pieces are almost balanced in structure, Milton's preference for the thoughtful mood appears in two ways. He adds to *Il Penseroso* (ll. 167-174) a desire for a life of continued solitude which carries him outside his plan of giving a day for each mood; and furthermore, in *L'Allegro* he is throughout walking apart, merely the observer of the life of joy; not for a moment is he "admitted" to be of the "crew" of Mifflin.

The plan of each poem is: (1) an introduction banishing the opposite mood; (2) the origin of the mood; (3) a day lived in each mood; (4) the poet's attitude.

In *L'Allegro*, the typical day begins with the lark and a sunshiny early morning in the country; continues with a rustic dinner and work in the fields, followed by country sports and tales; and ends with a description of evening life in cities, with social gatherings, marriages, comedies, and Lydian (secular) music.

In *Il Penseroso*, it begins with the nightingale, a moonlight walk, the study of astronomy and philosophy, the reading of tragedies and romances; continues with a stormy morning, a woodland walk; and ends with religious music in a cathedral.

It is interesting to work out minutely the balancing of detail; also to observe the difference in treatment due to Milton's personal preference. It is obvious that he is not interested in Nature except as a means of reflecting his moods, and equally clear that he is thoroughly interested in

music for its own sake Cf. *L'Allegro*, ll. 136-144, *Il Penseroso*, ll. 161-166, and *Paradise Lost*, I, 550-559 (in which he describes martial music) No one but a musician could have written so fully and so technically Lines 139-144 of *L'Allegro* exactly describe the elaborations of the seventeenth century songs. Milton played both the bass viol and the organ Observe also the prominence he ascribes to music in his scheme of education, p. 209.

Metrically, each poem begins with a ten-line introduction in alternate short and long lines, and then drops into the regular beat of the eight-syllabled iambic couplet There is, however, a great difference in effect caused by the omission in more than a third of the lines of *L'Allegro* of the unaccented first syllable, which gives a tripping trochaic movement (cf., for example, ll. 25-34, and ll. 69-70, which are actually trochaic). In *Il Penseroso* this unaccented syllable is kept in more than seven-eighths of the lines and gives a slower, more regular movement (cf., for example, ll. 155-176).

### *L'Allegro*

ll. 33-68. One long, loosely constructed sentence, the effect of which is to give a hurried, almost breathless movement. *to come* (l. 45) is parallel with *singing* (l. 42) and *begin* (l. 41), though it can scarcely be said to depend upon *hear* (l. 41); while *To hear* and *listening* (l. 53) and *walking* (l. 57) are parallel and refer to the poet.

P. 193. l. 83. *Corydon* and *Thyrsis*, neighbors, as in Vergil, *Eclogues*, VII (where they are called "Arcades ambo"). *Phyllis* (l. 86), regularly associated with the former in pastoral verse and praised by both in the Eclogue just cited, is waiting on them. *Thestylis* here is apparently a woman's name, as in Theocritus, *Idyls*, II, and Vergil, *Eclogues*, II.

l. 102. *faery Mab*. See Drayton's *Nymphidia*, p. 150, and the note on it.

l. 104. Apparently a confusion of will o' the wisp ("ignis fatuus") which appeared outdoors, and Friar Rush, a demonic apparition that haunted houses; *the drudging goblin* is Puck or Robin Goodfellow. See *A Midsummer Night's Dream*, II, i, 16-57.

l. 136. *soft Lydian airs*, voluptuous music.

ll. 145-150. Orpheus by his music persuaded Pluto, the god of Hades, to give him back his wife Eurydice, from the dead. But he broke Pluto's condition that he should not look back at her until they had left Hades, and so lost her again. Cf. Gayley's *Classic Myths*, pp. 185-188, Ovid, *Meta-*

*morphoses*, X, 1-77 and Vergil, *Georgics*, IV, 453-506.

### *Il Penseroso*

The germ of this poem is in Fletcher's *Sweetest Melancholy* p. 173 (cf. note on that poem).

P. 194. ll. 83-84 *The bellman* was a night watchman who passed through the streets ringing a bell and calling out the hours and the weather. He also pronounced a blessing on the sleeping city.

l. 88. *thrice-great Hermes*. Hermes Trismegistus, the Greek god Hermes (Roman Mercury) who came to be identified with the Egyptian Thoth, and was the reputed author of magical, alchemical, and astrological works.

ll. 99-100 The three great subjects of the classical drama, of which Milton was a devoted admirer. That he cared less for the Elizabethan drama appears from ll. 101-102.

l. 104. See note on *Hero and Leander*, p. 706, above.

ll. 109-115 Chaucer. The persons named are in the unfinished *Squire's Tale*, to which Milton refers perhaps as a type of pure romance.

P. 195 ll. 116-120 Probably *The Faerie Queene* which Milton admired and imitated.

ll. 156-160. The characteristic features of Gothic architecture the cloister, which is always attached to a cathedral, the vaulted roof, pillars massive and strong, and stained-glass windows. But on this point Milton was not in accord with the taste of the times. About thirty years after he wrote these lines, Sir Christopher Wren rebuilt many of the churches destroyed by the Great Fire of London, in a very different style of architecture; and it was not until a century later that a liking for the Gothic was revived.

### LYCIDAS

Contributed for the memorial volume of Latin poems published by the friends of Edward King whose death is referred to in the note at the beginning of the poem. Milton had been five years away from Cambridge, with which King was still connected at the time of his death. There is no evidence, external or internal, of any special friendship between the men; and almost half the poem is given to Milton's own ideas and affairs (ll. 19-22 and 64-84), a lament over the corruption of the church (ll. 114-131), and elaborate embellishments in imitation both of classical elegiacs and of Spenser.

The framework of *Lycidas*, following the general conventions of the Greek pastoral, is as follows:



1. Invocation to laurels, ivy, and myrtles, of which the poet is to make a wreath for Lycidas (ll. 1-14). These plants may be as some think, emblems of poetry, learning, and beauty, but they have no such significance when used by Theocritus and Vergil.

2. Invocation to the Muses (ll. 15-18) and a personal digression (ll. 10-22).

3. Story of the poet's association with Lycidas (ll. 23-36).

4. His mourning for Lycidas (ll. 37-49).

5. Appeal to the nymphs of the district in which Lycidas died, and allusion to the death of Orpheus (ll. 50-63), with a digression on the lack of reward for poetry (ll. 64-84).

6. Address to the Arethusa (a river in Sicily, where Theocritus lived) and the Mincio (in Italy, near Vergil's birthplace), as introductory to the story of Triton (l. 89), who has asked about the mishap and brought answer from Æolus (Hippotades, l. 96) that there was no wind, that the sea-nymphs (l. 99) were playing about, and that the fault lay in the ship (ll. 100-102).

7. The lament of Camus (god of the river Cam), representing Cambridge and St Peter (ll. 109-110), representing the church (ll. 103-113). Digression on the corruption of the church (ll. 114-131).

8. Address to the pastoral streams of Arcadia and Sicily to bid the valleys bring all their flowers for Lycidas (ll. 132-151).

9. Lament for the body tossed about the seas (ll. 152-164).

10. Comfort that Lycidas is in heaven (ll. 165-185).

11. The shepherd's conclusion (ll. 186-193).

Milton's choice of the name Lycidas may have been determined by several considerations. Shepherds of that name are celebrated by the chief pastoral poets, Theocritus (*Idyls* VII), Bion (*Idyls*, II and VI), and Vergil (*Eclogues*, IX). Moreover, Lycidas is spoken of in Theocritus' *Idyl* as "the best of men" and is addressed thus: "Dear Lycidas, they all say that thou among herdsmen, yea and among reapers, art far the chiefest flute-player;" and in Bion's sixth *Idyl* the poet says: "If I sing of any other, mortal or immortal, then falters my tongue, and sings no longer as of old, but if again to Love and Lycidas I sing, then gladly from my lips flows forth the voice of song."

P. 196 l. 36. *Damocetas* is a shepherd in Theocritus, *Idyls*, VI and in Vergil, *Eclogues*, II, III, in *Eclogues*, II, 36-38, Corydon says: "A flute is mine, with seven unequal hemlock stalks, which Damocetas

once gave me as a present, and dying said: 'That flute has now for its master you, second to me alone.'"

ll. 50-55 Imitated from Theocritus, Bion, Moschus, and Vergil.

ll. 58-63 The Mænads (Bacchantes) tore him to pieces for indifference to women after the death of Eurydice (Ovid, *Metamorphoses* XI, 1-84) and Vergil, *Georgics*, IV, 507-527.

ll. 68-69. Conventional expressions for a life of ease and pleasure. Amaryllis is one of the nymphs most praised in Theocritus and Vergil (esp. *Idyls*, III, 1, and *Eclogues*, I, 4 f.), Neæra is mentioned by Vergil, *Eclogues*, III.

l. 75. *blind Fury*. The Fate, Atropos, is called a Fury, because she has slain Lycidas.

l. 77. In similar manner Phœbus touches the ear of the poet and reproves him in Vergil, *Eclogues*, VI, 3 f.

ll. 85, 132. The story of the river god Alpheus and the nymph Arethusa is charmingly told in the seventh *Idyl* of Moschus, and at greater length in Ovid, *Metamorphoses*, V, 572-661. Less simple is Shelley's *Arethusa*. The river Arethusa is invoked by Theocritus, Moschus, and Vergil as being to pastoral poetry and poets what the fountain Hippocrene was to epic poetry and poets, see especially Moschus, *Idyls*, III, where Homer and Bion are compared.

l. 106. The hyacinth, on the leaves of which are marks said to be AI, AI (alas); cf. Moschus, *Idyls*, III, "Now thou hyacinth, whisper the letters on thee graven, and add a deeper *ai ai* to thy petals; he is dead, the beautiful singer."

P. 197. ll. 130-131. Three interpretations have been given:

1. The axe of the Bible (*Matthew*, iii: 10, *Luke*, iii: 9) which cuts down the unrighteous—identified with the executioner's axe.

2. St. Michael's two-handed sword, which finally overcame Satan when "with huge two-handed sway Brandisht aloft the horrid edge came down Wide wasting" (*Par. Lost*, VI, 251-253).

3. Parliament, with its two Houses, which Milton hoped would check the evils of episcopacy.

l. 132. *Alpheus* is invoked as the lover of Arethusa, see Moschus, *Idyls*, VII. Alpheus and the Sicilian Muse (Arethusa) are called on to return after the digression and resume the pastoral lament. The "dread voice" is the voice of denunciation that has just shrunk the pastoral stream of verse.

ll. 159-162. In his *History of England*, Milton had told a "fable" of the wrestling match between a British hero Corineus and a giant whom he over-

came and hurled into the sea off the Cornish coast. The name *Bellerus*, used here instead of *Corineth*, seems to be coined from *Bellerium*, the Roman name of Land's End. St. Michael is supposed to have appeared in a vision, seated on a crag of the rocky island now called St. Michael's Mount. Milton conceives him as still sitting there and looking toward Spain (*Namancos* and *Bayona*, near Cape Finisterre). In l. 163, Milton bids him look back towards England and sympathize.

l. 189. *Doric*, i.e., pastoral. Applied to the Sicilian poets, who were of Dorian extraction, and characterizing their affectation of simplicity.

l. 190 Perhaps an elaboration of what Vergil says of the shadows of the hills in *Eclogues*, I, 84, and II, 67, with a reminiscence of Hamlet's expression in *Hamlet* II, ii, 270.

l. 191. *western bay*, perhaps Chester Bay, from which King had sailed.

### SONNETS

P. 198. Milton's sonnets return to the Italian form, but in matter they are, for the most part, absolutely original, and a direct expression of strong personal feeling. On Milton's relation to the earlier sonneteers, cf. Wordsworth's *Scorn Not the Sonnet*, p. 396.

### WHEN THE ASSAULT WAS INTENDED TO THE CITY •

Written in November, 1642, when an attack on London by the Royalist forces was expected. As Milton was an ardent Parliamentary pamphleteer, his house, just outside one of the city gates, was in danger. The original title read: "On his dore when y<sup>e</sup> city expected an assault," as if the sonnet had been really intended as a defence.

l. 13. A chorus from the *Electra* of Euripides, recited by a minstrel before the conquerors of Athens, caused them to spare the city.

### TO THE LORD GENERAL CROMWELL, MAY, 1652

Cromwell had completed a series of victories over the Royalists on the river Darwen, and at Dunbar and Worcester, as a result of which Charles II was driven into exile. Meanwhile, the committee named in the subtitle was proposing religious reconstruction. Milton feared that the Presbyterians would establish a state system simi-

lar to the one just disestablished, and the sonnet is a plea to Cromwell to prevent this.

ll. 13-14. Compare *Lycidas*, ll. 119-131.

### ON THE LATE MASSACRE IN PIEDMONT

Written in 1655 after the Duke of Savoy and Prince of Piedmont had cruelly massacred his Protestant subjects, the Waldenses or Vaudois, for refusing to turn Roman Catholic. Cromwell as Lord-Protector protested so strongly that the Vaudois were afterward allowed their own worship. Milton, as Cromwell's secretary, wrote the protests of the State; this sonnet expresses his personal views.

### ON HIS BLINDNESS

P. 199. l. 2. He was forty-five years old when he lost his sight completely.

### TO CYRIACK SKINNER

l. 11. His blindness had been hastened by his work, *Defensio Prima pro Populo Anglicano*, 1651, in reply to Salmasius, a Dutch professor who attacked the Commonwealth.

### PARADISE LOST

The thorough fusion in Milton of the spirit of the Renaissance, the love of classical themes and treatment, and the spirit of Puritanism, the struggle towards a higher ethical plane by means of a revival of Hebraism, is unique in English literature. His avowed purpose to write "Things unattempted yet in prose or rime" (l. 16), in order to "justify the ways of God to men" (l. 26), is equalled in its daring only by the plan of Dante's *Divina Commedia*. His poetical achievement, however, is quite apart from his theological purpose, and lies in his marvellous power of reproducing in sound and rhythm the visions that came to his imagination, and in the tremendous swing and wonderful flexibility of his blank verse. Note how he gets variety by inverting his sentence order, as, for instance, in ll. 44-47, and by varying the number of stressed syllables in a line, as, for example, in ll. 209-215. Cf. Gray's appreciation of Milton in *The Progress of Poetry*, ll. 95-102, p. 318.

Milton's classical training and his many years of handling official correspondence in Latin made him so familiar with that language that he continually uses words derived from the Latin in a sense fully warranted by their origin but uncommon in English. For example, in l. 2, *mortal*

has the meaning *deadly*, not the more usual sense *human*; in l. 187, *offend* means *injure*, not *anger*. For this reason Milton's vocabulary must be studied with the greatest care if his meaning is to be fully understood.

ll. 1-6. The subject of the poem is stated at once, as in the opening lines of the *Iliad* and the *Aeneid*.

P. 201. ll. 197-209. The first example of the elaborately developed classical simile. For others, see ll. 230-238, 302-313, 338-346, 551-559, 768-775, 780-792.

P. 202. ll. 288-290. Galileo with the telescope discovered the uneven surface of the moon *Fesole*, or *Fiesole*, is a village three miles from Florence, and *Valdarno* is the valley of the river Arno, which flows through Florence. This is a personal reminiscence. Milton visited Galileo who lived at Arcetri, just outside Florence, and later described him as "a prisoner of the Inquisition for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Here speaks the author of the *Areopagitica*.

Pp. 204 f. ll. 392-521. Of these one hundred and thirty lines given up to descriptions of Satan's host, only seven name Egyptian gods (ll. 476-482), and fourteen Greek (ll. 508-521). More than a hundred lines are devoted to the various Semitic gods that appear in the Old Testament. Perhaps Milton's early love of the Greek deities kept him from over-emphasizing their transformation into devils; but, in any case, the Semitic gods are more in harmony with his theme, and after nearly twenty years of association with men who thought and talked in terms of the Old Testament, he would naturally have drawn most of his material from that source. Some passages contain scarcely a word not found in the Bible. For instance, ll. 396-422 are put together and fused out of *I Kings*, xi: 5, 7; *II Kings*, xxiii: 4-14; *II Samuel*, xii: 26-27; *Judges*, xi: 13, and 19-33; *Isaiah*, xv-xvi; *Jeremiah*, xlviii; *Numbers*, xxv: 1-5; *Deut.*, xxxii: 49. Lines 437-446 describe the idolatry of Solomon as told in *I Kings*, xi: 4-8; and in *Jeremiah*, vii: 18. Lines 446-457 tell about the worship of Thammuz (who is identified with the Greek Adonis, l. 450) as it was revealed to Ezekiel (*Ezekiel*, viii: 6-14). Lines 457-466 refer to the overthrow of Dagon by the ark of God as told in *I Samuel*, v. Lines 467-471 tell of the leper, Naaman the Syrian, *II Kings*, v: 1-18; and lines 471-476 of the idolatry of King Ahaz, *II Kings*, xvi: 7-18. Lines 482-489 refer to the worship of the golden calf (*Exod.*, xxxii: 1-6; cf. xi: 2), Jeroboam's Calves (*I Kings*, xii), and to the slaying of the first-born in Egypt (*Exod.*,

xii: 29, 51). Lines 490-505 refer to the sins of the sons of Eli (*I Samuel*, ii: 12, 22), to the purposed outrage in Sodom (*Gen.*, xix: 4-11), and that perpetrated at Gibeah (*Judges*, xix: 22-28). In l. 508 Milton connects the Ionian gods with the Old Testament (cf. *Gen.*, x: 2).

P. 206. ll. 575-576. Cf. ll. 780-781. The pygmies were supposed to have been 3½ inches tall. Their war with the cranes is mentioned by Homer, Aristotle, Ovid, and other writers.

ll. 576-577. *Phlegra*, in Thrace; according to Pindar the scene of the battle between the gods and the giants.

ll. 580-581. King Arthur and his Round Table.

ll. 582-587. Places celebrated in French and Italian epics and romances of Charlemagne and his knights. *Aspramont*, in Lumburg; *Montauban*, in Languedoc; *Trebisond*, in Cappadocia; *Biseria*, in Tunis. The defeat alluded to was at Roncesvaux, a pass in the Pyrenees, in 778. Milton is wrong in saying that "Charlemain with all his peerage full", the fact seems to have been that his rearguard was attacked and routed by Basque mountaineers. The story was introduced into literature in the *Chanson de Roland*, an Anglo-Norman epic of the eleventh century, although ballads on the subject were sung earlier. William the Conqueror's minstrel, Taillefer, chanted a song of Roland as he went into the battle of Hastings (Senlac). This Roland, who in the *Chanson* is represented as Charlemagne's nephew and the hero of Roncesvaux, became one of the chief figures in the mediæval French epics. As Orlando he became in Italy the hero of the famous poems of Ariosto and Boiardo. His name was also introduced into English literature and tradition (cf. Browning's poem, p. 556, the title of which comes from an old song alluded to in *King Lear*, III, iv, 187). *Fontarabba*, modern Fuenterrabia, is probably introduced for the beauty of the name itself. It is many miles from Roncesvaux, but far more musical than *Burguete*, which is geographically correct.

## MILTON'S PROSE

Pp. 208 ff. Milton's prose has more movement and color than Bacon's, more vigor and less studied elaboration than Browne's. He writes as a practical man whose mind is burdened with what he has to say. His long years of secretarial work for Cromwell, although they may scarcely be said to have moulded his English prose style, had the effect of keeping him in good fighting trim.

### Of Education

Milton's essay on Education is a small tract of eight pages. It was published in 1644 in response to a request for his views from his friend Samuel Hartlib, a man of a good Polish family who had come to England about 1628 and amid all the civil strife of the time had devoted himself to scientific studies for the improvement of education, agriculture, and manufactures. Milton's plan of study, as set forth in his tractate, is too ambitious for all but students of extraordinary abilities, but it is noteworthy that, like Hartlib's, his conception of education was distinctly modern. Although himself a great classical scholar and linguist, he treats of the languages as tools, instruments for helping the student to a knowledge of *things*, and suggests that most of them can be learned incidentally in odd moments of leisure. He emphasizes the study of the sciences and of the arts (particularly music), and he lays great stress upon training students as men who are to bear a responsible part in the life and government of the nation. The section on Exercise shows that, although he makes little provision for play, — aside from the recreation of music, — he believed in the cultivation of the body as well as of the mind. But in this he was in harmony with the general ideals of the Renaissance.

### Areopagitica

Pp 210 ff. June 14, 1643, Parliament appointed various committees to control the licensing of books. This restriction of the freedom of the press was due partly to the desire of the Presbyterians in power to prevent such publications as Milton's own pamphlet on divorce, for example, and partly to the effort of the Stationers' Company (the organization of printers and publishers) to protect their copyrights. Milton was called to account in 1644 for disregarding the new regulations, and November 24 of that year he published the *Areopagitica*, itself unlicensed. The title means: matters befitting the high court of the Areopagus, the famous Athenian tribunal, here, of course, referring to Parliament. It is easy to see that the theme was one after Milton's own heart.

P. 210 a. Cadmus sowed, at Athene's command, the teeth of a dragon that he had slain and so obtained a crop of armed men to help him with the building of Thebes. Cf. Ovid's *Metamorphoses*, III, 1-137. A similar story is told of Jason.

P. 210 b. those confused seeds which were im-

posed on *Psyche*. *Psyche* had fallen into the hands of Venus, who punished her, for having won the love of Cupid, by making her separate seeds of wheat, millet, poppy, vetches, lentils, and beans, mixed all together. She was to place each kind of seed in a separate heap and to finish the task by evening. As *Psyche* sat in despair, an ant took pity on her and summoning the whole tribe of ants, accomplished the work within the time set. The story of Cupid and *Psyche* is told in *The Golden Ass of Apuleius*, Bks. IV-VI.

P. 212 a. the old philosophy of this island. The theory was that the Pythagorean and Zoroastrian doctrines were derived from the wisdom of the Druids, the priesthood of the early Britons.

as far as the mountainous borders of Russia and beyond the Hercynian wilderness. The mountains bordering Transylvania are a part of the Carpathians. The Hercynian wilderness was a mountainous tract of forest land in southern and central Germany (the name survives in *Harz* and *Erzgebirge*), many miles to the northeast of Transylvania. But Milton's geography is vague and rhetorical, he cared more for the sonority and associations of a geographical name than for its exact significance.

P. 212 b. muing her mighty youth, etc. Renewing her youth as an eagle renews its feathers by moulting. In mediæval bird-fable the eagle's keen sight was supposed to be actually kindled and her youth renewed by flying up near to the sun, as Milton says. See the Middle English "Bestiary" in Emerson's *Middle English Reader*, or in Morris and Skeat's *Specimens of Early English*. In Milton's figure the sun is truth; in the Middle English poem the sun is God and the eagle is the soul.

P. 213 a. Ye cannot make us, etc. You cannot make us again as we were before you gave us liberty. We, with our finer ideals, are the result of your own high ideals in the past, and to undo your good work now would be like a reversion to that barbarous ancient law which permitted parents to kill their own children. If you did, who would stand up for you and urge others to do so? Not such patriots as rose against illegal taxation.

Coat and conduct, clothing and conveyance of troops. On this ground taxes were unjustly levied.

his four nobles of Danegelt, ship-money. *Danegelt* means literally Dane-money, and in Saxon times was a tax levied to protect England against the invasions of the Danes. It is not clear why Milton should have specified four nobles (26s. 8d.).

*Lord Brook.* Robert, second Lord Brooke, cousin and heir of Fulke Greville, Lord Brooke, the friend of Sidney and Spenser. Milton tells the chief facts about him. He was killed storming Lichfield, Jan. 7, 1643. The book mentioned is *A discourse opening the nature of that Episcopacie which is exercised in England. Wherein, with all Humility, are represented some considerations tending to the much desired Peace and long expected Reformation of this our Mother Church.*

P. 214 a. *old Proteus.* Cf. note on *Hero and Leander*, l. 137, and especially Vergil, *Georgics*, IV, 387-414.

#### SIR JOHN SUCKLING

Cf. note on Waller, p. 717.

#### RICHARD CRASHAW

#### IN THE HOLY NATIVITY OF OUR LORD GOD

Crashaw at his best is full of intense religious fire combined with some degree of Milton's power of visualization; but he has a subtlety quite unmiltonic and an extravagance of imagery that sometimes mars his work. See, for instance, l. 87, describing the Virgin's breast, l. 90, her double nature; also ll. 91-93, describing courtiers, especially the extraordinary figure in l. 93. It is interesting to compare Crashaw's Hymn not merely with Milton's, but with the simplicity of the early Christmas carols and Southwell's *Burning Babe*, pp. 92-94 and 161 above.

ll. 15-16. Observe that the shepherds have conventional classical names.

P. 215. l. 46. The phoenix is, because of its uniqueness, a frequent symbol of Christ in early Christian poetry. According to fable, the phoenix lives five hundred years, and, when it feels the time of its death approaching, gathers spices and fragrant woods, of which it builds a nest; it then sets fire to the nest and is consumed with it, but comes out from the ashes a young phoenix, new and yet the same. As the phoenix builds the nest for its own rebirth, so Christ himself chose where he would be born.

#### JEREMY TAYLOR

Pp. 216 f. Jeremy Taylor was a master of elaborate and involved prose rhythms and as such will always retain his place in the history of English

literature. Whether his fondness for themes of decay and death was due to a morbid liking for the subjects themselves, or to the value which religious teachers in general at that time attached to the contemplation of physical corruption, or whether such themes offered a specially favorable opportunity for lyrical movements in prose ending in minor cadences, may admit of discussion. Certainly one hears even in the most soaring strains of his eloquence the ground tone of the futility and vanity of life.

#### SIR JOHN DENHAM

P. 218. Denham was the first English poet after the Restoration who set out to be deliberately descriptive. To-day he seems colorless, but he was greatly admired in his own and the succeeding age, not so much for the descriptions themselves as for his moralization of his theme. See Pope's *Essay on Criticism*, II, 361.

#### RICHARD LOVELACE

Cf. note on Waller, p. 717.

#### THE GRASSHOPPER

Cf. Keats's sonnet *The Grasshopper and the Cricket*, p. 478.

#### ABRAHAM COWLEY

P. 219. Cowley's fame was greatest in his lifetime. His contemporaries buried him in Westminster Abbey by the side of Chaucer. But almost at once reaction set in, and he came to be recognized for what he was, a good verse-artisan but one of the most shallow and artificial thinkers among the followers of Donne. It is supposed that it was his precocity which Milton contrasted with his own late and slow development (as it seemed to him) in the sonnet *On his Having Arrived at the Age of Twenty-three* (see especially l. 8).

#### ANDREW MARVELL

Pp. 219 f. As Cowley is associated with the Stuart court, so is Marvell with Cromwell and the Protectorate. The vigor so striking in his work as a satirist and pamphleteer stiffens his lyrics and makes them to-day much fresher and more interesting than Cowley's work. His fancies are original and often quaint.

## THE GARDEN

P. 220. l. 32. And out of the reed he made his flute Cf. note on Waller's *The Story of Phæbus and Daphne Applied*, p. 717.

ll. 43-44. The idea that the mind contains an image of each external thing is a modification of Platonism.

## TO HIS COY MISTRESS

Addison, in his *Hilpa and Shalum* (p. 269), developed the idea of this amusing extravaganza in great detail.

## HENRY VAUGHAN

P. 221 A Welsh imitator of Herbert, and the most purely mystic of English poets. He was practically forgotten when Wordsworth rediscovered him. His influence on the *Ode on the Intimations of Immortality* (p. 391) is noticeable. It may be a question how far Wordsworth has improved upon his simple model, *The Retreat*.

## THE TIMBER

This is a fanciful conceit which is redeemed from absurdity by the strength of the feeling that pervades it.

The tree is pictured first as alive in the forest (ll. 1-8), then as wood built into a house (ll. 9-12), which creaks in a storm (l. 13-16); and this "resentment after death" is supposed to be a survival of the old enmity between the tree and the winds (ll. 17-20).

## THE RESTORATION

## JOHN DRYDEN

Pp. 222 ff. Dryden was to the men of letters of the time of Charles II about what Ben Jonson was to those of Charles I—the dominant literary figure, yet without supreme talent in either prose or verse. He left a large body of work, of which the prose shows him to have been possessed of a kind of ample common sense, strikingly evinced, for example, in the *Essay of Dramatic Poesy*, while the verse has a large, easy movement without the fire and force of the best of the Elizabethans. The heroic couplet he developed and popularized to a degree that made it the chief vehicle of narrative poetry for the next half century (cf. Gray, *The Progress of Poesy*, ll. 103-111, p. 318).

Dryden's satire is effective partly because of its lack of exaggeration and heat, its tone of well-bred superiority and amused self-possession, and partly because of its clearness, its rapidity, and its ease of movement. It was well fitted to be read and discussed and enjoyed by the miscellaneous assemblies in the coffee-houses (see p. 516), and it is still his chief credential to a high place in the history of English literature.

## ABSALOM AND ACHITOPHEL

Pp. 222 f. July 2, 1681, the Earl of Shaftesbury was sent to the Tower. He was the leader of the movement to have the Roman Catholic Duke of York barred from the succession, and the illegitimate Duke of Monmouth recognized as heir to Charles II. Dryden's satire, which was not improbably written at the King's suggestion, was published only a few days before Shaftesbury's indictment and, although it did not prevent his acquittal, had an enormous popular success.

The use of the biblical story of David and Absalom must have appealed even to the Dissenting party, who thought in Hebraic terms, the more so as Shaftesbury had been dubbed Achitophel and Monmouth Absalom before the poem was written. This fact suggests that Dryden was shrewd enough to follow in the wake of popular imagination.

In the second selection, Zimri (l. 544) is the notorious Duke of Buckingham, against whom Dryden had a personal grudge for ridiculing him in the famous burlesque called *The Rehearsal*.

## THE HIND AND THE PANTHER

Pp. 223 f. A religious satire in the form of a beast-fable, written after Dryden had become converted to Roman Catholicism. The key to the allegory is:

Hind — the Church of Rome.

Panther — the Church of England.

Bear — the Independents.

Quaking Hare — the Quakers.

Ape — the Free-thinkers.

Lion — the Court party, perhaps including the King.

Boar — the Anabaptists.

Reynard the Fox — the Unitarians, called Arians in the time of Athanasius, and Socinians after the early sixteenth century.

ll. 13-16. Caledonian. Not Scottish, but British. The reference is to the Roman Catholic martyrs.

## ALEXANDER'S FEAST

Pp. 224 ff. Dryden's odes are cold and artificial, but remarkable for their sustained adaptation of sound and rhythm to produce musical quality.

For Pope's eulogy of this poem, see the *Essay on Criticism*, II, 374-383.

l. 9. According to tradition Alexander was induced by Thais to set fire to the capital Persepolis.

l. 20. Timotheus. A famous Athenian musician who, however, died just before Alexander was born.

P. 225. ll. 75-83. The particular force of this passage is that Alexander himself had conquered Darius in a series of hard-fought battles, and that his own memory would necessarily strengthen the impression which the musician wished to produce in his mind.

ll. 97-98. Cf. *L'Allegro*, ll. 135-150 (p. 193).

P. 226 ll. 161-165. St Cecilia, a Roman martyr of the third century, is credited with the development of sacred music. Line 162 refers to her supposed invention of the organ.

## ESSAY OF DRAMATIC POESY

Pp. 226 ff. This is at once an authoritative treatment of a big literary problem, a summary of dramatic criticism for an age, and a monument of common sense. The subject of debate is the respective merits of the classic (including the French), and the romantic (especially the English) ideals of the drama. Dryden presents each side with a fine balance and discrimination, but is obviously in sympathy with the English ideal.

The four talkers are Eugenius (? Lord Buckhurst, later Earl of Dorset, himself a keen critic, to whom the essay was dedicated), Crites (? Sir Robert Howard, author of some successful plays), Lisideus (Sir Charles Sedley, a well-known poet and wit, — the anagram of *Sidleius* makes this identification certain), and Neander (Dryden himself). To give informality to their discussion, the friends are represented as on a pleasure trip in a barge on the river. The supposed date of the excursion is June 3, 1665, when the Dutch and English fleets were engaged in battle, but the setting is, of course, a mere device for making the presentation of all sides of the question more convincing and more entertaining.

P. 233 a. *Mr. Hales of Eton*, John Hales, a famous scholar. It is said that in an actual debate in Hales's chamber at Eton, to which many "persons of wit and quality" were invited, his opponents produced from a large number of

authors the most striking expressions of many various subjects, and that he immediately produced from Shakespeare a better expression of each.

## SAMUEL PEPYS

Pp. 234 ff. *The Diary* of Samuel Pepys is probably the most honest and unsophisticated self-revelation ever given to the world. This is due partly to the fact that Pepys did not suppose that it would ever be read by any one but himself, and partly to an intellectual clearness and candor which enabled him to describe his actions and feelings without self-deception. Other autobiographies — even the most famous — have, without exception, been written with half an eye on the public; either the author has, consciously or half-consciously, posed to excite admiration for his cleverness or to shock by his unconventionalities, or he has become secretive at the very moment when he was beginning to be most interesting. But Pepys shows himself exactly as he was — an extraordinarily human mixture of worldliness and religion, of loyalty and intrigue, of jealousy, immorality, good-heartedness, pettiness, generosity, weakness, and substantial personal worth. Yet the reader would judge unjustly who estimated Pepys's character solely on the basis of the *Diary*. He was in his own day regarded as a model of propriety and respectability and a man of unusual business capacity. He may be said, indeed, with little exaggeration, to have created the English navy: when he became Secretary to the Generals of the Fleet, the Admiralty Office was practically without organization, before the close of his career he had organized it and, as a recent Lord of the Admiralty says, provided it with "the principal rules and establishments in present use." That he was not altogether averse to what we now call "graft," is true; but in an age of universal bribery he was a notably honest and honorable official, and he never allowed his private interests to cause injury or loss to the service. No other document of any sort gives us so full and varied and vivid an account of the social life and pursuits of the Restoration period, Pepys is often ungrammatical, but he is never dull in manner or unprovided with interesting material.

The carelessness of his style is due in no small measure to the nature of his book. He wrote for his own eye alone, using a system of shorthand which was not deciphered until 1825. That he was a man of cultivation is proved by the society in which he moved, by his interest in music and the drama, by the valuable library of books and

prints which he accumulated and bequeathed to Magdalene College, Cambridge, by his interest in the Royal Society, by the academic honors conferred upon him by the universities, and by his official writings.

#### SAMUEL BUTLER

Pp. 237 f. For an account of his career, see Oldham's *Satire*, p. 238, ll. 175-190. Butler himself wrote a quatrain saying that Charles II was never without his *Hudibras*.

#### JOHN OLDHAM

##### A SATIRE DISSUADING FROM POETRY

P. 238 The passage quoted illustrates the distressing financial condition of writers in the time between the decay of the system of private patronage and the development of business relations with publishers which made it possible for authors to live upon the results of their labor. The term "Grub Street," given to writers who are struggling for a bare existence, arose during this time from the name of a street in which many of the hack writers actually lived.

#### JOHN LOCKE

##### THE CONDUCT OF THE UNDERSTANDING

Pp. 238 f. John Locke first extended the principles of the inductive method in philosophy into the field of mental phenomena. By his discussion of the nature and origin of ideas and the necessary limits of human knowledge, he introduced, not only into philosophy, but into the common thinking of educated men conceptions which have been fruitful ever since. Locke is also notable as a pioneer in the cause of civil and religious liberty and in more rational methods of education.

His style is not distinguished, but it has the great merits of clearness and of intelligibility to the general reader.

#### JOHN BUNYAN

Pp. 239 ff. Written in an age of subtleties and extravagances of style, Bunyan's prose is so simple and straightforward that children to-day can understand and enjoy it. A naturally vivid imagination strengthened by keen observation of life, intense religious feeling quickened by persecution, and much reading of the Bible are some of the factors that entered into the creation of his masterpiece, *The Pilgrim's Progress*.

P. 241 b. *Fairytale* If instead of the allegorical *Fairytale*, we substitute *Stourbridge*, or *Southwark*, or the name of some other town, we find in this passage a vivid and accurate description of the old-time fair, with only slight exaggeration for the purpose of the allegory. Fairs lasted usually only a day, or a few days although at *Stourbridge*, on the outskirts of Cambridge, where a fair was held in September, after the harvest was in, it continued for three weeks. At such a fair every article used in England could be bought, and merchandise was imported from the Continent and the Far East. As Bunyan shows, there were also associated with the bartering all sorts of amusements, and much license and crime developed. Cf. Ben Jonson's amusing play, *Bartholomew Fair*.

#### MINOR LYRISTS

Pp. 243 f. See the discussion under Waller, p. 717.

#### THE CLASSICAL AGE

##### DANIEL DEFOE

Pp. 245 ff. Defoe had the type of mind, the training, and the experience that make a successful newspaper man. His invincible curiosity and love of experiment, his willingness to take risks, his argumentative ability, his instinct for what the people think and want, his memory for details, and his marvelous ability to add circumstantial evidence to make his fictions convincing, his talent as a "story-teller," and his keen eye to the main chance commercially — all these qualities would have helped him to success under any conditions; and, considering his time and his temperament, he made a considerable figure. He was not an originator, but by reason of his lucid and forceful English, he was a good disseminator of current ideas. His project for the education of women, for instance, was not original, but it reflects the most advanced thought of his time on the subject, and in a way that could not have failed to interest a wide public. The selection does not show Defoe's peculiar genius for making fiction read like fact, but it does show him as a man able to make English serve his ends.

##### JONATHAN SWIFT

Pp. 248 ff. Swift's satire is supreme by virtue of his style and his constructive imagination. The



latter shows itself chiefly in his ability to assume a certain attitude toward a problem or a situation and carry out this attitude to its logical consequences in even the minutest details. Thus in *Gulliver's Travels* he shows human life as looked at successively by beings smaller than men, by beings larger than men, and by beings of other standards and ideals. In his *Modest Proposal* he emphasizes the low value set on human life — on the lives of children in Ireland — by assuming that they are worth only what they will fetch in the market, and consistently pushing that assumption to its logical but horrible consequences. The effectiveness of his method depends upon the fact that, whereas in most of our thinking inherited views and conventional opinions on particular points rise up to prevent us from developing any principle with relentless logic, this method presents a principle under such a form that our inherited views and conventional reactions are not aroused until after we have committed ourselves to what the simple logic of the principle implies.

His style is devoid of grace and charm because it is so set upon practical results and so direct and simple. He uses words with an exact sense of their intellectual values and force rarely equalled; but his clearness and simplicity are deceptive. A second meaning lurks always beneath the plain and simple surface.

### A TALE OF A TUB

Pp. 248 ff. Swift himself explains his title thus:

"The wits of the present age being so very numerous and penetrating, it seems the grantees of Church and State begin to fall under horrible apprehensions lest these gentlemen, during the intervals of a long peace, should find leisure to pick holes in the weak sides of religion and government. To prevent which, there has been much thought employed of late upon certain projects for taking off the force and edges of those formidable inquirers from canvassing and reasoning upon such delicate points. . . . To this end, at a grand committee, some days ago, this important discovery was made by a certain curious and refined observer, that seamen have a custom when they meet a Whale to fling him out an empty Tub, by way of amusement, to divert him from laying violent hands upon the Ship. . . . The Ship in danger is easily understood to be its old antitype, the commonwealth." But this explanation is a part of Swift's jest; "a tale of a tub" had long

been a proverbial expression for an absurd or nonsensical story.

The treatise as a whole is a satire on the three great branches of the Christian Church — the Catholic (represented by Peter), the Church of the Reformation, including the English and the Lutheran branches (represented by Martin, i. e., Luther), and the Presbyterians. Independents and other Dissenters (represented by Jack, i. e., Calvin). The coats represent Primitive Christianity as delivered by Christ to his followers. The successive sections of the main satire describe allegorically the various changes which have been made in Christian doctrine and institutions from time to time. The section given in this volume is devoted entirely to the history of the Church before the split caused by the Reformation. A later section tells how Peter, claiming to be the oldest, assumed authority and kicked his brothers out of the house which he had taken possession of (see p. 252, last paragraph), and other sections narrate the adventures and deeds of the brothers after their separation.

That this satire should have given great offence to Protestants as well as to Catholics and effectually prevented Swift from ever attaining such a rank and position in the English Church as his intellectual ability clearly entitled him to, is not to be wondered at. It has been said that he was more favorable to Martin — the Church of England — than to the others; but no good Church of England man can have been pleased with the treatment Martin receives, especially in the brief section entitled *The History of Martin* which Swift added in some editions of the work. The fact is that every deviation from Primitive Christianity is represented as arbitrary, fraudulent, and ludicrous.

Some details of the allegory may assist the reader:

The seven years of obedience and the travels and exploits (p. 248 a) refer to the early centuries and the spreading of Christianity in foreign lands. The three ladies with whom the brothers fell in love (p. 248 b) are covetousness, ambition, and pride, the great vices which caused the first corruptions of the Church; and the social climbing (p. 248 b) represents the rise of Christianity to dominant power in the Roman Empire. The whole of p. 249 — in which readers of Carlyle will recognize the germ of his *Clothes Philosophy in Sartor Resartus* — is a general satire on mankind for its worship of externals, such as rank, wealth, etc., and at the same time a special satire on the Church for the

development of an elaborate hierarchy and elaborate ceremonies. The idol sitting crosslegged (249 a) is in primary intention a tailor and secondarily, perhaps, the Pope, the origin of whose dignity and title some deduced from the Roman system of religion. Hell (*ibid.*) was a term applied in Swift's day to a box beneath the tailor's work-bench into which scraps were thrown, and also, say the satirists, such pieces of cloth as the tailor wished to steal from his customers. I do not understand the symbolism of the goose or of the yard-stick and the needle (*ibid.*). The shoulder-knots (p. 250 b) and the gold lace (p. 251 a) are symbolical of the additions made to the simple doctrines of early Christianity, and the discussions are a satire on the methods by which authority for these innovations was adduced. The nuncupatory will (*ibid.*) is tradition, to which the Catholics allow great authority. The flame-colored satin (p. 251 b) is the doctrine of Purgatory, which, according to views in vogue in Swift's day, had already appeared in Jewish rabbinical doctrine (my Lord C —) and in Mohammedanism (Sir J. W.). The advice "to take care of fire and put out their candles before they went to sleep" (*ibid.*) means to shun hell and, in order to do so, to subdue and extinguish their lusts. The codicil (*ibid.*) figures the Apocryphal books of the Bible, and the dog-keeper is said to be an allusion to the Apocryphal book of Tobit. The interpretation of "fringe" as "broom-stick" (p. 252 a) alludes to mediæval methods of interpreting scripture. The embroidered figures (*ibid.*) are images of Christ and the saints. The strong box in which the will was locked up (p. 252 b) signifies the Greek and Latin languages, and the power of adding clauses (*ibid.*) to the will signifies the Pope's power to issue bulls and decretals. The lord whose house was usurped (*ibid.*) means the Emperor Constantine, from whom the Church was said to have received the donation of St. Peter's patrimony, the foundation of the temporal power of the Church.

### A MODEST PROPOSAL

Pp. 253 f. Written in Swift's bitterest mood, to show the terrible condition of the poor in Ireland, and the utter heartlessness of the English in dealing with the situation. The terrific force of the satire is due largely to the matter-of-fact handling of details in a proposition subversive of all civilization. Some simple-minded persons have failed to understand Swift's irony and supposed him to be really in favor of the plan he advocates.

### JOSEPH ADDISON AND RICHARD STEELE

Pp. 254 ff. Addison and Steele are as commonly thought of as inseparable as are Beaumont and Fletcher, and the two are as different as the earlier pair. Addison is always cool, level-headed, with a keen eye for the humorous side of life, and an occasional flight of fancy. Steele is usually hot-headed and warm-hearted, inclined to preach and to sentimentalize, at times rather in the manner of Thackeray. These differences are very evident in the passages chosen. Both writers owe much of their charm to their ease and unaffectedness, and to the sense of leisure — the play element — that pervades their work.

In No. 10 of the *Spectator*, Addison is at his best, chatting with his readers as if they were all personal friends; in No. 26, he is the man of taste (cf. Sir Thomas Browne on a similar theme, pp. 181-184, above); in No. 98, he is the satirist, amusing yet never sharp, in No. 159 and Nos. 584-585, he turns his imagination into Oriental fields and produces phantasies which show that even the most classical age has its romantic moods.

In No. 95 of the *Tatler* and No. 11 of the *Spectator*, Steele shows himself as a warm-hearted sentimentalist; in No. 167 of the *Tatler*, as a critic and philanthropist; and in No. 264, as a genial humorist.

### THE CAMPAIGN

P. 262. Addison was asked to celebrate in verse the Battle of Blenheim for the sake of helping the political party with which the Duke of Marlborough was connected. When he produced his *Campaign*, Godolphin, Marlborough's son-in-law, and the other leaders were so pleased that they gave him a political post made vacant by the death of John Locke, the philosopher (see p. 238). Later, as the poem was an immediate and pronounced success, they made him under-secretary of state. One of the most admired passages was the simile of the angel, ll. 287-292, which taken in connection with a terrible storm that passed over England in November, 1704, was obvious and commonplace enough to hit the popular fancy. I have quoted a short passage from the work as a good specimen of utilitarian verse. To-day it is of historical value only.

### HILPA AND SHALUM

Pp. 269 ff. The idea of this extravaganza was perhaps suggested by Marvell's poem, *To His Coy Mistress*, p. 220.

## MATTHEW PRIOR

P. 272. Although Prior lived well into the Classical Age, he, like Swift, began to write while Dryden was still at the height of his power. His first production, indeed, was a parody. — such as any clever school boy might write, — written in collaboration with Charles Montague (later Earl of Halifax), upon Dryden's *The Hind and the Panther*. It was entitled *The Hind and the Panther Transversed to the Story of the Country Mouse and the City Mouse* and began:

"A milk-white mouse, immortal and unchanged,  
Fed on soft cheese and o'er the dairy ranged:  
Without unspotted, innocent within,  
She feared no danger, for she knew no gin."

Later he wrote a successful travesty of Boileau's Pindaric ode in praise of Louis XIV. Most of his writing was called out by some special occasion and is distinguished by playfulness and wit, as are the brief selections here chosen to represent him. That he was capable of more serious efforts is shown by his *Carmen Sæculare*, an ode in praise of King William, but his life was devoted chiefly to politics and diplomacy

## ALEXANDER POPE

Pp. 273 ff. Pope was avowedly the pupil of Dryden, but within his more limited field, he far excelled his master. His immediate success was due not only to the fact that he voiced most perfectly the predominant spirit of the cultivated classes of the age in which he lived — the age of obedience to rule, and worship of form — but also to his remarkable faculty, however unconscious, of advertising himself by means of a host of friends and an even greater host of rivals and foes. His enduring success is based upon qualities very different from those so admired by his contemporaries. His ideas in criticism, which they regarded as infallible axioms, seem to us partly commonplace, and partly false; his theory of metaphysics, which they regarded with admiring awe, we smile at as superficial, and even so, as borrowed from Bolingbroke; his satires we are likely to read with half-impatient amusement, because they are so largely works of personal spite, and so often ascribe to his enemies qualities which they did not possess. But with all his glib superficiality and his petty malice, Pope has two qualities more highly developed perhaps than they are found in any other English poet — one is almost inexhaus-

table wit, which spices his dullest subjects and his most objectionable satires; the other is an amazing instinct for the minor perfections of form.

## AN ESSAY ON CRITICISM

I. ll. 68-91. The doctrine that creative artists should take Nature as their guide is one of the most astonishing doctrines of the critical theory of Pope and his fellows — the so-called classicists; for it seems to us that this is precisely the thing which they did not do, and the thing by doing which the leaders of romanticism, Thomson, Cowper, Wordsworth and others, introduced new subjects and new methods into English literature. The difficulty is cleared up, however, when we learn (from ll. 88-89, 126, 135, and especially 139-140) that the way to "follow Nature" is, not to observe things as they are, but to imitate and defer to the "ancients" — Homer (124), Vergil (129-130), and Aristotle (138).

That this official doctrine did not entirely satisfy Pope's native impulses may be seen from ll. 146-155; where he represents Pegasus, the winged horse of poesy, as boldly deviating "from the common track." See also the romantic sentiments expressed in *Eloisa to Abelard*. In landscape gardening Pope's tastes were decidedly romantic. The classicism of his writings was therefore not so much the expression of anything fundamental in his nature as the result of deliberate conformity to a critical theory.

P. 274. l. 180. Horace, in his *Ars Poetica*, had admitted that even Homer sometimes nods; Pope suggests that when we suspect a good writer of writing poorly, the fault may be, not his, but our own.

P. 275. II, ll. 374-383. Compare *Alexander's Feast*, p. 224. Pope heightens the compliment by recalling the phrasing of the original.

## THE RAPE OF THE LOCK

Pope's mocking spirit made him particularly successful in dealing with this petty quarrel as if it were a matter of national importance. The occasion of the poem was this: A young nobleman named Lord Petre had stolen a lock of hair from a well-known beauty, Miss Arabella Fermor, and a quarrel arose. Their common friend, John Caryl, suggested to Pope, whom he also knew well, that the poet write something to make peace. The first version of *The Rape of the Lock* was the result. At first, all parties to the quarrel were incensed by the satire, but eventually they were

placated, and Miss Fermor allowed Pope to dedicate the second edition of the poem to her. In the first form the "machinery" of the sylphs was absent. In order that the reader may compare the two versions, Pope's later additions are shown within brackets; aside from these additions and a few minor verbal changes, the poems are identical.

The charm of the poem comes from its mock solemnity, its sudden bits of bathos, its delicious wit and sparkle, its light sketching of human vanities and follies, and the perfect art of its verse and phrasing.

I, l. 32. *silver token*, the silver penny which superstition said the elves would drop into the shoe of a maid who was tidy about her work. *Circled green*, the fairy ring (cf. the song from *A Midsummer Night's Dream* (p. 143), l. 8).

P. 278. II, ll. 112-115. Note that the fanciful name in each case tells the sylph's occupation: *Zephyretta*, little breeze; *Brillante*, shining one (for Belinda's earrings); *Momentilla*, little moment, i.e., timekeeper; *Crispissa*, curly one (cf. IV, 99-102, from which it appears that Belinda's hair did not curl by nature).

II, ll. 134-135, and III, l. 106. The drinks served were chocolate and coffee. The chocolate was evidently brought in a hard ball or cake, as it is still prepared in the West Indies, and was ground in a hand mill, as were the roasted coffee berries.

Pp. 279 f. III, ll. 25-100. The popular Spanish game of ombre. Evidently Pope's description is accurate (cf. Lamb's *Mrs. Battle's Opinions on Whist*, p. 426). Most commonly it was played by three persons, one of whom made the trump and played against the other two. Nine cards were dealt (ll. 29-30). The *Matadores* (l. 33) were the principal trumps, in the order of importance (l. 34) as follows: (1) *Spadillio* (l. 49), the ace of spades; (2) *Manillio* (l. 51), with a black trump, the deuce (as here, cf. ll. 46-47), with a red trump, the seven; (3) *Basto* (l. 53), the ace of clubs; (4) *Pam* (ll. 61-62), the knave of clubs.

The game runs thus: Belinda leads successively the ace of spades (l. 49), the deuce of spades (l. 51), the ace of clubs (l. 53), the king of spades (l. 56), and takes four tricks: (1) two trumps (l. 50), (2) two trumps (l. 51), (3) a trump and another card (l. 54), (4) Pam and another card (ll. 61, 64).

Then she leads the king of clubs (l. 69) and loses the trick because the baron plays the queen of spades (ll. 66-68). The baron then has the lead and takes three more tricks with the king, queen, and knave of diamonds (the last trick including Belinda's queen of hearts, ll. 75-76, 87-88).

As Belinda and the baron have four tricks each,

the next trick will determine who wins the deal. The baron leads the ace of hearts (l. 95), but Belinda has the king (ll. 95-96), which, except when hearts are trumps, outranks the ace. Accordingly, she is saved from *cadille* (l. 92), the failure of the person who makes the trump (Spanish "yo soy hombre," "I am the man," which gives the name to the game) to take more tricks than her opponents.

P. 280. ll. 122-124. Scylla stole for her lover Minos the purple lock of hair of her father Nisus, on which depended the safety of his city. For this she was scorned by Minos and changed by the gods into a bird (Ovid, *Metamorphoses*, VIII, 6-151).

P. 281. IV, l. 20. In England, the raw wind that makes people blue and irritable. In Dickens's *Bleak House*, Mr. Jarndyce commented on all misfortunes with "The wind is in the East again."

P. 282. ll. 127-132. The irony of l. 132 is pointed by the proportion of oaths and expletives used, fully half of the four lines.

P. 284. V, ll. 125-126. Romulus, the founder of Rome, was believed by the Romans to have been carried up to heaven by his father Mars, while he was reviewing his troops during a thunderstorm. He was said to have appeared in a vision to Proculus, and to have bidden him tell the Romans that their city would become the greatest in the world.

#### ELOÏSA TO ABELARD

Pp. 285 f. This poem is a highly romantic effort in itself, and surprising as coming from the pen of the leading poet of the age of common sense. It is based upon an English translation made by Hughes in 1714 of a French version published in 1693 of the famous correspondence of Abelard and Heloise. With the original Latin letters, the authenticity of which has been questioned, Pope's version has practically nothing to do.

The story, however, is as follows: Abelard, a famous scholar and teacher of the twelfth century, fell in love with his pupil Heloise; but the lovers were separated by her uncle and both entered the religious life. The letters are supposed to have been written some years later, when Abelard was Abbot of St. Gildas in Brittany and Heloise Abbess of the convent of the Paraclete.

#### ESSAY ON MAN

Pp. 286 ff. Whether or not Pope actually had in his hands a manuscript embodying the ideas

of his friend Henry St. John, Lord Bolingbroke, his poem is little more than a skilful paraphrase of the deistic philosophy of the eighteenth century as expressed by him. It was at first published anonymously, and Pope took great delight in hearing the various comments upon it. Not until it had reached its fourth edition did he acknowledge authorship of it.

The poem had as great a success in Germany and France, in translations, as it had in England and America, where, notwithstanding its deism, it long remained a favorite with orthodox Christians of a mildly speculative turn. It was regarded as a model of cogent reasoning in verse.

#### EPISTLE TO DR. ARBUTHNOT

Pp. 288 ff. Dr. Arbuthnot, Queen Anne's physician, was one of Pope's most faithful friends. He also was a man of some literary skill, though he took no pains to preserve his writings—it was said that he let his children make kites of them. According to his contemporaries, he was one of the most brilliant, witty, and genial members of the famous Scriblerus Club. Cf. Dr. Johnson's opinion of him, p. 343.

The *Epistle* is interesting not merely as a satire on Pope's enemies but also as a defence of his own position and a study of his own character as he saw himself. It is impossible, however, to take him precisely at his own estimate. He had the double sensitiveness of the poet and the hunchback, which made him unable to bear the slightest unfavorable criticism, however good-natured, of his work or of himself. While it is true that many of his enemies deserved what he said of them, it is also certain that he was in most instances provoked by their failure to approve of him. For instance, the three singled out in l. 146 had all written against Pope. Thomas Burnet, son of the Bishop of Salisbury (satirized in *The Dunciad*, as G—[Gilbert Burnet], IV, l. 608), had published *Homerides; or a letter to Mr. Pope occasioned by his intended translation of Homer, by Sir Iliad Doggrel*, and Pope suspected him (wrongly) of writing *Pope Alexander's Supremacy*. Pope retaliated upon him also in *The Dunciad*. Oldmixon was a Grub Street writer, one of the many who replied to *The Dunciad*, and had criticised Pope on other occasions. Cooke, who himself translated Hesiod, abused Pope in an article called the *Battle of the Poets*. Again, "gentle Fanny," l. 149 (Lord Hervey), had infuriated Pope by ridiculing his deformity and his birth. The passage in ll. 305-333 (not given here) is one of the bitterest denun-

ciations in all literature. It should be noted, however, that Pope, for reasons unknown, opened the war in his *Imitations of Horace* by scoffing at Lord Hervey for both his good looks and his pretensions to verse. In l. 151, he expressed his opinion that Gildon had been paid by Addison to defame him. In l. 153, what he says of Dennis might as justly have been applied to himself. Dennis had found fault with Pope's *Pastorals*; Pope ridiculed him in his *Essay on Criticism*; Dennis retorted in a violent pamphlet. The comments on Bentley and Tibbalds (Lewis Theobald), l. 164, were drawn by the "slashing" that the famous classical scholar gave to Pope's *Iliad* in calling it "a very pretty poem but not Homer"; while the "piddling" (trifling) of Theobald refers to his objections to Pope's Shakespearean emendations and guesses. Theobald later brought out a much better edition of Shakespeare than Pope's. Pope's contempt for Ambrose Phillips (ll. 179-180) seems to be a case of sheer jealousy of the praise bestowed upon Phillips's *Pastorals* and of Addison's friendship for him.

\* Over against these evidences of pettiness must be placed not only the list of men of letters and of social eminence by whom Pope's genius had been recognized and with whom he was on friendly terms (ll. 135-141), but also his own defence in ll. 125-134, with the tragic implications of l. 132. Granville, Baron Lansdowne (l. 135), was a statesman and himself a verse-writer and dramatist. He said of Pope when the poet was only seventeen or eighteen years of age that he promised "miracles." Pope dedicated to him his *Windsor Forest*. Walsh (l. 136) and Garth (l. 137) were themselves poets and men of taste. Congreve (l. 138) was one of the leading dramatists of the Restoration. Talbot (l. 139), Earl and Duke of Shrewsbury, rose to be lord chamberlain. He was, according to Swift, one of the most popular men of the time and also "the finest gentleman we have." Lord Somers (l. 139), lord chancellor, was a member of the Kit Kat Club and a patron of various members of it. He gave Addison his pension, and to him Swift dedicated his *Tale of a Tub*. Sheffield (l. 139), Earl of Mulgrave and afterward Duke of Buckingham and Normanby, was a munificent patron to Dryden. He wrote in both prose and verse, and his *Essay on Poetry* was praised by Dryden and Pope. Pope edited his collected works. Rochester (l. 140) was Francis Atterbury, Bishop of Rochester, one of Pope's special friends and himself a writer of polished prose. St. John (l. 141) was Lord Bolingbroke, by whom the *Essay on Man* was largely inspired.

l. 190. Pope uses Tate merely as a type. He has been described as the "author of the worst alterations of Shakespeare the worst version of the Psalms of David, and the worst continuation of a great poem (*Absalom and Achitophel*) extant."

ll 193-214. The three enemies of whom Pope drew elaborate pen pictures were Addison, Lord Halifax, and Lord Hervey. Against Lord Hervey he seems to have cherished some strong personal grudge (see note on l. 149, above); he railed against Halifax not only because the First Lord of the Treasury failed to bestow the pension he had promised, but also because Halifax had the bad taste to approve of the poet Tickell. While his attacks on these two men are marked by the most undignified vituperation, the lines on Addison show a certain restraint, as if Pope stood in some awe of the Atticus (Addison was already so called for his supposedly flawless style) of his age; a certain unwilling respect shows through his taunting phrases. We have omitted the portraits of Halifax and Hervey.

### THE DUNCIAD

P. 290. The Duncie-epic had as its hero in the first edition (1728) Lewis Theobald, who had pointed out the faults in Pope's edition of Shakespeare. The poem was written in imitation of Dryden's *MacFlecknoe*, which deals with the appointment of Shadwell (who supplanted Dryden as poet laureate in 1688) to succeed Flecknoe, an obscure poet, as monarch of the kingdom of Dulness. Pope represented Dulness as a goddess who chooses Tibbald (Theobald) to succeed Settle (Elkanah Settle, a third-rate dramatist who had become a hack writer and died in 1724) as ruler of her land. In 1741 Pope added a fourth book; and in 1743, he published a revised edition with Colley Cibber, the actor-dramatist, as hero. The change was due to one of Pope's many quarrels. Cibber had introduced into a play some lines ridiculing a play that had failed, in which Pope had had a hand. For this reason Pope had satirized Cibber in the fourth book added to the original *Dunciad*. Cibber replied in a printed letter, but in a spirit of good-humored raillery. Pope was roused by this to the point of fury which is reflected in the revised *Dunciad*.

The passage quoted concludes the poem. It tells how the reign of Dulness becomes universal and absolute, even the poet's Muse yielding to her power. It is often cited as the most eloquent passage in all Pope's writings.

### THE ILIAD

Cf. note on Chapman, p. 710, above.

### JOHN GAY

Pp 291 f. Gay, at the request of Pope, set out to burlesque the *Pasorals* of Ambrose Phillips, but having an eye for reality and a genuine though slight poetic talent, he produced in his *Shepherd's Week* a work of some interest and vitality. The same sense of reality and lightness of touch are displayed in his *Trivia, or Art of Walking the Streets* and in his *Fables*.

His *Black-eyed Susan* connects him with the romantic movement, in that it is an early eighteenth century song dealing sympathetically though artificially with the lives and emotions of the lowly.

His greatest success and his main claim to a place in the history of English literature came from his composition of the *Beggar's Opera*, a burlesque of fashionable Italian opera, in which the principal characters are thieves and vagabonds. It is in a sense the ancestor of modern comic opera.

### EDWARD YOUNG

Pp. 292 f. Young's poetry has now entirely lost its appeal, but it is important historically. The tide of the Romantic Movement was rising when he began to write, and he was carried on with it so that his mediocre talent brought him a disproportionate success. His sententious moralizing, and his religious sentimentality appealed strongly to an age of rigid theoretical conventions and actual license.

His early satires were in the manner and form of the classical age; his later poems, from which our extracts are taken, are romantic, not merely in their background and emotion, but in their use of blank verse, the great vehicle of those writers who rebelled against the couplets of Dryden and Pope.

### THE TRANSITION

#### LADY WINCHILSEA

P. 294. Lady Winchilsea finds a place here because of recent years the romantic qualities of her work, noted long ago by Wordsworth, have met with general recognition and have received special significance from their existence at a time when the Classical Movement seemed supreme.

Her sketch of the sights and sounds of night

(ll 23-36) shows observation and simplicity worthy almost of Wordsworth himself.

#### ROBERT BLAIR

Pp. 294 f. Blair's one poem gave rise to a series of mortuary poems, and is important because it appealed to the same taste that took delight in Young's *Night Thoughts*, and so belongs to the same phase of the romantic movement.

#### JAMES THOMSON

Pp. 296 ff. Thomson is one of the earliest romantic poets to make the different aspects of Nature his main theme. The extracts from his *Seasons* show that he had really observed what he described, although he is not free from such indirectness of phrasing for mere effect as *the bleating kind* = sheep, *soft fearful people* = sheep, *plummy people* = birds, *watery gear* = fishing tackle, in which the classical school of poets delighted. He was preëminently the poet of the English middle classes until the nineteenth century, when Scott and then Tennyson took his place.

Pp. 298 ff. His *Castle of Indolence*, like Shensstone's *Schoolmistress* (pp. 312 f.) and other eighteenth century imitations of Spenser's *Faerie Queene*, was intended to be at least mildly humorous. Thomson uses comparatively few archaic words or constructions — just enough, perhaps, to secure the effect of quaintness and remoteness at which he aimed. It is hardly necessary to add that neither he nor any other eighteenth century writer was always accurate in his use of such words and constructions.

#### JOHN DYER

Pp. 300 f. Dyer wrote little but he had the eye of a careful observer and lover of Nature. For this he was perhaps indebted to his having been born and brought up in Wales among the mountains and dales of which he sings. It is just possible that the word "van" — rather curiously used in l. 3 — may have been suggested by the name of a mountain familiar to him — the Carmarthen Van, the second highest peak in southwest Wales.

#### DAVID MALLET

Pp. 301 f. David Mallet — his name was originally Malloch — lives in literary history by virtue of three rather curious circumstances: the title of one of his poems (*The Excursion*) had the

honor of being used later by Wordsworth; the famous song, *Rule Britannia* (p. 300), was first sung in a musical comedy called *Alfred, a Masque*, composed by him and James Thomson; and he was the reputed author of *William and Margaret* (p. 301), the most important ballad in the history of the Romantic Movement. Fate favored him in Wordsworth's choice of a title for his poem. She favored him in the second instance by letting the poet James Thomson die before *Alfred* was printed and before any public claim had been made to the great song which all scholars now ascribe to Thomson. She favored him the third time by allowing him to retain for over one hundred and fifty years credit in literary circles for the authorship of *William and Margaret*, a ballad which we now know to have been printed in slightly different form and sold about the streets of London while he was still a child. The importance of the ballad for the history of Romanticism lies partly in its real beauty, partly in the early date at which it attracted public attention and interest, and partly in the large amount of discussion to which it gave rise.

#### SAMUEL JOHNSON

Pp. 302 ff. Boswell's incomparable account of the life and conversation of Dr. Samuel Johnson not only proves that his personal supremacy in the literary society of his day was deserved, but also exhibits in almost bewildering detail the independence of character, the courage, the strong and clear common sense, the freedom from cant, the wit, and the personal vigor, by virtue of which he dominated all with whom he came in contact. All these qualities are exhibited also in Johnson's writings, though his wit is sometimes made clumsy by an affected ponderosity of diction, and his common sense sometimes sounds to our modern ears like oracular emptiness in the elaborate artificiality of his balanced clauses and phrases.

#### CONGREVE

In his *Lives of the English Poets*, which were written when he was nearly seventy years old, Johnson's style is seen at its best. His diction has become more simple and natural and the structure of his sentences more varied and flexible.

These essays are still valuable. Since they were written, research has cleared up many points which were then doubtful and has supplied much information which was then inaccessible; but in

his judgments of men and affairs and his criticisms of the purely intellectual qualities of the writings he discussed Johnson has rarely been equalled. He was, however, not endowed with poetic imagination, and he had little sensitiveness to some of the finer aspects of beauty. Consequently, while he is nearly always right and convincing in his attacks on poor verse, his judgment as to what is best is not trustworthy. The passage in *The Mourning Bride* which he declares the most poetical paragraph in the whole mass of English poetry has impressed most good judges as mere rhetorical declamation — and not of the highest order at that.

P. 307 b. *our Pindaric madness*. Cowley was blamed by his successors for introducing into English a Pindaric ode that did not conform to the plan of Pindar, but in metre and rhythm was governed only by the writer's caprice. For the structural scheme of the classical Pindaric ode, cf. note on Gray's *Progress of Poesy*, pp. 736 t.

#### THE RAMBLER

Pp. 308 f. The *Rambler* was a periodical modeled on the *Tatler*, the *Spectator*, and their like. Johnson was unable to give his essays the grace, ease, playfulness, and infinite variety of tone and manner which made the success of Steele and Addison. His diction is here at its worst and his sentences, though clear and strong, rumble and creak; but even here the fine qualities of his mind are displayed. The subject and the ideas of the essay we have chosen as representative are from time to time re-discovered by social philosophers and exploited as a new contribution to human knowledge.

#### LONDON

Pp. 309 f. This is an imitation of the third satire of Juvenal. It was published in 1738 and in its bitterness bears evidence of the poverty, struggles, and lack of success which marked Johnson's life at that time. Satires were then much in vogue. An ambitious young author of that period wrote a satire as naturally and inevitably as he now writes a short story. This one is notable only for the author's sympathy with the poor and his expression of personal feeling in l. 173, which he caused to be printed in capital letters. In style, it shows many of the qualities and tricks which especially characterize his work, though they are not so fully developed as in the *Rambler* and *The Vanity of Human Wishes*.

ll. 158 f. Even the sedate tradesman, at the

sight of a tattered cloak, wakes from his dream of wealth and labors to make its wearer the object of a scornful jest.

ll. 162-175. The thought was suggested by Juvenal.

P. 310 l. 169 Spain, under authority of a papal grant of the sixteenth century, claimed all lands more than 470 leagues west of the Azores.

#### THE VANITY OF HUMAN WISHES

This is an imitation of the tenth satire of Juvenal. It was published in 1749 and shows in style the further development of the qualities of sonorous diction and balanced sentence structure exhibited in *London*. The first couplet is often quoted as an example of tautology disguised by verbosity. The general theme of the satire is stated in the title. The method is to present successively examples of great ambitions unfulfilled or, when fulfilled, the source of disappointment.

ll. 191 ff. The meteoric career of Charles XII of Sweden was fresh in mind when Johnson wrote, and had been brilliantly described by Voltaire. Charles invaded Denmark, defeated the Russians, the Poles, and the Saxons, and conceived the design of overthrowing the Russian Empire. When the Czar wished to negotiate peace, he declared, "I will treat with the Czar at Moscow." From this time his career was a succession of misfortunes and failures. His army, weakened by famine and cold (ll. 207-208), was defeated and scattered at Pultowa, July 8, 1709, and he fled into Turkey, where he attempted by bribes and intrigues to enlist Turkey in his designs. But the Czar bribed and intrigued more effectively, and Charles was imprisoned. He escaped in disguise in 1714 and fled to Norway, where he was killed, at Fredericks-hall, Dec. 11, 1718, by some unknown person (l. 220).

P. 311. ll. 313 f. Solon is said to have told Croesus to count no man happy till his death.

ll. 317-318. The duke of Marlborough, the greatest general of his time, was paralyzed in 1716, six years before his death, and spent his last days playing with his grandchildren, being quite out of public affairs. He was talked about for his petty economies; it was said that, old and infirm as he was, he would walk to save the expense of sixpence for a sedan chair.

Swift's mind began to fail in 1738, and he subsequently had paralysis and aphasia; in 1741 he was insane beyond hope and so continued till his death in 1745, four years before Johnson wrote these lines.



## WILLIAM SHENSTONE

## WRITTEN IN AN INN AT HENLEY

P. 311. These lines in praise of the comfort and freedom from care to be found in an old English inn have been much praised and the last stanza often quoted. Dr. Johnson was especially fond of them.

## THE SCHOOL-MISTRESS

Pp. 312 f. Thomson's imitation of Spenser, in his *Castle of Indolence*, has, as he intended, the effect of remoteness and dreaminess. Shenstone mixes realism and pseudo-archaisms to secure a playful picturesqueness which perhaps justifies his method, though his ignorance of archaic English may cause distress to the student of language. Shenstone had seen such a school-mistress and such a school as he describes. He spent his life in the country and is mainly notable for his romantic taste in gardening and his sacrifice of his fortune to his hobby.

ll. 136-139. The Coronation Chair of Great Britain, which contains the ancient "stone of destiny" brought from Scone, in Scotland, where it formed part of the seat in which the kings of Scotland were crowned.

P. 313. ll. 156-158. A hornbook was a card on which were printed the letters of the alphabet, a few simple syllables and words, the nine digits, and the Lord's prayer; this was covered with a thin transparent sheet of horn and set in a frame with a handle. Later the term was used loosely for a primer of any sort.

ll. 165-167. In his *Faerie Queene* Spenser often expresses his sorrow and pity for the characters of his poem when they are in distress or danger; cf. I, iii, 1-18 (p. 114).

## THOMAS GRAY

Pp. 313 ff. Gray is the best type of the eighteenth century scholar-poet, important for his influence in the Romantic Movement, though in his own poetry less interesting than some poets of less authority. His work is always artistic, often artificial, never spontaneous, and it abounds in abstractions and personifications of abstractions (cf. ll. 61-70 in the *Ode on . . . Eton College*, p. 314). It shows, however, a wide range of interests, of subjects, and of metres; and he was a pioneer in many fields. He was one of the first poets in his time to write sympathetically of the life of the poor villager; he experimented in the

classical form of the ode, with the regular strophe, antistrophe, and epode; he translated from the Norse at a time when Norse literature was unknown in England; he enjoyed romantic scenery at a time when it was unfashionable to do so, he was interested to write of the misfortunes of the Welsh nation in *The Bard* and he gave practical aid to the Welsh poet, Llewellyn Jones.

## ON A DISTANT PROSPECT OF ETON COLLEGE

As a child Gray was sent to school at Eton College, and he seems always to have retained his interest in that place and the beautiful country about it. This poem, written when he was twenty-six, reviews the sports and probable future destinies of the boys who play there as he played when a child. In the churchyard at Stoke Pogis, only a few miles from Eton, is shown an ancient yew-tree beneath which tradition says he wrote his famous *Elegy*, and his own grave there bears the epitaph with which the *Elegy* closes.

The *Ode* shows the fondness for personified abstractions, for apostrophes to inanimate objects, for "elegance" of diction, and for moralization, characteristic of the so-called Age of Classicism. The *Elegy* still retains the fondness for abstractions, but shows in other respects distinct tendencies toward saner ideals of style. Both poems exhibit that taste for melancholy which was a marked feature of the early productions of Romanticism.

## ELEGY WRITTEN IN A COUNTRY CHURCH-YARD

Pp. 314 ff. This poem has always been popular because of the combination of universality and democracy in its theme, but because by the neatness of its form it has lent itself to over-quotation, it has lost much of its freshness for us. None the less, it is sincere and touched with real feeling.

P. 315 l. 57 *Some village-Hampden* Some one who will stand up for the rights of his neighbors against the injustice of a local landowner, as John Hampden stood up for the rights of his countrymen against the unjust taxation of King Charles I.

## THE PROGRESS OF POESY

*A Pindaric Ode*

Pp. 316 ff. Cf. note, p. 735 above, on Cowley's treatment of the Pindaric Ode. Gray had too

exacting a sense of scholarship not to adopt the genuine classical form. The present poem consists of three strophes and antistrophes, each containing twelve lines, and of three epodes, each containing seventeen lines. The parts are balanced in rhythm and in the various rhyme schemes.

*I. Strophe*: invocation to music.

*Antistrophe*: the power of music (the lyre, which was invented by stretching strings across a tortoise shell) to soothe all cares and passions, and to subdue the god of war, and even the eagle of Jove, the ruler of storms.

P. 317. *Epode*: the voice and the dance are obedient to music, together with all the Loves and Graces who dance before Venus to its strains.

*II. Strophe*: the ills to which mankind is subject and the question whether music can lessen them.

*Antistrophe*: the power of music from the Pole (the Eskimos) to the Equator (Chili).

*Epode*: the passing of music from Greece to Rome and from Rome to England.

*III. Strophe*: Shakespeare as the poet of Nature who can play upon the human heart.

P. 318. *Antistrophe*: Milton as the poet of the supernatural, and Dryden as a lesser poet but still great in the management of the heroic couplet (ll. 103-106).

*Epode*: Dryden as a lyric poet (ll. 107-111); Gray's own ambitions. Though he cannot equal Pindar, he has cultivated verse since childhood, and he will mount higher than "the Great" (who are not poets), simply because of his calling as poet.

#### THE FATAL SISTERS

Pp. 318 f. In his simplicity and directness Gray has caught something of the Norse spirit; and the form he has chosen, with its short lines broken up by alternating rhyme, bears out the general effect.

The chief importance of this poem and of several of Gray's later compositions is that in them were introduced to English readers new and fruitful sources of poetic themes. *The Descent of Odin*, *The Triumphs of Owen*, and *The Bard* all testify to the range of Gray's studies and the catholicity and unconventionality of his taste.

This poem is supposed to be addressed to her sisters by one of the Valkyries or Battle Maidens of Norse mythology. They are, as their name indicates, "choosers of the slain" (see ll. 33-34) and they hasten with joy to the battle.

The battle was fought in the eleventh century between Sigurd, earl of the Orkneys, and Brian, King of Dublin.

#### WILLIAM COLLINS

Pp. 319 ff. Collins wrote little, but his verse is simple, natural, and of exquisite poetic quality. His work is in general free from the affectations and conventionalities of his time. His *Ode on the Popular Superstitions of the Highlands* especially shows his ability to break away from the conventional in the choice of poetical material.

#### ODE WRITTEN IN THE BEGINNING OF THE YEAR 1746

The occasion was the loss of a large number of English soldiers in the autumn of 1745 and January 1746, in the War of the Austrian Succession.

#### ODE TO EVENING

This is a notable example of an unrhymed stanzaic poem.

The influence of Milton's minor poems is apparent in such lines as 11, 12 and 31, yet the picture itself is freshly imagined and original.

#### THE PASSIONS

Pp. 320 f. Like Dryden's *Alexander's Feast* (pp. 224 ff.), this is an ambitious attempt to suit the verse and style to the sentiments, varying them according to each passion described. It concludes with a tribute to the power of music in inspiring emotions. The poem is not entirely free from the conventional diction and rhetorical figures of the time.

#### THOMAS WARTON

P. 322. Thomas Warton owes his position in the history of English poetry, not to the fact that he was poet laureate, but to his having contributed, both by his own verse and by his *History of English Poetry*, to the triumph of Romanticism. His *History of English Poetry*, which is still a standard treatise, brought to the attention of the reading public the rich but forgotten fields of English poetry from the twelfth to the close of the sixteenth century, the influence of which became dominant in the Romantic revival. His best poetry also expresses two of the principal characteristics of Romanticism — love of antiquity and love of nature. He is further notable as having helped to revive the sonnet as a form of English verse.

#### SONNET IV

In Salisbury Plain stand many gigantic stones set in two concentric circles surrounding two

ellipses and a central altar, which have aroused much speculation as to their origin and purpose. Scholars now believe that they are in fact — as they were long ago reported to be — ruins of a temple of the Druids, remnants of that ancient system of religion held by the Celts in all parts of Europe in prehistoric times.

l. 5 *Hengist* and his brother *Horsa* were the traditional leaders of the first bands of Saxons that came from Germany to Britain and, with the aid of later reinforcements, conquered *Vortigern*, King of Britain.

l. 11. *Brutus* was, in the legendary history of Britain, a descendant of *Æneas* and the colonizer of the island Britain, which took its name from him.

#### OLIVER GOLDSMITH

Pp. 322 ff. Whatever may be the truth about Goldsmith's character, — and he seems to have been misrepresented by Boswell and misunderstood by most of his biographers, — his writings are usually full of sensible and independent thought as well as of grace and charm. His kindness and his humor are all-pervasive, and the quality of his work, considering the amount he wrote and the conditions under which he worked, is amazing.

#### LETTERS FROM A CITIZEN OF THE WORLD

In 1721, Montesquieu made a sensation and started a literary fashion with his *Persian Letters* (*Lettres Persanes*), in which he criticised French society with much wit and effectiveness. Goldsmith in 1760 contributed to the *Public Ledger*, a daily paper, a series of letters purporting to be written by a Chinese to inform his friends of the manners and customs of the English. Two years later they were gathered into a book and published under the title given above. This device for criticism has been revived with success more than once in our own time.

#### THE DESERTED VILLAGE

Pp. 324 ff. Although Goldsmith was theoretically attached to the views held by the classicists, and although his first poem, *The Traveller*, is of the same general type as the philosophical disquisitions which so many of his predecessors published in verse, when he came to write about his own recollections and sensations his work is so simple and unaffected and his emotion so genuine that he achieves a permanent interest.

*The Deserted Village* is of course a highly ideal-

ized picture, based probably upon memories of his childhood in Ireland and of the village Lissoy, where his brother lived, but it has a convincing naturalness, unforced humor and pathos, and it is as successful in the sketches of character as in the pictures of idyllic village scenes. Here and there we see the influence of his romantic contemporaries (cf. especially ll. 344 and 418), and here and there we have traces of traditional conventionality (cf. *swain*, l. 2, *unwieldy wealth*, l. 66, *mantling bliss*, l. 248, *shouting Folly*, l. 270, *fair tribes*, l. 338, and especially ll. 97-112).

ll. 137-192 Cf. Chaucer's sketch of the faithful parson, *Prologue*, ll. 477-528 (pp. 64-65).

ll. 275-280. Cf. Thomson's *Autumn*, ll. 350-359 (p. 298).

#### RETALIATION

Pp. 329 ff. In February, 1774, two months before Goldsmith's death, he and some of his circle — Dr. Barnard, dean of Derry (l. 23), Edmund Burke (l. 29), Townshend, later Lord Sydney (l. 34), Cumberland, a dramatist (l. 61), Garrick, the great actor-manager (l. 93), Sir Joshua Reynolds (l. 137), and others — were having dinner at the St. James Coffee-house when some one proposed that they write mock epitaphs for one another. Although the accounts differ in detail, it appears that several members of the company continued the contest after the evening was over, and Goldsmith finally provided the epitaphs he had written with a humorous introduction. His poem was passed about in manuscript but was not published until after his death. It was the last thing he wrote.

P. 331. l. 137. *Reynolds*. Sir Joshua Reynolds was greatly beloved by the Johnson group, to which Goldsmith belonged. His pictures are gentle rather than "striking," persuasive rather than "resistless," and noble rather than "grand" (l. 139). He is not to be compared with Raphael or Correggio. But Goldsmith was no critic of art.

l. 146. *trumpet*. Reynolds was deaf.

#### EDMUND BURKE

#### SPEECH ON THE NABOB OF ARCOT'S DEBTS

Pp. 331 ff. The passage quoted is from a speech against government support of graft in the East India Company. The circumstances under which it was delivered were these: The company incorporated in 1600 for trading purposes in India had gradually acquired greater powers until in the

eighteenth century it could make war and peace independently of the British government. In 1749 it began a series of conquests, but with these came a degree of mismanagement that led to the passing of several bills in Parliament and, in 1784, to the establishment of a parliamentary board of control. For some years it had been known that officers and members of the company had been making fortunes by helping the Nabob of Arcot to plunder his neighbors, receiving from him in return, not merely money to an extent impossible to estimate, but also the promise to pay several million pounds acknowledged as debt on his part to various individuals. Parliament demanded an investigation, and this was undertaken by the Directors of the East India Company and certain conclusions were reached. The Ministry, however, introduced another bill providing that the supposed debts of the Nabob to members of the Company should be raised out of the province governed by the Company and paid, practically without investigation. Fox challenged this bill, February 28, 1785, and there was a debate, in which Burke's was the last speech. The bill was lost by a large majority.

#### WILLIAM COWPER

Pp. 336 ff. Cowper's *Task* is a narrative poem in six books, of which the only interest lies in the digressions from the subject. Having been challenged by a friend, Lady Austen, to write a poem in blank verse on the subject of a sofa, Cowper set out upon his "task," and developed the work as a sort of poetical commonplace book into which he put his various experiences, impressions, emotions, and ideas. He touches the Romantic Movement in several ways: in his realistic descriptions of nature and of humble life (cf. the woodman and his dog, V, 41-57), in his democratic ideals (cf. his attitude toward slavery, II, 1-47), and in the unaffected simplicity of his style.

#### ON THE LOSS OF THE ROYAL GEORGE

P. 338. August 29, 1788, while the flagship *Royal George* was being refitted at Spithead, through the shifting of the weight of the guns (of which she carried 108), she suddenly keeled over, and about eight hundred of the thousand sailors aboard were drowned. Admiral Kempenfelt himself was among the lost.

#### JAMES MACPHERSON

Pp. 340 f. Whatever may have been the real basis for Macpherson's so-called translation of the

*Poems of Ossian*, the work exercised a great, and, indeed, almost immeasurable, influence upon English and other literatures. The question as to Macpherson's responsibility for the poems will probably never be entirely resolved. Celtic poems bearing some resemblance to his translations undoubtedly existed in considerable number, but it seems certain that his work was in no case merely that of a translator.

The *Battle of Loda* relates an adventure of Fingal, father of the poet Ossian, who, according to Macpherson, composed the Gaelic original. Fingal, king of Morven in Scotland, was shipwrecked on the coast of Norway and his men fought a skirmish with the people of that country in which his friend, Duth-maruno, was killed. During the night, while the two hosts were encamped face to face, and Fingal himself was still mourning at the grave of his friend, Starno, the king of Norway, told his son Swaran a story of his youth. He said that when the chief, Cormac-trunar, came to the hall of his father Annir, his sister, Foina-bragal, fled with him. Annir and Starno pursued, but Cormac-trunar prevailed in battle. Then Starno went in disguise to the lovers, and said that Annir was slain and that Starno had sent him to make a truce until Annir was buried. Being kindly received, he waited until the lovers were asleep and then killed them both, to the great rejoicing of his father. Starno then asks Swaran thus to steal upon Fingal and kill him. As Swaran indignantly refuses the treachery, Starno himself undertakes the task, is overcome and made captive, but is released when Fingal sees that his foe is Starno, the father of Agandecca, whom he had loved and lost in his youth.

#### JAMES BOSWELL

Pp. 341 ff. Boswell was a good observer and perhaps the best note-taker the world has ever known. Some persons have thought his accomplishment in the *Life of Dr. Johnson* one of so mechanical a nature as to deserve little credit; but none of his many imitators has approached him in effectiveness, and it is now admitted that although he was a faithful reporter and transcriber, he used no little artistic skill in the selection and organization of the events and conversations he reported, and in the management of the vast company of figures among which the Doctor moves. Boswell had strong prejudices and he was obviously unjust to Goldsmith, of whom he was jealous; but his faithfulness to his task of displaying Johnson exactly as he was, is such that he

## ENGLISH PROSE AND POETRY

THOMAS CHATTERTON

does not suppress even the occasional manifestations of narrowness, prejudice, bigotry, brutality, and coarseness. It is indeed just because we get Johnson as a whole that we are able to realize his greatness of heart and mind, his dauntless courage in facing life and its ills, and the robust individuality that challenged, aroused, and dominated his age.

**P. 346 a** For three years Voltaire lived with Frederick the Great as his friend and literary adviser, but they quarrelled and parted.

Robert Levitt, a friend and dependent of Dr. Johnson's, was originally a waiter. He had picked up some knowledge of medicine and practised among the poor.

**P. 348 a.** *Great kings have always been social;* cf. what Bacon says on pp. 156 f.

### JUNIUS

**Pp. 351 ff.** *The Letters of Junius* produced in their day a very great sensation, and their fame has been heightened by the mystery surrounding their authorship. Many of the prominent men of the time were accused of writing them, and not a few either shyly admitted or boldly claimed the credit and the infamy. The reason why the real author did not appear and establish his claims was, as De Quincey long ago pointed out, that he could not assert his right to the literary fame without at the same time convicting himself of having made improper use of his official position under the government to obtain the information which made his attacks so effective. Historians of English literature have long accustomed us to believe that these letters depended for their success solely upon their literary style, their bitterness of invective, and their sardonic irony; but, although they are remarkable as literature, the special feature which aroused the fears of the government was the fact that no state secret seemed safe from the author and that he might at any moment reveal matters which it was important to keep unknown. Recent researches have made it practically certain that Junius was Sir Philip Francis, who was a clerk in the war office during the period of the publication of the letters.

The Duke of Grafton was leader of the Whig party and prime minister in 1769. Junius sums up the political situation on p. 352. Lord Bute had been the favorite of George III and exerted enormous influence over him as Prince of Wales — an influence that persisted long after he was out of office.

**Pp. 353 ff** Thomas Chatterton wrote under his own name some poems of great promise for a boy (he was only eighteen when he died), but his most important and interesting poems he pretended not to have written but to have discovered. Most of them, he said, were composed by a monk named Rowley in the second half of the fifteenth century, and had been found by himself among old papers in the church of St. Mary Redcliffe at Bristol. In the present state of knowledge of the English language it is easy for any scholar to see that these poems could not possibly have been written in the fifteenth century. They are full of false archaisms and eighteenth century contractions, and other forms not in early use. Some persons suspected them when they were first produced; but to the majority even of the scholars of that day any imitation of old manuscripts, old writing, and old spelling was good evidence of age, and it seemed absolutely impossible that so young a boy — he was only twelve or thirteen when he began to produce these poems — could have composed the poems and fabricated the manuscripts. When the imposture was discovered, the critics, making no allowance for its having been the work of a mere child, were filled with high moral indignation, and the poor boy was allowed to starve, until, being able to endure his neglect no longer, he took poison and died. It has been thought strange that the poems written in this "fake" old English are better than those in the English of his own day; but the explanation seems easy psychologically. The imagination of the boy was specially excited both by the idea of the imposture he was carrying on and by the odd forms of words which he used. He felt himself transported to the times and scenes he was trying to reproduce and wrote with the picturesqueness and vigor which belong to such excited states of mind. Professor Skeat, in his edition of Chatterton, changed the old spelling of the poems to modern spelling, on the ground that the boy really thought in eighteenth century English and ought to be so represented. This sounds logical, but really is not. He may have thought thus, but we may be sure that he felt and imagined in these pseudo-archaic forms which made the antique world live again for him. Chatterton's method of old spelling is so simple also that it will give hardly any trouble. His first principle is to double letters as often as possible; his second is not to be too regular even in doing this; his third, to use any genuine old spellings that he happens to remember.

## BRISTOWE TRAGEDIE

GEORGE CRABBE

## TALIS

*The Lover's Journey*

*Sir Charles Bowdin.* It has been supposed that the story was suggested to Chatterton by some account of the execution at Bristol in 1161 of Sir Charles Fulford, a zealous Lancastrian. *Kynge Edward* (l. 5) is Edward IV, *Canterlone* (l. 17) is Chatterton's mistake for Cantlow or Cantelowe; *Canynge* (l. 45) was mayor of Bristol under Henry VI and Edward IV.

Pp 358 f. Cf Cowper's *Task*, I, 557-591, for a similar picture of gypsies. Cowper pities them and is not unaware of their picturesque qualities; Crabbe is unsympathetically realistic and throws a stone at each member of the group.

## THE ACCOUNT OF W. CANYNGES FEAST

WILLIAM BLAKE

P. 358 Chatterton picked out archaic words from dictionaries and old glossaries, and as he did not know the connection in which they were used, he sometimes made rather ludicrous mistakes. In this poem he makes an unusual effort at archaism and consequently fails oftener than usual.

*Sounde*, l. 1, cannot be a past participle; *Bylecoyle*, l. 2, is a bad spelling of the French name of one of the allegorical characters in the translation of the *Roman de la Rose*, the name in English being Fair-Welcoming, i.e., Favorable-Reception; *doe*, l. 2, cannot be singular; *cheorte*, l. 4, properly means "dearness, scarcity," but Chatterton thought it could be used as an adjective meaning "dear, delicious"; *lyche*, l. 5, is improperly used for "like" or "as"; *coyne*, l. 7, is used by Spenser to mean food for man; *heie*, l. 9, is an impossible form for "they"; *ha ne*, l. 9, is not good English for "have nothing"; *echone*, l. 11, is wrongly used for "each"; and *deene*, l. 11, is not proper for "dine." I have passed over some of the minor errors. What Chatterton intended this to mean may be given thus:

Through the hall the bell has sounded;  
A fair welcome befits these serious men;  
The aldermen sit around the table  
And snuff up the delicious aroma  
As wild asses in the desert waste  
Do sweetly taste the morning air.

Such food they ate; the minstrels play —  
A sound as of angels do they make;  
Then they become silent; the guests, however,  
have nought to say  
But nod their thanks and fall asleep.  
Thus everyday it is my habit to dine  
If one of my friends, Rowley, Iscamm or Tyb  
Gorges, is not seen (i.e., does not come to dine  
with me).

Pp. 359 f. Blake was an artist as well as a poet, and in both characters vision is the quality that distinguishes him — vision of invisible forms and relationships — what Pater calls "preponderating soul." Both his painting and his poetry are full of symbolism, but they represent very different phases of his personality. The pictures are extravagant to the point of madness; the poems, which are so misleadingly simple in phrasing that they have been abused by insertion into school readers, are extraordinarily subtle and elusive. The poet who most resembles Blake in this subtle simplicity is Emily Dickinson. To understand Blake's exquisiteness, compare his "To see the world in a grain of sand" (p. 360) with Tennyson's coarser, more obvious, hence popular, "Flower in the crannied wall," which phrases the same thought.

## MINOR SCOTTISH POETS

Pp. 361 f. The Minor Scottish Poets here represented are mainly interesting as a background to Burns. In methods and ideals he was not an isolated phenomenon; freedom and individuality had not perished entirely. In London literary circles and throughout Great Britain wherever people tried to write or to criticise as they thought all "up-to-date" people were writing and criticising, the prevailing fashion of "classicism" was omnipotent. But wherever people wrote for the pleasure of saying a thing as they wished to say it, life, with its old joys and hopes and sorrows and fears and desires, ran fresh and strong, as an immediate fount of inspiration.

## ROBERT BURNS

Pp. 362 ff. In reading Burns, it is easy to believe that poetry is indeed a matter of instinct and not of acquirement. On his own ground and in his own tongue, Burns rarely failed to find that

perfect correspondence of sound to sense, that perfect suffusion of thought with emotion, which together create poetry, but as soon as he strayed from his "Scotsdom" in material, attitude, or language, he became commonplace and conventional. Compare, for instance, the last nine stanzas of the *Cotter's Saturday Night* with those that precede them. Compare the perfection of *To a Mouse* with the four-stanza lapse in *To a Daisy* (ll 31-54).

#### LINE TO JOHN LAPRAIK

P. 364. Lapraik was himself a minor poet as well as a friend of Burns.

#### THE COTTER'S SATURDAY NIGHT

Pp. 365 ff. The scene described is Burns's own home and his father is the Cotter. After his father's death, Burns himself led family prayers — impressively, it is said.

Robert Aiken was a lawyer in Ayr, the market town near which Burns was born.

#### TAM O'SHANTER

Pp. 370 ff. The peculiar quality of this poem is its blending of the humorous and the horrible in a way that is characteristically Scottish.

#### BONIE DOON

P. 372. The Doon is a little river in Ayrshire near Burns's home. Burns made another version of this poem, more regular and literary and much less beautiful than this.

#### AE FOND KISS

P. 373. Sent to a Mrs. McLehose, of Edinburgh, with whom he had a love affair just before his marriage with Jean Armour.

#### BONIE LESLEY

*Bonnie Lesley* was Miss Lesley Baillie, daughter of Mr. Baillie of Ayrshire. He, on his way to England with his two daughters, called on Burns at Dumfries. When they left, Burns accompanied them fifteen miles on their way and composed the song as he rode home.

#### HIGHLAND MARY

Mary Campbell was a young nursemaid whom Burns met in the spring of 1786. In a time of

reaction against Jean Armour, whom he afterwards married, Burns fell in love with her, and she promised to marry him, but she died in the autumn of that year. Burns never talked about her, but he seems to have felt her loss deeply, and some of his most beautiful poems are addressed to her.

#### DUNCAN GRAY

P. 374. Cf., for spirit, with Suckling's *Why So Pale and Wan?* (p. 214, above).

#### SCOTS WHA HAE

This celebrates the Battle of Bannockburn, fought in 1314, between the Scots and the English. The Scots had been struggling for independence from England since 1296. Their leader, Sir William Wallace, had at first considerable success, but was reduced to fighting a sort of guerilla warfare, and was finally betrayed by one of his countrymen and executed in London in 1305. The struggle was, however, continued by Robert Bruce, who was crowned King; and at Bannockburn he won a victory that made Scotland free and independent until the kingdoms were united under James I (James VI of Scotland), son of Mary Stuart.

The poem is supposed to be spoken by Bruce himself just before the battle, as he stood on the hill where to-day the "bore-stone" is still pointed out as his standard holder. The English attacked from the lower land by the river, where the softness of the ground contributed to their defeat.

#### A MAN'S A MAN FOR A' THAT

This sums up the democratic attitude which Burns consistently maintained. The ideas which came to practical political expression in the Declaration of Independence and in the French Revolution were making progress in Great Britain.

#### THE ROMANTIC REVIVAL

##### WILLIAM WORDSWORTH

#### THE PREFACE TO THE "LYRICAL BALLADS"

Pp. 376 ff. This Preface was printed with the second edition of *Lyrical Ballads* (1800) and later expanded.

In connection with this epoch-making essay, Jeffrey's criticism of Wordsworth's success in carrying out his theory (p. 416), and Coleridge's statement of a view opposed to the theory itself (p. 398) should be read.

The famous *Preface* is much more than a defence of the particular poems that it introduced, it is a protest against the entire method of the eighteenth century poets, and a statement of the principles which Wordsworth believed should govern poetry, and which his own theory and practice did actually introduce into the work of his contemporaries and successors.

The four points in which Wordsworth regarded his work as fulfilling the essential requirements of poetry are carefully stated in the opening sentence of our selection. The rest of the essay is devoted to explaining, illustrating, expanding, and defending these principles. Particular attention should be given to Wordsworth's note on p. 378, as it shows that he was not unaware or neglectful of the distinction between poetry and non-poetry (science, as he calls the latter) whether in verse or prose. It is in this sense that poetry is to be taken in some of those fine aphorisms which give to this essay so much of its value, as, for example: "All good poetry is the spontaneous overflow of powerful feelings;" "Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all Science;" and many others. What seems to be lacking in this exposition of Wordsworth's theory and what was sometimes lacking in his practice is that activity of the poet stated by Coleridge in the following terms (p. 399 b): "He diffuses a tone and spirit of unity, that blends, and (as it were) fuses, each into each by that synthetic and magical power, to which we have exclusively appropriated the name of imagination."

### WE ARE SEVEN

Pp. 382 f In a passage omitted from our reprint of the *Preface to the Lyrical Ballads* Wordsworth explains that he intended in this poem "to illustrate the manner in which our feelings and ideas are associated in a state of excitement" by showing "the perplexity and obscurity which in childhood attend our notion of death, or rather our utter inability to admit that notion."

Although the theme is also stated explicitly in the first stanza of the poem itself, the poem contains no explicit moralizing, but the poet undoubtedly wished his readers to feel, as did the little girl, that loved ones are not separated from

us, even when their bodies are laid in earth, and their spirits have passed to heaven. There is, of course, no logical transition to this conclusion from the utterances of an ignorant child, but the emotions may make the transition, if they have been sympathetically stirred. The main reason why the poem, for all its popularity, does not rank high as poetry is that it exhibits no "spontaneous overflow of powerful emotions," or, to use Coleridge's terms, that the images, thoughts and emotions are not fused by "that synthetic and magical power to which we have exclusively appropriated the name of imagination." In other words we have here perhaps raw materials for a poem, but the poem itself remains unwritten. The prosaic blemishes which Wordsworth sometimes allowed to creep into his poetry may be illustrated by the original form of l. 1: "A little child, dear brother Jim."

The verse, appropriately to the subject and material, is simple and familiar, — a four-line stanza, such as is used in many ballads, with four and three iambic feet in alternate lines, and with alternate rhymes. The only features worthy of special note are the first, tenth, and last stanzas. The incompleteness of l. 1 and the lack of rhyme between it and l. 3 — both due to the omission of words from the original line — cause this stanza to stand off from the rest of the poem, as the prologue should. The middle rhyme of ll. 37 and 39 is in imitation of many lines in the old ballads and contributes to the inartificiality characteristic of the poem. The extra line in the last stanza gives to it a slower and more dignified movement and causes the reader to reflect upon the story and its implications.

In reading this poem, one is inevitably reminded of the very different attitude toward the loss of a loved one by death expressed in the three poems on p. 386. It is, as has often been remarked, entirely uncertain whether the Lucy of these poems was a real person, or a creature of the poet's imagination. But certainly the tone of the concluding stanza of each poem suggests that she really existed and that the poems were written before the poet had recovered from the shock of personal loss and while his sensations of bereavement were still in entire control of his mind and heart. This is especially notable in the third poem, where the poet's thought dwells upon the purely physical aspect of death, and he thinks of the beloved body that seemed to defy the forces of change and death as now senseless clay,

"Rolled round in earth's diurnal course  
With rocks and stones and trees."



### EXPOSTULATION AND REPLY, AND THE TABLES TURNED

Pp. 383 f. In a note, Wordsworth tells us that these two poems "arose out of conversation with a friend who was somewhat unreasonably attached to modern books of moral philosophy." They are companion poems, though they do not present, as the titles might lead one to expect, different phases of the same subject. The tables are turned only in the sense that, whereas in the first poem the poet's friend had expostulated with him, in the second the poet takes his turn; but in both the poet makes his own ideas and attitude prevail.

The subject of both poems is Wordsworth's favorite doctrine of the powerful moral influence of nature — of birds and trees and flowers and beautiful streams, of sunrise and sunset and starlight — upon the character of any one who loves these things and lives in sympathetic communion with them. In another beautiful poem (*Three Years She Grew*, p. 386) he carries the doctrine still further and asserts that grace of form and beauty of face will pass from the graceful and beautiful objects of nature to the child who grows up among them (see especially ll. 19-24 and 29-30 of that poem).

If there is any difference at all between the doctrine set forth in *Expostulation and Reply* and that in *The Tables Turned*, it is merely that the influence of nature upon the passive mind is emphasized in the former, while in the latter a more active attitude is suggested by the words "That watches and receives," l. 32.

### LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY

Pp. 384 ff. Wordsworth had visited the valley of the Wye, one of the most picturesque spots in England, in 1793 — five years, as he tells us, before the visit in company with his sister recorded in this poem. A little below Monmouth the valley of the Wye contracts and is enclosed by steep, wooded hills. Lines 10-22 (especially 10-11 and 14-16) indicate that he is on the cliffs, with the valley spread out beneath him. The poem is notable not so much because it gives explicit expression to the three phases of the love of nature recognized by Wordsworth, as because it is, in intensity of spiritual emotion, in the novelty and truth of its poetical ideas, and in beauty and suggestiveness of phrasing, one of the most perfect poems ever written. In connection with it, the reader should by all means consult other passages in which Words-

worth has dealt with the same themes, notably *The Prelude*, Bk. I, ll. 401-463; Bk. VIII, ll. 340-356, and *The Recluse* (cf. especially the extract in this book, pp. 387 f.). It may aid the reader in following the course of the poet's thought to note that ll. 1-22 are devoted to his return to the scene after a long absence; ll. 22-57 express the influence of these beauteous forms in absence upon his feelings and his insight into the meaning of life; in ll. 57-65 he expresses the hope that this visit, by renewing the memories of these forms, may supply "life and food" in future years, ll. 65-85 paint his feeling for nature at the time of his former visit (age 23), ll. 85-111, his maturer feeling, ll. 111-119 tell how his former pleasures revive in the influence of nature upon his sister; in ll. 119-134 he prays that this influence may continue, and sets forth the elevating and soothing power of nature; in ll. 134-146 he exhorts his sister to experience all these sweet sensations and store them in memory as antidotes for future sorrows; and in ll. 145-159 bids her then remember him and his love for this landscape.

\* l. 29. Why "purer mind"?

ll. 25-30. Compare *The Reverie of Poor Susan* and *The Prelude*, Bk. VII, especially the last two paragraphs.

ll. 38-40. Compare *The Prelude*, Bks. XI and XIII.

ll. 43-46. Note the mysticism of this passage and compare it with the *Ode on Intimations of Immortality*, ll. 141-145, and the notes on Tennyson's *St. Agnes' Eve*.

P. 385. l. 54 *hung upon* is used rather curiously. It does not mean "depended upon," but "weighed upon."

ll. 93-102. These lines have sometimes been taken as pantheistic, but pantheism was not Wordsworth's creed; they express rather the presence of an immanent deity.

P. 386. l. 149. *past existence* refers here to past experiences of this life, not to preexistence.

### LUCY

This and the two following poems form a series devoted to the same person. Cf. what is said about them above in connection with *We Are Seven* and *Expostulation and Reply*.

### LUCY GRAY; OR, SOLITUDE

Pp. 386 f. Like *We Are Seven*, this presents a simple story almost without comment. This theme, however, is better suited to the ballad-

like simplicity of treatment, and it contains a few memorable phrases. The secondary title has little to do with the theme.

### THE RECLUSE

Pp. 387 f. *The Recluse* is a part of a great philosophical poem upon which Wordsworth worked at intervals for many years but which he never completed. The extract here given expresses in poetic forms his plans and aspirations as a poet.

By some oversight the lines of our selection were numbered without reference to their position in the poem, they come at the very end and the first line should be l. 754.

### TO THE CUCKOO

Pp. 388 f. In beauty of conception and magic of phrasing few poems surpass or even equal this. It is very simple in subject and structure and needs only to be read thoughtfully and sympathetically to be fully understood. Its theme is the emotions of wonder and delight the author feels in hearing again the song of the bird and recalling the sensations with which it had been heard in boyhood. All poets are perhaps endowed with keener memories of past sensations than ordinary people. How large a part such memories played in Wordsworth's life may be noted not only in *The Prelude*, *The Recluse*, and *The Excursion*, but in many occasional poems such as this and the *Lines Composed above Tintern Abbey*. Even details, such as the peculiarity of the cuckoo's song referred to in ll. 3-4, 7-8, 15-16, and 29-32, are recalled more than once (cf. *The Recluse*, ll. 90-94).

"Where'er my footsteps turned,  
Her voice was like a hidden bird that sang.  
The thought of her was like a flash of light,  
Or an unseen companionship, a breath  
Of fragrance independent of the wind."

### THE SOLITARY REAPER

P 389. This poem was suggested by the following words in Thomas Wilkinson's *Tour in Scotland*: "Passed a female who was reaping alone; she sung in Erse, as she bended over her sickle; the sweetest human voice I ever heard; her strains were tenderly melancholy, and felt delicious long after they were heard no more." Again, as in the poem *To the Cuckoo*, we have the witchery of music and mystery wonderfully rendered by the art of the poet. And here in addition we have a picture sketched without detail yet as

vivid to the imagination and as lasting in the memory as Millet's "Angelus." Perhaps the only obscurity in the poem — the reason why the poet does not know what she sings — is removed by Wilkinson's statement that she sang in Erse, the language of the Gaelic Highlanders.

### ODE: INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD

Pp. 391 ff. Although this poem has long been a favorite of lovers of Wordsworth and though no one can deny the beauty of it, some of the Orthodox have objected to the doctrine that souls have a conscious existence in another world before being united with the body in this. Wordsworth himself is careful to disclaim this doctrine as a creed and to insist only upon his right to treat it poetically. It seems clear, however, that the doctrine made a powerful appeal to his imagination and affections. The beauty of the poem, both in parts and as a whole, will be felt by every reader, but as the exact relation of some of the parts to the general theme seems to have been missed by some, it may be well to give a closer analysis than usual of the course of thought.

I, II. Even though the poet sees and feels the beauty of the earth, he misses in it a glory it once possessed.

III, IV. While birds and beasts are full of joy, he alone feels sad, but utterance gives relief and he determines to share in the general joy and enumerates the sources of pleasure. But in vain, for the sight of a tree, a field, a flower, recalls thoughts of "the glory and the dream" that are gone and makes him ask what has become of them.

V, VI, VII, VIII. He expounds the theory that the new-born soul coming to earth from heaven brings a part of the glory of heaven with it and envelops in it all the sights and sounds of earth, but loses it as it journeys through the world. The whole theory is explicitly stated in V. The efforts of Earth to win her foster-child Man to love her alone are given in VI. The earthly attractions and interests that successively capture his heart and fill his life are set forth in VII. "Why, O Child, do you — endowed as you are with heavenly knowledge and glory — strive to become the slave of Earth?" is the substance of VIII.

IX. The poet utters thanks for the indestructible traces of our heavenly origin.

X. He reverts to the joy theme of III, IV, with recognition of the compensations afforded by "the philosophic mind" for the lost splendor and glory.

XI. He appeals to Nature whom he now loves even more deeply, because more seriously and maturely.

The argument in favor of immortality from hints of preexistence forms the principal subject of Plato's *Phædo*, and is also finely set forth in *The Banquet* and *Phædrus*. The argument as given in the *Meno* is more sophistical and less interesting.

P. 392. l. 28. *the fields of sleep*. Professor Hales is probably wrong in explaining this as "the yet reposeful, slumbering, countryside," for not only the poet and the birds, but the shepherd boy of l. 35, the children of l. 45, and the whole countryside are awake. To the west of the poet, of course, the sun has not yet reached and awakened the people. The winds are therefore the western winds.

ll. 58-76. Compare Vaughan's beautiful poem *The Retreat*, p. 221

l. 67. *prison-house*, life, cf. *Phædo*, 62.

l. 68. Note the stages of change indicated by *infancy* (66), *boy* (68), *youth* (71), *man* (75).

l. 81. Earth is conceived as the nurse of Man, not as his mother, his ancestry is divine

P. 393. l. 103. *humorous stage*. The general conception comes from the speech of Jaques in *As You Like It*, II, vii, 139 ff. According to the ancient physiology a man's tastes and tendencies were determined by his predominant humor. "Humorous stage" therefore means here the part in life to which his nature impels him.

l. 124. *yoke*, of custom. Cf. l. 127.

ll. 141-165 Wordsworth himself explained that these lines refer to peculiar experiences much like those which we shall have occasion to note in connection with Tennyson's *St. Agnes' Eve*. He says, "There was a time in my life when I had to push against something that resisted, to be sure that there was anything outside of me. I was sure of my own mind; everything else fell away and vanished into thought" Such experiences suggested, of course, the unreality of the external world and the real existence of the soul

l. 166. The poet has changed his imagery somewhat and speaks as if souls were brought to this world by the sea of immortality (*immortal sea*, l. 163). The children are, therefore, near the shore, while youths and men are further inland (cf. l. 162).

P. 394. l. 198. It is the poet's eye that hath kept watch o'er man's mortality, and he therefore sees with a soberer coloring the clouds which to the child were brilliant with the light of the setting sun and the "visionary gleam."

l. 199. This is rather obscure, but seems to mean that in one more contest man has been victorious, in the sense that he has attained to a deeper, more philosophic love of nature.

¶ ll. 202-203 It cannot too often be insisted that the meaning of these lines is distorted if they are taken out of connection with ll. 200-201. It is not because of the love of nature, but because of the love of man that a flower can give the poet "thoughts that do often lie too deep for tears."

### TO A SKY-LARK

Cf. Shelley's *To a Skylark*, p. 465.

### ON THE EXTINCTION OF THE VENETIAN REPUBLIC

\* Venice, during the Middle Ages and early modern times one of the richest and most powerful cities of the world, began to lose its power soon after the discovery by the Portuguese of the route to India and China round the Cape of Good Hope. In the eighteenth century it had become a city of idle, unenterprising, pleasure-loving people. But its final humiliation came in 1797 when it was conquered by Napoleon and by him turned over to the rule of Austria. Very similar to the feelings of Wordsworth are those expressed by Byron some years later in the first canto of his *Ode* (p. 455)

In structure this sonnet varies from the regular Petrarchan model, as the octave falls into two quatrains, independent in rhyme and in syntax. Contrast with it in structure the sonnet *London*, 1802, which is perfect both as to the structure of the octave and the division of the theme between the octave and sestet, and that *Composed Upon Westminster Bridge*, which, though metrically perfect, continues the theme of the octave into the sestet.

Lines 7-8 refer to the well-known annual ceremony in which the Doge of Venice dropped a ring into the sea in token of the wedding of the city to it.

### TO TOUSSAINT L'OUVERTURE

Dominique François Toussaint L'Ouverture, one of the most remarkable negroes known to

history, was born in Haiti in 1743. Although a slave, he received an elementary education and attained prominence. He took part in the revolutions of 1791-94 and in the latter year became commander-in-chief; in 1801 he was made president for life with the power of nominating his successor. After a series of battles with the French forces sent by Bonaparte he capitulated and was pardoned (May 1, 1802), but the next month he was arrested on a charge of conspiracy sent to France, and imprisoned in the Castle of Joux, where he died in April, 1803. Wordsworth wrote this sonnet in August, 1802. Toussaint was notable for his protection of the whites and his attempts to give the negroes liberty and a stable organization of industry.

#### THOUGHT OF A BRITON ON THE SUBJUGATION OF SWITZERLAND

Cf. Byron's *Ode*, especially section IV (pp. 455 ff.).

#### THE WORLD IS TOO MUCH WITH US.

P. 395. This is a passionate outcry against the absorption of men in worldly business and their lack of interest in Nature and its inspiring influences. The poet declares that, rather than be so absorbed, he would prefer even to be a pagan, that thus imagination might at times give him glimpses of the gods of nature, such as Proteus and Triton — gods of the sea.

#### TO SLEEP

Cf. the sonnets of Daniel (p. 147) and Keats (p. 478).

#### SCORN NOT THE SONNET

P. 396. Cf. Rossetti's sonnet on the sonnet (p. 630). Dante, Petrarch and Tasso were Italian writers who cultivated the sonnet; Camoens was a Portuguese.

#### SAMUEL TAYLOR COLERIDGE

##### BIOGRAPHIA LITERARIA

Pp. 396 ff. In his *Biographia Literaria* Coleridge gives an interesting account of his literary career and opinions. Chapter XIV is especially valuable for its relation of the origin of the *Lyrical Ballads*, the joint volume in which he and Wordsworth gave to the world the first proofs of their

great poetic powers, and also for its exposition of Coleridge's theory of poetry. It should be read in connection with Wordsworth's *Preface*. Characteristically, Coleridge is concerned, not with the external form, but with the nature of poetry.

*Bathylus* and *Alexis* (p. 398 b) are revolting subjects. Petronius Arbiter (p. 399 a) was a Roman author of the time of Nero; he was renowned for his wit and his taste. Bishop Taylor (*ibid*) is Jeremy Taylor, the celebrated pulpit orator; for an example of his poetic prose, see pp. 216 f. Thomas Burnet (1635?-1715), an English scholar, wrote a *Sacred Theory of the Earth* (*Telluris Theoria Sacra*) in Latin, in which he argued eloquently that the earth was originally constructed like an egg and that at the Flood the shell broke and let out the inner fluid and that the mountains are fragments of the shell.

#### KUBLA KHAN

Pp. 399 f. This poem, Coleridge tells us, he composed in a dream, when he had dropped asleep while reading a passage in *Purchas his Pilgrimage*. The passage is as follows: "In Xaindu did Cublai Can build a stately Pallace, encompassing sixteene miles of plaine ground with a wall, wherein are fertile Meddowes, pleasant Springs, delightful Streames, and all sorts of beasts of chase and game, and in the midst thereof a sumptuous house of pleasure." He goes on to say that he "continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence that he could not have composed less than from two to three hundred lines, if that indeed can be called composition in which all the images rose up before him as things, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awaking he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment, he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone had been cast, but, alas! without the restoration of the latter."

The lines from *Purchas* seem indeed inadequate to the result, but great transformations are possible to dreamers and poets. Whether Coleridge, in writing down his dream poem, merely transcribed what he could remember, or recomposed it, may perhaps be doubted. He calls it a fragment, but it has unity and even a certain completeness. If he merely transcribed his memories, he apparently recalled the dream lines without a break or omission. Undoubtedly a continuation of the poem is conceivable, in which case the continuation would doubtless consist of a romantic narrative set against the background of these introductory lines.

The poem, as we have it, is a remarkable example of romantic description. The mysterious Kubla Khan, the sacred river, the measureless caverns, the sunless sea, the ancient forests, the sunny spots of greenery, the cedarn cover, the savage place, holy but enchanted, and many other details which will at once impress the reader, contribute to the establishment of an atmosphere of mystery and charm. The presence of caves of ice seems to have troubled some of the critics, who even go so far as to suggest that the poet may have thought of marble or alabaster. But there can be no doubt that he was really thinking of caves of ice, and that he did not regard them as poetically impossible in such a landscape (cf. ll. 35, 36).

Other critics have been disturbed by the introduction of an Abyssinian maid in connection with a scene in Tartary. But Coleridge does not connect the Abyssinian maid, who belongs to another vision, with the Tartar landscape, except as he might connect any other recollection with it. In this last stanza of the poem, he is concerned entirely with the possibility of the poet's rebuilding with his music the beauties of the stately pleasure dome. This he says he might accomplish if he could revive within him the symphony and song which he once heard in a dream. To produce such an effect the music must obviously be wild and exotic, and the poet has therefore chosen as the musical instrument the dulcimer, which, though he probably had only a vague idea of it, suggests by its very name infinite and mysterious possibilities. That the player was an Abyssinian maid and that she sang of Mount Abora may possibly be due to the poet's vague recollections of other passages in *Purchas*. But the matter of real importance to the poet and the reader is that Abyssinia and Mount Abora are poetic words of vague connotation which suit the general atmosphere of the poem. For both poet and reader the poem is merely

an effort to reproduce in verse a vision of sensuous and mysterious beauty, and anything which interferes with the reader's emotional response to it is not only superfluous, but injurious.

### THE RIME OF THE ANCIENT MARINER

**Pp. 400 ff.** This is also a poem which depends for its effect mainly upon the creation of an atmosphere of mystery. It deals with the supernatural, though it owes much of its power to its descriptions of the effects of the supernatural upon man and nature. It contains few difficulties. In the second edition of it, the poet added to it an outline of the narrative, printed in the margin. The purpose of this addition was probably not to aid the reader in understanding the story, but to increase the strangeness and weirdness of the poem. The archaic diction and syntax contribute to the same effect: cf. *may'st*, l. 8, *din*, l. 8, *eftsoons*, l. 12, *kirk*, l. 23, *bassoon*, l. 32, *sheen*, l. 56, *swound*, l. 62, *thorough*, l. 64, *I wist*, l. 152, *Gramercy*, l. 164, *gossameres*, l. 184, *quoth*, l. 198, etc. Notice also the effect of the repetition of words and lines.

But independently of its uncanny atmosphere, the poem possesses other merits of the highest order. The narrative holds the reader as the Mariner's eye held the restive wedding guest. The events and scenes are presented as vividly as pictures, and the phrasing is so perfect that much of it has passed into common currency. Notable lines are 15, 34, 103-104, 105-106, 109-110, 117-118, 121-122, 125-126, 127-128, 200, 226-227, 232-233, 236-239, 292-293, 369-372, 404-405, 414-417, 498-499, 568-569, 586-587, 599-600, 612-617, 624-625; but there are many others of less general application that are for the poem itself of equal effectiveness.

### CHRISTABEL

**Pp. 415 f.** The subject and title were suggested to Coleridge by the old ballad *Sir Cauline*. He wrote the first part of it in 1797-98—that brief period in which he produced all his greatest poems: *Genesieve*, *The Dark Ladie*, *Kubla Khan*, and *The Ancient Mariner*. He took it up again in 1800, but it was never finished and was published as a fragment in 1816. It is interesting, not only as one of Coleridge's most successful treatments of the mysterious and uncanny, but also because it introduced a new type of verse into modern poetry. Scott, who heard the poem recited, adopted the verse for his *Lay of the Last*

*Minstrel*. The theme of *Christabel* is the struggle of the heroine against the powers of evil embodied in a wicked enchanter, whom, in the form of a beautiful maiden, she rescues and brings into her father's castle. We give only the opening episode.

#### FRANCIS JEFFREY

Pp. 416 f. If Francis Jeffrey was unjust in his reviews of Wordsworth, lovers of Wordsworth — and who is not? — have been at least equally unjust in their treatment of Jeffrey. Sentences have been quoted, often in garbled form and always without the context, to illustrate the unfairness and stupidity and poetic insensibility of Jeffrey. Most sane critics of the present day differ from Jeffrey mainly in emphasis; they recognize that Wordsworth really had the defects which Jeffrey pointed out, and that they are grave. But in literature only the successes count, the failures fall away and should be forgotten. The selection here printed presents Jeffrey in his most truculent mood; another selection, the review of the *Excursion*, was planned for this volume, but the limitation of our space necessitated its omission.

#### SIR WALTER SCOTT

##### THE LAY OF ROSABELLE

Pp. 417 f. In the *Lay of the Last Minstrel* this poem is supposed to be sung, after the espousal of Margaret of Buccleuch to Lord Cranstoun, by Harold, the minstrel of the house of St. Clair. It is composed in imitation of the ancient ballads and tells, dramatically but simply, the death of Rosabelle in the Firth of Forth as she was returning from Ravensheuch Castle to Roslin, and the supernatural prodigies which preluded it. The time is perhaps conceived as the fifteenth century.

The difficulties of the poem lie mainly, if not exclusively, in the diction; for the superstitions, if not well known, are at least easily understood. The words for which the dictionary may need to be consulted are: *firth*, l. 8, *inch*, l. 10, *panoply*, l. 36, *sacristy*, l. 38, *pale*, l. 38, *pinnet*, l. 41, and *sea-mews*, l. 10; *copse-wood*, l. 30, *battlement*, l. 41, *bustress*, l. 42, are known to most of us only from literature.

The first stanza gives, in the ancient manner, the minstrel's appeal for attention, and the nature and subject of his lay.

In the next five stanzas the minstrel presents dramatically the vain effort to persuade the lady

not to tempt the storm, the real motive for her going being suggested by her protests (ll. 17, 22).

The next five describe the blazing portents above the castle and chapel of Roslin.

The last two tell the fate of the lady.

The poem has no other motive than that of causing our sympathies to dwell lightly for a moment upon an ancient tragic episode. An air of remoteness and unreality is produced by the archaic spellings *ladye*, *chappelle*, by the poetic syntax, and by the light versification.

l. 21. Riding the ring was a favorite sport of knights as late as the seventeenth century. The competitors, riding on horseback at full speed, tried to thrust a lance through a ring suspended at the proper height and carry it away. He who succeeded most often was the winner. The sport required fine horsemanship and an accurate aim. A form of it is practised nowadays at country fairs by the riders of the wooden horses of a merry-go-round — the same sport, but "Oh, how changed! how fallen!"

l. 32. *Hawthornden* — where Ben Jonson visited the poet Drummond in 1618 — is famous for its caves. There are two sets, the upper and the lower, both of them artificial, but of unknown date and purpose. The upper, and larger, consists of a gallery 75 feet long, a passage 24 feet long leading to a well, and two roughly shaped rooms 9 feet and 15 feet long respectively, — all of these 6½ to 7 feet wide and about 5 feet 8 inches high.

l. 39. Roslin chapel is still a place of exquisite beauty. Wordsworth and his sister Dorothy visited it September 17, 1803, and both were impressed with the abundance of carved foliage on walls and roofs and pillars. See her journal for an interesting account of this visit, and his sonnet, recording another visit in 1831. The chapel was repaired in 1842.

l. 50. The knell for the dead and the use of candles and the service book in the burial service are still well known in all Catholic churches.

#### FITZ-JAMES AND RODERICK DHU

Pp. 419 ff. This is an episode of Scott's interesting narrative poem *The Lady of the Lake*. King James V of Scotland, in disguise as the knight James Fitz-James, has penetrated to the island stronghold of the Highland clan Clan-Alpine in Loch Katrine and has there fallen in love with Ellen, the daughter of his enemy, the Earl Douglas. His disguise is discovered and on a second visit to the island he is led astray by his guide, one of

the followers of Roderick Dhu, chief of Clan-Alpine. Discovering the treachery of the guide, he kills him and suddenly comes face to face with Roderick, who hates him, both because of jealousy of Ellen and because of the ancient enmity of the Highlanders for the Lowlanders. Fitz-James is speaking when our extract begins.

#### CHARLES LAMB

Pp. 422 ff. Either Charles Lamb captures his readers at once and keeps them as long as he cares to talk, or — if their minds are averse to his hobbies, void of curiosity as to the various manifestations of humanity in which he delights, and not attuned to his personality, especially his humor — they must forever do without him as a friend. He is the least formal, the most friendly, the most brotherly of writers. He meets his reader on the street, as it were, and takes him off, gossiping all the way, to explore odd corners and talk about odd people, and joke about everything that turns up, in the happy and not unfounded belief that people in general will be interested in him because he is interested in them. Cf. Swinburne's sonnet to Lamb on p. 644.

#### THE TWO RACES OF MEN

P. 422 b. *the primitive community*. Lamb refers, not to communism among primitive races, but to the system of the early Christians; cf. *Acts*, iv:32.

Pp. 424 f. *Comberbatch, C*, and *S. T. C*, are different designations for Coleridge in different aspects. Mystifications of this sort are a feature of Lamb's whimsical methods.

P. 424 b. *a widower-volume*, not — as some say — because John Bunce married seven times, but because as there were two volumes originally, the one left was bereaved of his mate.

P. 425 a. *Was there not Zimmermann on Solitude*. The suggestion of a book on this subject as more suitable for the lady is a hint at her husband's leaving her alone when he went to France.

when the school was removed to the country, the boys were one of the picturesque features of London. They still went hatless and wore a modification of the original uniform: a dark blue coat reaching to the heels and open in front to show a leather belt, knee breeches and saffron colored stockings, and buckled shoes. At Christ's Hospital was formed the lifelong friendship between Lamb and Coleridge. Cf. Lamb's essays: *On Christ's Hospital and the Character of Christ's Hospital Boys*, and *Christ's Hospital Five-and-Thirty Years Ago*.

#### THOMAS CAMPBELL

#### YE MARINERS OF ENGLAND

P. 431. l. 15. Robert Blake, a great English admiral under Cromwell, defeated both the Dutch and the Spaniards, who were then rivals of the English on the seas. He died at sea in 1657. Lord Nelson, perhaps the most famous of English admirals for his defeats of the navies of Bonaparte and his allies, was killed in the sea-fight at Trafalgar in 1805. But as this poem was written in 1800, the reference here must have been inserted later. The first edition of the poem (in the *Morning Chronicle*) is not accessible to me.

#### THOMAS MOORE

#### THE HARP THAT ONCE THROUGH TARA'S HALLS

Pp. 433 f. Since the Elizabethan age, when apparently every one could write songs that would sing, there have been few poets whose lyrics have so much of the singing quality as have those of Thomas Moore. Many of them have been favorites of the people ever since they were written. Some of his sweetest and most characteristic songs are those celebrating the past glories or lamenting the sorrows of Ireland (see the note on *Adonais*, l. 269). Tara, the seat of the high, or chief, kings of Ireland in her ancient days of mythical and historical splendor and power, is celebrated in epic and in history. Ireland was then famous for culture, for learning, for poetry, for religion, and for war.

#### LEIGH HUNT

#### RONDEAU

P. 434. This charming little poem is said to have been the result of Mrs. Carlyle's expression

of delight when Hunt announced that the publishers had accepted Carlyle's *History of Frederick the Great*.

### THOMAS DE QUINCEY

Pp. 434 ff. The *Confessions of an Opium Eater* is a literary elaboration of a class of experiences never before put into literary form. De Quincey began taking opium when he was a student at Oxford and continued all his life, although, after several severe crises, he succeeded in reducing the amount very greatly. His *Confessions* became immediately popular, doubtless rather through morbid interest in the theme than through appreciation of his art.

The fact is, however, that he gives singularly little definite information in regard to either the sensations or the dreams produced by opium. His method is to take a comparatively small body of experiential fact and play with it as a musician plays with a theme in a fugue or a symphony. His high place among writers of English prose is due chiefly to the elaborate and subtle rhythms he builds up in his long, involved sentences. For the suggestions of these he is indebted to the writers of the sixteenth and seventeenth centuries, especially Hooker, Sir Thomas Browne, Jeremy Taylor and Milton.

P. 435 b. *My knowledge of the Oriental tongues*. The reader might infer that De Quincey knew the Arabic and Turkish words he mentions at the time of the visit of the Malay, but this visit—if it ever occurred—is placed by him in 1816-1817 (see p. 438 a), at least two years before the publication of *Anastasis*. The fact is that De Quincey was a little vain in regard to his learning—even when, as here, it was very small—and rarely neglects an opportunity to insinuate it.

*The quantity was enough to kill three dragoons and their horses*. At the usual price of opium, this amount was an expensive gift for so poor a man as De Quincey to make. But the incident is picturesque.

P. 436 b. *as a witty author has it*. The reference is to Southey's *The Devil's Walk*, st. 8:

"He passed a cottage with a double coach-house,  
A cottage of gentility;  
And he owned with a grin  
That his favorite sin  
Is pride that apes humility."

P. 438 b. *as unlimited a command . . . as a Roman centurion*, an allusion to the reply of the

centurion to Jesus: "I say unto this man 'Go,' and he goeth; and to another 'Come,' and he cometh." *Matt.* viii: 9.

P. 440 b. That Homer knew of opium and its effects is inferred from the account in the *Odyssey*, IV, 220-221, of the drug which Helen cast into the drink of the heroes who were lamenting those who had fallen in the Trojan war, to lull pain and cause forgetfulness; but there is no reason to believe that this implies that Homer had any personal experience of the drug.

P. 441 a. Observe how slight a use is made of the Malay after the preparations of pp. 435-436. De Quincey seems often to secure his effects upon his readers rather by awakening great expectations and supplying eloquent generalizations than by giving specific details of horror or obsession. The passage at the foot of p. 441 b has been greatly and justly admired, but except in it and the passages on pp. 442-443 he displays little faculty for visual imagery, despite what he says on p. 438 b. His method furnishes a remarkable example of the use and effectiveness of "atmosphere"—which he creates abundantly.

P. 442 a. *my children were standing, hand in hand, at my bedside*. At this date he had only one child—an infant in arms; he married Margaret Simpson—the "dear M." of p. 437 b—in 1816. The first child was born in 1817.

*Easter Sunday*. A dream-confusion; Easter cannot occur in May.

P. 443 b. "*I will sleep no more!*" But he did.

### LORD BYRON

Byron is not a poet whose work requires to be studied in detail, though his powerful imagination often produces images and phrases that do not reveal their full significance without careful reflection. In general, it is the larger, broader phases of his work that demand attention,—his emotional power, his creative imagination. That much of his poetry is the product of hysterical sentimentality, partly natural and partly cultivated, is true, and this has been the cause of strange ups and downs in his reputation; but his genius is undeniable, and few English poets have exercised so powerful an influence upon foreign literature.

### ENGLISH BARDS AND SCOTCH REVIEWERS

Pp. 443 ff. In 1807 Byron published his first volume of verse, *Hours of Idleness*. It was unfavorably reviewed in the *Edinburgh Review*, one of the two most influential magazines of the time.



This is his reply. That his judgments are the product, not of intelligence, but of emotion, may be inferred from the praise he lavishes upon forgotten versifiers such as Montgomery, Bloomfield, Gifford, Macneil, White and Shee. In his preface he says, referring, we may presume, to Scott, Wordsworth, and Coleridge "But the unquestionable possession of considerable genius by several of the writers here censured, renders their mental prostitution the more to be regretted. Imbecility may be pitied or, at worst, laughed at and forgotten; perverted powers demand the more decided reprehension."

P. 445. ll. 235-238. "Mr. W., in his Preface, labors hard to prove that prose and verse are much the same, and certainly his precepts and practice are strictly conformable." *Byron's Note*

### CHILDE HAROLD'S PILGRIMAGE

The very title of this poem, no less than the occasional archaic diction, serves to create an atmosphere of artificiality appropriate to its *blasé* hero, steeped in the unconquerable melancholy of youth. There is, perhaps, no period in the life of an imaginative and sensitive man at which melancholy holds him so fast, — at which

"the heavy and the weary weight  
Of all this unintelligible world"

bears so sadly upon him — as when he is just passing from youth to manhood. This was the period at which Byron began this poem, and he had, in addition to youth's natural causes of melancholy, some special ones, arising from his morbid pride and sensitiveness, accentuated by fits of nervous exhaustion and reaction from a life of excessive self-indulgence.

The poem is a series of more or less connected descriptions and meditations, suggested by the scenes through which his imaginary pilgrim took his proud and lonely way. The subjects are very varied, and it is interesting to note how the poet has made the Spenserian stanza respond to all the moods and movements of his themes.

The extracts give a few of the many famous passages.

The first (Canto I, ll. 1-197) describes the pilgrim and his departure on his pilgrimage. Note his pride in his profligacy and his unfaithfulness in love, his disbelief in friendship, his sullen aloofness, and — despite all this — his fundamental capacity for strong and genuine affection. His attitude is indicated in the very first stanza by his refusal to invoke the Muse.

l. 1. *Hellas*, ancient Greece.

l. 6. *Delphi*, the shrine of Apollo, god of music and poetry. He obtained the lyre from Hermes, who had stretched strings across a tortoise shell (see l. 8) and produced the first lyre.

l. 8. *Mote*, an ancient form meaning *may*. Other archaisms, for which the dictionary may be consulted, are *whulome* (l. 10), *in sooth* (l. 14), *Childe* (l. 19), *hight* (l. 19), *lovel* (l. 23), *Eremite* (l. 36), *lemans* (l. 77), *feere* (l. 79), *Paynim* (l. 99).

l. 8. *the weary Nine*, the nine muses, who have been invoked by so many generations of poets.

P. 446. l. 61. *Paphian girls* Paphos, in Cyprus, was the seat of one of the most famous temples of Aphrodite (Venus). Here the adjective is applied to devotees of sensual love.

l. 79. *Eros* (Cupid), the god of capricious sensual love. *feere*, an old word for companion, friend.

l. 81. *Mammon*, the Syrian god of wealth (see *Par. Lost*, I, ll. 678-688).

P. 447. The second extract (Canto III, ll. 181-252) begins with the ball in Brussels the night before the battle of Quatre Bras (two days before Waterloo) and passes almost immediately to the battle itself (ll. 200-207). The Duke of Brunswick was one of the first leaders to leave the ball and one of the first to fall in the battle. His father was mortally wounded nine years before in the battle of Auerstadt.

ll. 226-234. The memories of clan Cameron included the great deeds of Evan in the war of the Commonwealth and of his son Donald, called "the gentle Lochiel," in behalf of Prince Charles Stuart in 1745. A *piobach* is a piece of warlike Scottish music played on the bagpipes; that of clan Cameron was "Cameron's Gathering."

P. 448. l. 235. The forest of Soignies, between Brussels and Waterloo, said by Byron to be a remnant of the ancient forest of Ardennes, is mentioned here on account of its associations with peace.

The third extract (Canto III, ll. 604-675) is devoted by the poet to setting forth his attitude toward Nature and Man and the effect of Nature upon himself.

P. 449. The three stanzas (Canto IV, ll. 694-720) demand some familiarity with the history of Rome. They need no other commentary.

And none seems needed by the two remaining extracts, devoted respectively to a cynical view of love (Canto IV, ll. 1081-1125) and to a contrast

of the works of Man with the desert, the forest, and the ocean (Canto IV, ll. 1587-1055).

### THE PRISONER OF CHILLON

Pp. 451 ff. Bonivard, celebrated in the prefatory sonnet, was a Genevan patriot, imprisoned for six years in the castle of Chillon, four of which he spent in the dungeon. He was released by his own party and seems to have lived for some thirty-four years more. His story, though not very similar to that of "the prisoner," no doubt suggested the poem.

### ODE

Pp. 455 ff. There can be no doubt of the genuineness of Byron's interest in political independence. It is attested not only by the sonnet on Chillon, this *Ode*, and many other passages in his writings, but by his devotion of his money and his life to the struggle for the independence of Greece. At the time this *Ode* was written, Venice, once a glorious and powerful republic, had been since 1797 a possession of Austria. Austrian governors sat in the ancient seat of the doges, and Austrian soldiers paraded with drums and guns in the streets and in the Piazza di San Marco; the ancient spirit of patriotism seemed dead or at least alive only in the hearts of a few conspirators, who held meetings in Byron's own apartments. Every reader will wish to read in connection with this *Ode*, Ruskin's *The Stones of Venice*, Vol. II, Chap. IV (cf. above, pp. 582 ff.), especially §§ xii-xv.

This *Ode* is very uneven in conception and execution. Cantos I and IV are well conceived and in general nobly expressed; Cantos II and III are awkward and uncertain in thought and awkward and involved in style.

After four lines of invocation to the city, Canto I is devoted to a merciless arraignment of the Venetians for cowardice and submission to the tyrant Austria. Even the carved Lion of St. Mark, the patron saint of the city, is made to appear subdued and spiritless (l. 19) and the city is compared to a dying man (ll. 37-55).

In Canto II (ll. 56-100) the same theme is continued in confused fashion, with almost unintelligible references to "the few spirits" who love freedom and are not appalled at thought of the crimes which the mob will commit in freedom's name when the prison wall is thundered down.

P. 456. Canto III recites some of the former glories of Venice and her services in preserving

freedom for Europe, and, finally, the poor requital she has received.

Canto IV predicts the disappearance of freedom from Europe with the subjugation of Switzerland and declares America to be its only remaining refuge.

### PERCY BYSSHE SHELLEY

Pp. 458 ff. Shelley's poetry should be read in the light of his own views of the nature and value of poetry. These are given with clearness and eloquence in his *Defense of Poetry*, which, with the views of sixteen other poets, including Chaucer, Sidney, Spenser, Milton, Wordsworth, and Coleridge, is published in a small volume entitled *The Prelude to Poetry*, edited by Ernest Rhys (J. M. Dent and Co.). What the poets themselves thought about the nature and value of their own art is surely of greater interest to lovers of it than the disquisitions of critical system makers.

### ALASTOR

Alastor is not the name of the hero or any other character in the poem — indeed there are no other characters. It is a Greek word meaning an evil spirit; Shelley's intention was to set forth solitude as evil and even fatal. "The Poet's self-centred seclusion was avenged by the furies of an irresistible passion pursuing him to speedy ruin." But Shelley's sympathy is so obviously engaged by his picture of the youth enamored of "his own imaginations" of "all of wonderful, or wise, or beautiful" and uniting them in "a single image," that the terror of the poet's fate is less impressive than the charm of his lonely and restless pursuit of loveliness and truth. The passage here given contains only the characterization of the youth and a general account of his early efforts in search of truth. The quotation from St. Augustine is from the *Confessions*, Bk. III, Chap. I.

### HYMN TO INTELLECTUAL BEAUTY

Pp. 459 f. The basis of this poem is Plato's doctrine of beauty; cf. especially *The Banquet*. It gains new light and interest from a comparison with Spenser's *Hymn in Honor of Beauty* and *Hymn of Heavenly Beauty* (see pp. 120-122), which are based upon Neo-Platonism; that is, upon the ideas of Plato as modified by later Christian and non-Christian philosophers and poets.

The following quotation from Diotima's conversation, as given by Socrates in Plato's *Banquet*,

gives the principal features of Plato's doctrine of beauty; the translation is Shelley's

"He who aspires to love rightly, ought from his earliest youth to seek an intercourse with beautiful forms, and first to make a single form the object of his love, and therein to generate intellectual excellences. He ought, then, to consider that beauty in whatever form it resides is the brother of that beauty which subsists in another form, and if he ought to pursue that which is beautiful in form, it would be absurd to imagine that beauty is not one and the same thing in all forms, and would therefore remit much of his ardent preference towards one, through his perception of the multitude of claims upon his love. In addition, he would consider the beauty which is in souls more excellent than that which is in form. So that one endowed with an admirable soul, even though the flower of the form were withered, would suffice him as the object of his love and care, and the companion with whom he might seek and produce such conclusions as tend to the improvement of youth, so that it might be led to observe the beauty and the conformity which there is in the observation of its duties and the laws, and to esteem little the mere beauty of the outward form. He would then conduct his pupil to science, so that he might look upon the loveliness of wisdom; and that contemplating thus the universal beauty, no longer would he unworthily and meanly enslave himself to the attractions of one form in love, nor one subject of discipline or science, but would turn towards the wide ocean of intellectual beauty, and from the sight of the lovely and majestic forms which it contains, would abundantly bring forth his conceptions in philosophy; until, strengthened and confirmed, he should at length steadily contemplate one science, which is the science of this universal beauty.

"Attempt, I entreat you, to mark what I say with as keen an observation as you can. He who has been disciplined to this point in Love, by contemplating beautiful objects gradually, and in their order, now arriving at the end of all that concerns Love, on a sudden beholds a beauty wonderful in its nature. This is it, O Socrates, for the sake of which all the former labours were endured. It is eternal, unproduced, indestructible; neither subject to increase nor decay: not, like other things, partly beautiful and partly deformed; not beautiful in the estimation of one person and deformed in that of another; nor can this supreme beauty be figured to the imagination ~~the~~ as a beautiful face, or beautiful hands, or any portion of the body, nor like any discourse nor any

science. Nor does it subsist in any other that lives or is, either in earth, or in heaven, or in any other place, but it is eternally uniform and consistent, and monoëdic with itself. All other things are beautiful through a participation of it, with this condition, that although they are subject to production and decay, it never becomes more or less, or endures any change. When any one, ascending from a correct system of Love, begins to contemplate this supreme beauty, he already touches the consummation of his labour. For such as disciplined themselves upon this system, or are conducted by another beginning to ascend through these transitory objects which are beautiful, towards that which is beauty itself, proceeding as on steps from the love of one form to that of two, and from that of two to that of all forms which are beautiful; and from beautiful forms to beautiful habits and institutions, and from institutions to beautiful doctrines; until, from the meditation of many doctrines, they arrive at that which is nothing else than the doctrine of the supreme beauty itself, in the knowledge and contemplation of which at length they repose."

#### OZYMANDIAS

P. 460. This sonnet was written by Shelley in friendly competition with Leigh Hunt, who took the river Nile as his subject and, on this one occasion, proved himself Shelley's equal. The theme is taken from a passage in Diodorus Siculus, who describes the gigantic statue and records the inscription. Here, as elsewhere, Shelley is careless of rhyme and other details of form.

#### Lines Written Among the Euganean Hills

The Euganean Hills are near Este in Italy, south of a line drawn from Padua to Verona. The view from Shelley's garden was a wide one east and south and west. The mood of the poem is due to Shelley's ill health and the recent death of his infant daughter.

P. 461. ll. 212 ff. Cf. Byron's *Ode* and Wordsworth's sonnet *On the Extinction of the Venetian Republic*. *The brutal Celt* (l. 223) is inaccurately applied to the Austrians.

l. 239. *Ezzelin* Ezzelino da Romano (1194-1259), successively conqueror of Verona, Padua, Vicenza, Feltre, Trento and Brescia, aspired to the conquest of Milan and all Lombardy. His cruelty was such that his name became proverbial and the

legend arose that his mother confessed that he was the son of Satan himself. He is placed by Dante, in the *Inferno*, among the tyrants expiating the sin of cruelty, and his career was the subject of the first modern tragedy, the *Eccerinus* of Albertino Mussato. The dice play by Sin and Death — two Miltonic figures — was, according to the poet, to decide whether he should continue his life of sin or die.

ll. 256 ff. Padua was the seat of one of the most famous universities of mediæval and early modern times.

P. 462. l. 292. *point of heaven's profound, zenith of the fathomless depths of air*

l. 333. *Its, the frail bark's* (l. 331).

### ODE TO THE WEST WIND

The poet, despondent and empty of energy, appeals for aid to the West Wind of Autumn. Stanzas I, II, and III are successive apostrophes to the Wind in various functions and aspects. In stanzas IV and V he makes his appeal for aid, and as his inspiration glows and his pulses quicken, he passes from appeals that he may be passively subject to the Wind's power — a leaf lifted and driven before it, or a lyre responding in mighty harmonies to its breath — to a prayer for active union in spirit and power to scatter his thoughts among men, and finally reaches a triumphant recognition that the coming of Winter is the promise of Spring.

The poem is very subtly and skilfully constructed. Not only do the last two stanzas recall all the activities of the first three, but ll. 64, 65 are beautifully associated with ll. 2-14, and the triumphant note of ll. 68-70 is prepared for by the words,

"Thou dirge  
Of the dying year" (ll. 23, 24).

The stanzas are ingeniously formed from the *terza rima*, the verse of Dante's *Divina Commedia*. Strictly speaking, the *terza rima*<sup>1</sup> ends with the thirteenth line of each stanza; Shelley, in order to get a stanzaic effect, adds another line rhyming with the thirteenth. The *terza rima* gives him the continuity of movement within the stanza.

<sup>1</sup> In *terza rima* the first rhyme and the last must appear twice and only twice, while each of the others must appear three times. The rhyme formula is ababc bdc . . . xwxyz yz. *Terza rima* is rare in English. Other examples of it in this volume are Wyatt's *Of the Meane and Sure Estate* (p. 98) and Rossetti's fragment, *Francesca da Rimini* (p. 629), translated from Dante.

appropriate to his subject; the couplet rhyme gives the stanzaic structure necessary to his plan.

l. 9. *Thine azure sister of the spring* is not the South Wind, as has sometimes been supposed, for from ancient times the south wind has been dreaded in Italy (see Vergil's *Eclogues* and *Georgics, passim*). The wind meant is the West Wind of the Spring, sister to the West Wind of Autumn.

P. 463. l. 21. *Menad*. The women who in ecstasy took part in the rites of Dionysus, with flying hair and flaming torches, were called Mænads (the frenzied ones). Everybody who has not already done so should read Professor Gilbert Murray's translation of the *Bacchæ* of Euripides.

l. 32. *A pumice isle* is one formed from the lava of a volcano. *Baïæ*, an ancient Roman pleasure resort, is the modern Baja, a few miles west of Naples, in a region where nearly extinct volcanoes still rumble and spurt feebly.

### THE INDIAN SERENADE

There are several versions of this poem, all apparently originating with Shelley himself. This explains the variant readings, of which there are several, for example: *burning* for *shining* (l. 4); *As I must die on thine* (l. 15); *Beloved as thou art* (l. 16); *press me to thine own* and *press it close to thine again* (l. 23).

### THE CLOUD

P. 464. ll. 17-30. Shelley conceives of the Lightning as the pilot of the Cloud and as itself following the movements of the genii that move in the sea. Wherever the Lightning dreams, the spirit he loves will be found below — under mountain or stream. But how does the Lightning dissolve in rain (l. 30)? One would expect the Cloud to do that.

### TO A SKYLARK

Pp. 465 f. This flood of divine rapture is one of the many wonderful poems in English which have so impressed lovers of the beautiful, that even we Americans, to whom the cuckoo, the English skylark, and the nightingale are entirely unknown, think of these birds as sources of delight, and some of us who "meddle with making," as the old scribbler said, have even written about them without ever having heard a song from their throats. Nearly all the poem is devoted to the bird itself — the first six stanzas to pure lyric outcries, the second six to lyric comparisons with

other forms of beauty, then six to a contrast of the bird's song of unalloyed happiness with human music with its constant undertone of incompleteness and longing, in the last three stanzas, reverting to the appeal of ll. 61-62, the poet longs for the skill of the bird.

### ADONAIS

Pp. 466 ff. There has been much discussion as to the formation of this name, but no entirely satisfactory suggestion has yet been made. The suggestion that it is formed on the model of *Thebais*, a poem by Statius about Thebes, is obviously unacceptable, as Adonais is primarily the name, not of the poem, but of the subject of it. The name — pronounced, of course, as four syllables — is at any rate formed from Adonis (see note on l. 12), and is intended to suggest his beauty and lamentable fate.

Neither Shelley nor Byron approved of Keats's early poems. But Shelley, at least, said of the fragment *Hyperion* that it was "second to nothing that was ever produced by a writer of the same years," and he was sincerely concerned when he heard that Keats was ill. He wrote to Mrs. Leigh Hunt: "Where is Keats now? I am anxiously expecting him in Italy, where I shall take care to bestow every possible attention on him. . . I intend to be the physician both of his body and his soul. . . I am aware indeed, in part, that I am nourishing a rival who will far surpass me; and this is an additional motive, and will be an added pleasure." Keats, however, went to Rome, and Shelley, who was in Pisa, knew of his death only by report, which, as he says in his preface, accounts for the fact that he did not celebrate in the poem the friendship and care of the painter Severn, who "almost risked his own life and sacrificed every prospect to unwaried attendance upon his dying friend." The poem is no less the product of Shelley's indignation against reviewers in general and the writer of the savage criticism of *Endymion* in the *Quarterly Review* in particular, than of his sorrow for the death of Keats. And it perhaps suffers from what Shelley himself calls the "interposed stabs on the assassins of his peace and of his fame." Shelley was, of course, wrong in supposing that the unfavorable criticisms of the *Quarterly Review* (or the still more savage ones of *Blackwood's Magazine*) seriously affected the health of Keats. Keats himself said: "Praise or blame has but a momentary effect on the man whose love of beauty in the abstract makes him a severe critic of his own

works. My own domestic criticism has given me pain without comparison beyond what *Blackwood's* or the *Quarterly* could possibly inflict — and also when I feel I am right, no external praise can give me such a glow as my own solitary perception and ratification of what is fine. J. S. is perfectly right in regard to the slipshod *Endymion*."

*Adonais*, though one of the most beautiful poems in the language, is one of the most difficult to read with thorough comprehension. This arises from two facts. In the first place, Shelley was at this time steeped in classical literature, and not only is his verse packed with classical allusions and reminiscences, but his diction also is subtle and often affected by classical usage. His confidence that the poem had not been "born to an immortality of oblivion" has, of course, been fulfilled. He was no less right in calling it a highly wrought *piece of art* than in declaring that "it is absurd in any review to criticise *Adonais* and, still more, to pretend that the verses are bad." In the second place, the mysticism of the poem, based in large part upon the ideas of Plato, though perhaps furnishing the sincerest and most effective stanzas, involves many difficulties of thought for readers who have not already become somewhat familiar with these ideas. The best, indeed the indispensable, method of understanding and appreciating the poem thoroughly is to read for the classical allusions and reminiscences Bion's *Lament for Adonis* (Idyl I), Moschus's *Lament for Bion* (Idyl III), Theocritus's *Song of Thyrsis* (Idyl I), Vergil's *Eclogues* V and X, and Milton's *Lycidas*; and for the mystical ideas, Plato's *Timæus*, *Phædrus*, and *Phædo*, Spenser's *Hymn in Honor of Beauty* (p. 120), and *Hymn of Heavenly Beauty* (p. 121), and Wordsworth's *Lines Composed Above Tintern Abbey*, ll. 93-102 (p. 385). For the doctrine of Plato's ideas, some readers may prefer to consult, instead of Plato himself, the summary and discussion by Walter Pater in *Plato and Platonism*, Chap. VII. It is not enough to consult the works enumerated above, when references are given in the notes. They should be read after the poem has been read carefully at least once, and then the poem should be read again; for the study of literary relationships becomes vital only when it is a study of related wholes, not of minor details.

The verse is the well-known Spenserian stanza. It is interesting to contrast the effect of it as used by Shelley with its effect as used by Spenser, on the one hand, and Byron, on the other. Although the same metrical scheme is used by each of these writers, the effects produced are as different as if the metrical schemes were entirely different.

The general outline of the poem may be briefly indicated ll. 1-9. The subject stated. ll. 10-72, Appeal to Urania to come where Adonais lies. ll. 73-153, The lamentations of Dreams, Desires, Adorations, Morning, Ocean, Echo Spring, and the Nightingale ll. 154-189, Contrast between the renewal of nature and the fate of man ll. 190-261, The visit of Urania to the bier of Adonais, and her lament ll. 262-315, The visit of the "mountain shepherds" ll. 316-342, Attack upon the critic of the *Quarterly* ll. 343-369, Denial that the passing away from earth is death. ll. 370-396, The incorporation of Adonais with "the loveliness which once he made more lovely" as his part in the work of the "One Spirit." ll. 397-414, The welcome accorded him by "the inheritors of unfulfilled renown." ll. 415-459, Rebuke of any one so foolish as not to recognize the fate of Adonais as a blessed one. ll. 460-495, The thirst of the soul for the Absolute, — the Eternal Beauty, Light, and Truth.

l. 1. Cf. Bion, ll. 1 ff.

l. 3. *so dear a head*. Horace's *Odes*, I, xxiv, 2.

l. 4. *Hour* Not one of the classical *Horae*, but a personification of the hour made illustrious by the death of Keats (cf. *obscure* in the next line).

l. 10. *Where wert thou*. Cf. the *Song of Thyrsis* (Theocritus, *Idyl* I) and Vergil, *Eclogue* X.

l. 12. *Urania* is clearly the Uranian Aphrodite discussed in Plato's *Banquet*, 180, 187, etc., and there identified with the Muse, who is mentioned in the *Phaedrus* in the following terms: "But to Calliope, the eldest, and Urania, the second of the nine, they bare tidings of those who pass their lives in philosophic study and the observance of their peculiar music, these we know being the muses who having heaven for their special sphere, and words both divine and human, pour forth the gladdest strains." It is the Uranian Aphrodite who is the mighty mother of all living things (l. 10). This phase of Aphrodite, or Venus, is not only celebrated by Plato and Greek poets, but is also the subject of the magnificent lines with which Lucretius begins his *De Rerum Natura*. This explains why Adonais is made the son of the Uranian Aphrodite in contrast to Adonis, the lover of the Pandemian Aphrodite.

l. 16. *melodies*, referring not merely to the *Ode to the Nightingale*, but to all the poems written by Keats after he became aware of his condition.

l. 20. *wake and weep*. Cf. Bion, ll. 3, 4

l. 24. *where all things wise and fair descend*. Cf. Bion, l. 55.

l. 29. *He died*. Cf. Moschus, ll. 71 ff., who celebrates Homer as Shelley here does Milton.

P 467. l. 36 *the third*. The other two are certainly Homer and Dante. See Shelley's *Defense of Poetry*, where he not only calls Homer, Dante, and Milton the three great epic poets, but speaks of Vergil as not among the highest.

l. 39 "Those who recognize their limitations"; perhaps a reminiscence of the words of Socrates in the *Phaedrus*: "I possess something of prophetic skill, though no very great amount, but like indifferent writers just enough for my own purposes."

l. 46 Cf. Moschus, ll. 74, 75.

l. 47 Cf. Bion, l. 59.

ll. 48-49. A reference to Keats's poem *Isabella*.

l. 55. Cf. ll. 424-437.

l. 61. Cf. Bion, ll. 71 ff.

l. 63 *liquid* = serene. Cf. Vergil's *Georgics*, IV, 59, *Aeneid*, X, 272.

l. 69. *The eternal Hunger*, the same as *invisible Corruption* (l. 67).

l. 73. *The quick Dreams*, the poetical conceptions of Keats, here take the place of the Graces, the Muses, etc., of Bion and Moschus.

l. 78. Cf. "Those thoughts that wander through eternity," *Paradise Lost*, II, 148.

l. 88. Cf. l. 14.

P 468. l. 127 *Lost Echo*. Cf. Bion, ll. 35 ff., and Moschus, ll. 30-31.

ll. 133, 140, 141. The well-known stories of Echo, Narcissus, and Hyacinthus may be found in Gayley's *Classic Myths* or any classical dictionary.

l. 145. Moschus (ll. 9 ff., cf. ll. 45 ff.) also calls upon the nightingale to lament for Bion, but Shelley has in mind Keats's *Ode to a Nightingale*, as is shown by *thy spirit's sister*.

ll. 154 ff. The contrast between the yearly renewal of the flowers and the finality of human death is also the subject of one of the finest passages in the *Lament for Bion*, ll. 101 ff.

P. 469. l. 172. *The leprous corpse*, i.e., earth.

l. 186. Mr. W. M. Rossetti's explanation that "in this our mortal state death is the solid and permanent fact . . . the phenomena of life are but like a transitory loan from the great emporium, death," seems out of harmony with the context. Throughout the stanza Shelley is talking about grief. Read the whole stanza carefully and note the *must* in l. 188 as well as in l. 186.

ll. 212-213. Cf. what Agathon says of the feet of Love in Plato's *Banquet*, 195.

l. 219. *Blushed to annihilation*. The figure is rather difficult until one remembers that the essential nature of death implies paleness. Blush-

ing would imply the annihilation of death by changing it into life.

l. 224 The distress of Urania gives encouragement to Death, who becomes himself again.

l. 227 A literal translation from Bion, ll. 45, 46.

P. 470. l. 238. *The unpastured dragon* is the critic of the *Quarterly*, hungry for victims; but, as l. 240 shows, Shelley had in mind the story of Perseus and the dragon which was to devour Andromeda.

l. 240. *Wisdom, the mirrored shield*, is suggested by the polished shield of Athene (Goddess of Wisdom), which Perseus used as a mirror when he slew Medusa.

ll. 244 ff. The *wolves, ravens, and vultures* are the detractors of poets in general.

l. 250. *The Pythian of the age* is Byron; and the *one arrow*, his famous *English Bards and Scotch Reviewers*.

l. 261. Poets akin to the *god-like mind* of l. 258 as the *immortal stars* of l. 256 are to the *sun* of l. 253.

l. 262. The shepherds come to lament Daphnis in Theocritus, and Lycoris in Vergil, as Keats's fellow poets (poetically called shepherds) come to lament him.

l. 264. *The Pilgrim of Eternity* is Byron. The phrase was doubtless suggested by *Childe Harold's Pilgrimage*, Canto III, l. 629 (see p. 448).

l. 268. *Ierne* = Ireland.

l. 269. Thomas Moore wrote many songs about the ancient glories and modern sorrows of Ireland. *Her saddest wrong* refers not to any particular event, but to her calamitous history in general.

ll. 271-306. Shelley himself is the subject of these lines, which emphasize his love of beauty and his sense of ineffectiveness. Curiously enough, some of them, as well as the final lines of the poem, are strangely prophetic of the fate which actually overtook him.

l. 276. The fable of Actæon, who was changed into a stag and destroyed by his own hounds because he had gazed upon Artemis (Diana) bathing, may be found in Gayley's *Classic Myths*.

ll. 289-295. This picture seems strangely suggestive of the god Dionysus, whose mission as set forth in the *Bacchæ* of Euripides must have seemed to Shelley to resemble his own.

l. 298. What does *partial* mean here?

P. 471. l. 301. *The accents of an unknown land* most probably means "in imitation of Theocritus, Bion, and Moschus"; for the *gentle band* (l. 299) is

composed of English poets, not of the classical personages earlier invoked.

ll. 307-315. Leigh Hunt. Shelley explains in his preface that he did not know of the services of Severn when the poem was written.

l. 316. Shelley returns to the attack on the critic of the *Quarterly*. Bion is also said by Moschus to have *drunk poison*, whether literally, or, like Keats, figuratively, is unknown.

l. 325. The critic, because he is anonymous, has not even the fame of infamy, as the burner of the Temple of Diana at Ephesus has (cf. p. 183).

ll. 338 ff. The remainder of the poem is largely indebted to Plato. The indebtedness is so general and pervasive that to appreciate it the reader must familiarize himself with the Platonic ideas of beauty, love, and the soul. Only a few special points will therefore be noted.

ll. 343-357. Cf. the words of Socrates in the *Phædo*, 106-110, 114-116.

ll. 345-348. The figure may have been suggested by the action of the raving Pentheus in the *Bacchæ* of Euripides. Dionysus says:—

"On that he rushed, and there,  
As slaying me in vengeance, stood stabbing the  
thin air."

P. 472. l. 381. *plastic*, moulding, shaping. *The one Spirit* is the absolute existence, the "One" of Plato's philosophy as opposed to the "Many," i.e., the phenomena of this world, all of which are manifestations of this "One." Cf. Spenser's *Hymn in Honor of Beauty*, ll. 29-49 (p. 120).

ll. 399 ff. Chatterton, Sidney, and Lucan are all appropriately mentioned as "inheritors of unfulfilled renown," because all of them were cut off by death in early manhood. Perhaps few will agree with Shelley in feeling that Lucan's suicide atoned for his willingness to betray his fellow conspirators, though Shelley may have felt that he was justified in the conspiracy. Shelley may have been influenced by Plato in ascribing conscious immortality to the souls of these and the *many whose names on earth are dark* (l. 406).

l. 412. *blind* = dark.

ll. 422-423. Apparently the meaning is "Keep thy heart light, lest thou be overwhelmed with a sense of the pettiness of earth and be tempted to follow Adonais."

ll. 438-449. This is a beautiful description of the place in which Keats lies buried, "the romantic and lonely cemetery of the Protestants in that city, under the pyramid which is the tomb of

Cestius, and the massy walls and towers, now mouldering and desolate, which formed the circuit of ancient Rome. The cemetery is an open space among the ruins, covered in winter with violets and daisies. It might make one in love with death to think that one should be buried in so sweet a place." — Shelley's Preface to *Adonais*.

P. 473. l. 460 Cf. the note on l. 381.

l. 461. The same idea in different words. "That earthly phenomena are shadows cast by the Heavenly Light is set forth in the seventh book of Plato's *Republic*."

l. 463. *The while radiance of eternity* was doubtless suggested by the description of heaven in Plato's *Phaedrus*. "Real existence, colorless, formless, and intangible, visible only to the intelligence which sits at the helm of the soul . . . has its abode in this region." The comparison of life to a dome of many colored glass may conceivably have been suggested by the fable which Socrates tells Simmias in the *Phaedo* to the effect that "this earth, if any one should survey it from above, is like one of those balls covered with twelve different pieces of leather, variegated and distinguished with colors," though that of course is really a different conception from this.

ll. 478-486. The ideas of this stanza are all Platonic.

#### FINAL CHORUS FROM HELLAS

*Hellas* is a lyrical drama inspired by the proclamation of Greek independence in 1821 and celebrating this event as prelude to the return of the "Golden Age." Shelley tells us in a note that the Final Chorus was suggested by the prophetic visions of Isaiah and Vergil, that is, especially the sixty-fifth chapter of Isaiah and the fourth *Eclogue* of Vergil. The student may also compare Pope's *Messiah*, which was likewise suggested by Isaiah and Vergil.

ll. 1-18. A belief of the ancients was that at the end of many thousand years all the heavenly bodies would have returned to the positions they occupied at creation and the events of history would begin to repeat themselves. As the Golden Age of innocence and happiness was, in poetry and mythology, placed in the first age of the world, its return was also looked for. In this poem Shelley develops in detail this ideal of historic recapitulation. A new Greece (*Hellas*) shall arise with all the beauties and glories of ancient Greek history and poetry: the river Peneus, the vale of Tempe, the islands of the Cyclades shall again be scenes of pastoral sim-

plicity and delight; the great adventures of the search for the Golden Fleece, the descent of Orpheus to Hades to release his lost Eurydice, the return of Ulysses, shall all be relived.

P. 474. ll. 19-24. Pursuing the same idea, the poet is shocked by the thought that the evil of the past will also be renewed — the Trojan War, the dark tragedy of Oedipus — and he prays that this may be averted.

ll. 31-34. "Saturn and Love were among the deities of a real or imaginary state of innocence and happiness. *All those who fell*, or the gods of Greece, Asia and Egypt, the *One who rose*, or Jesus Christ, at whose appearance the idols of the Pagan World were amerced of their worship; and the *many unsubdued*, or the monstrous objects of the idolatry of China, India, the Antarctic islands, and the native tribes of America, certainly have reigned over the understandings of men, in conjunction or in succession." — Shelley's Note.

#### JOHN KEATS

##### ODE TO A NIGHTINGALE

The poet, listening to the song of the nightingale, is affected to a passion of tearful delight in the happiness of the bird (ll. 1-10), and longs for a magical draught of summer that will cause him to follow the bird (ll. 11-20), leaving behind the fever and fret of the world (ll. 21-30). Imagination fulfils his desire, and he finds himself in the forest of his fancy (ll. 31-40), a place lighted only by moon-beams, and so dim that he discerns the flowers about him only by their odors (ll. 41-50).

Resuming the theme of the first stanza, he declares that, as he listens in the dark, death seems richer and sweeter at the thought that the bird's song is immortal (ll. 51-70).

His thoughts are brought back to himself and his sorrows by the word "forlorn," and as the song of the bird fades away in the distance, he questions whether it may not have been "a vision or a waking dream."

In music and suggestiveness of diction, in beauty of imagery, in sensuous richness of conception, this poem has never been surpassed even by Keats himself. It must be read often and in many moods, for though its magical charm can be felt at a single reading, every rift, to borrow a phrase from Keats's advice to Shelley, is loaded with ore.

P. 475. l. 9. The shadows are those cast by the full moon (see l. 36).

ll. 11-20. The draught that is to transport the poet away from the weariness and sorrow of life



is no draught of earthly wine (cf. l. 32), for all its taste and color, but the wine of poetic inspiration (cf. ll. 16, 33).

l. 14 Provençal poetry, though he knew little about it, was always associated in Keats's imagination with romantic beauty (cf. *The Eve of St. Agnes*, l. 292, and *La Belle Dame Sans Merci*).

l. 16 *Hippocrene*, like *Lethe* (l. 4), *Diad* (l. 7), *Flora* (l. 13), *Bacchus* (l. 32), is fully explained in Gayley's *Classic Myths*.

l. 32. *Bacchus* is here only the vulgar god of wine, not the mystical god Dionysus. There is no better way of appreciating these two different phases of the same Greek god than by reading in succession the *Cyclops* and the *Bacchae* of Euripides (Shelley translated the former).

ll. 65-67. Cf. Wordsworth's *Solitary Reaper* for a picture much akin to this.

ll. 69-70 Why these lines suggest to the imagination the whole world of romance, it would be difficult to say.

#### ODE ON A GRECIAN URN

Pp. 475 f. This urn, like the deep bowl of ivy-wood which the Goatherd gave to Thyrsis for singing the *Affliction of Daphnis* (Theocritus, *Idyl* I), was carved with a succession of beautiful scenes and figures. No urn exactly answering to that in the poem is known; some editors think Keats had in mind a finely carved marble urn that stood in the garden of Holland House, but if so, he has not described it closely. "Description" is, indeed, hardly the term for his method of setting these sculptured scenes before our eyes. For him they live, and we learn what they are like only from the emotions and reflections they produce in him. The carvings of the Goatherd's bowl are perhaps no less beautiful, but the descriptions of them are simple and uncolored by emotion or reflection.

The urn seems to present two main scenes: (1) the rout of fleeing maidens and pursuing men of ll. 8-10; and (2) the sacrificial procession of ll. 31-37. The youth piping beneath the trees (l. 15) and the bold lover (l. 17) who has almost caught the maiden, are apparently details of the first scene; and the little town of silent streets (ll. 38-39) is obviously not in the picture, but only inferred by the poet from the crowd that follows the priest and the sacrificial victim to the forest altar, — which also is not visible except to the imagination of the poet.

The fundamental idea of the poem is, of course, the permanence of all these beautiful forms and the consequent permanence of their wild rapture

and quiet happiness, as contrasted with the transiency of human happiness and the cloying of human passion that wins to its goal

l. 1 *unvarish'd*, because preserving its purity and beauty

l. 2 *festal-child*, because nursed by them

l. 3. *Sylvan historian*, because telling tales of woods, as well as of men (cf. ll. 15, 21, 32, 43).

P. 476 l. 7 *Tempe* and *Arcady*, delightful regions in Greece, famous in mythology and poetry; for particulars, see Gayley.

#### ODE

P. 477. This charming ode, ascribing to the poets of the past, two lives, one in heaven, and the other, through their poems, here on earth, shows a sense of mirth and humor in dealing with a serious subject that seldom appears in Keats's verse, but is very frequent in his letters. In ll. 29-36 we have the same idea as in Wordsworth's *Personal Talk*, ll. 51-56 (p. 391).

#### LINES ON THE MERMAID TAVERN

This poem, a companion piece in the same metre and manner as the preceding, is even lighter in tone. Keats might have shrunk from being "disrespectful to the Equator," but he certainly treats the Zodiac with delightful levity.

The Mermaid Tavern was the resort of Beaumont and Fletcher, Ben Jonson, Shakespeare, and their fellows (see Beaumont's *Letter to Ben Jonson*, p. 174 of this volume).

l. 19. Why *new old-sign*?

l. 22. Which of the signs of the Zodiac is the Mermaid?

#### LA BELLE DAME SANS MERCI

The title of this poem (*The Beautiful Lady without Mercy*) is taken from one written in French by Alain Chartier about 1400. Keats seems to have thought it was written in Provençal (cf. *The Eve of St. Agnes*, l. 292). The English translation of it by Richard Ros was accessible to him among the poems ascribed to Chaucer in Chalmers' *English Poets*, but its mediocre quality did not prevent him from being fascinated by the title and writing a poem to suit it.

It is not a poem that the student should try to analyze or reason about. It is the expression of a romantic mood by means of a combination of romantic figures and imagery with wonderful verbal music. It should, however, be read with

recognition of the art with which the withered sedge, the lonely lake, the fairy lady, the vision of the pale kings and princes who had been her victims, and, indeed, all the details, are combined to harmonize with the figure of the knight; and all to develop the suggestions of the title.

## SONNETS

Pp. 478 f. Among the comparatively few masters of the sonnet, Keats ranks very high. The six chosen for this volume of selections illustrate various themes and moods. None of them requires any explanation. With that on *The Grasshopper and the Cricket* the student may compare Lovelace's *The Grasshopper*, p. 218. The pedant has long been shocked to note that in the one *On First Looking into Chapman's Homer* Keats has ascribed to Cortez a feat performed by Balboa, and has extended the bounds of Darien perhaps unwarrantably. But the poem as a poem is none the less admirable on those accounts.

Wordsworth has a fine sonnet *To Sleep* (p. 395), which it is interesting to compare with Keats's on the same subject. It is somewhat characteristic of the two poets that Wordsworth woos Sleep as the —

"Dear mother of fresh thoughts and joyous health,"

whereas Keats mingles with a sensuous pleasure in sleep itself a yearning for it as shutting out the cares and sorrows of life. Wordsworth's is a fine wholesome poem; Keats's is a subtle and rich work of sensuous art, almost every line of which is a masterpiece of thought and phrasing.

## ENDYMION

Pp. 479 f. In this poem Keats follows that form of the Endymion myth which represents him as a shepherd lad. The scene is laid in ancient Greece, and the rivers, fountains, meadows, and forests are peopled by the beautiful creatures of Greek fancy — nymphs, dryads, oreads, fauns, etc. That the beauty of the poem is too elaborate, too rich, too overcharged with ornament and sentiment, Keats himself recognized; but it was a youthful production and he knew that he could free himself from the faults it contained and develop into greater solidity and strength the beauties it undeniably possessed. The fact is that Keats regarded all his work, as he says in his letters, as mere experiments, exercises in composition to prepare him for the great and serious work

which he planned to do when mind and character were riper and more richly furnished with the wisdom of life.

Lines 1-53 — a poem on the influence and value of beauty — give his reasons for choosing this subject. Lines 54-671 describe the first meeting of Endymion and the Moon Goddess, Diana.

## HYPERION

Pp. 481 f. The subject of *Hyperion* is the overthrow of the older gods by the younger, especially of the old sun deity Hyperion by the new sun-god Apollo. The chief older gods, or Titans, were Oceanus and Tethys, Hyperion and Thea, Chronos (or Saturn) and Rhea, Japetus, Themis, and Mnemosyne. In the new order Oceanus was replaced by Neptune, Hyperion by Apollo, and Saturn by Jupiter. The theme is really the eternal conflict between the old order of established power and peace and the new order of aggressiveness and progress. Although the poem shows a great improvement in power and restrained beauty over *Endymion*, Keats did not finish it — perhaps because he felt that he was not yet mature enough for the great demands of such a theme.

l. 21. Gaea (or Earth) was the mother of the older gods; Uranus (or Heaven) their father

l. 23. *there came one*, Thea.

l. 30. *Ixion* was bound to a revolving wheel in Tartarus (Hell) for boasting that Juno loved him.

l. 51. *To* = compared to.

ll. 83-4. A month had passed.

l. 129. What is implied by *metropolitan*?

## THE EVE OF ST. AGNES

Pp. 482 ff. The poem is a simple story of two lovers separated, like Romeo and Juliet, by the enmity of their families, and of their elopement on St. Agnes' Eve. The scene is laid in feudal times, and the date chosen is the night on which, according to popular superstition, a girl may have a vision of her true lover if she performs certain ceremonies. The poem itself tells all that is necessary for its interpretation, but those who wish a prose account of the superstitions may consult Chambers' *Book of Days* or Brand's *Popular Antiquities*.

l. 1. *St. Agnes' Eve*, the night of January 20

ll. 5 ff. *Beadsman*, a beadsman was one paid or maintained to pray for his benefactor or others. This one is represented as praying in the chapel of the castle before the picture of the Virgin. About him, on their tombs enclosed with iron railings or in

oratories (alcoves along the walls), are the sculptured figures of the dead with their hands folded as if in prayer.

L. 71. On account of her name and her innocence the lamb (Latin *agnus*) is associated with St. Agnes. Eight days after her martyrdom, her parents, praying at her tomb, saw a vision of angels, among whom was their daughter, and beside her a lamb white as snow.

P. 484. l. 116. The nuns who weave the sacred wool of St. Agnes' lambs; of the ceremonies on her day in Rome, Naogeorgus, as translated by Barnaby Googe, says:

"For in St. Agnes' church upon this day while  
masse they sing,  
Two lambes as white as snowe the nonnes do yearly  
use to bring,  
And when the Agnus chaunted is upon the autler  
hie  
(For in this thing there hidden is a solemne  
mysterie),  
They offer them. The servants of the Pope, when  
this is done,  
Do put them into pasture good till shearing time  
be come.  
Then other wooll they mingle with these holy  
fleeces twaine,  
Whereof, being sponne and drest, are made the  
pals [palls] of passing gaine."

#### WALTER SAVAGE LANDOR

Pp. 487 ff. Landor's temperament was very erratic and volcanic. In singular contrast, his verse, as well as his prose, is distinguished by reserve and moderation of expression, sometimes, indeed, lapsing into the prosaic. He often has lines and short passages of an exquisite quiet beauty and suggestiveness, but never succeeds in maintaining a high poetic level throughout a long poem. It is not strange that only the finest of his poems, like *Rose Aylmer* and the others given here, have attained general currency. Each of these is written, as it were, in a single flash of inspiration, and each incorporates in a form of ultimate beauty thoughts and feelings that awaken an almost universal response.

#### ÆSOP AND RHODOPÉ

The suggestion for this dialogue Landor took from Herodotus, who says that Æsop and Rhodopé were both slaves in the same household. Æsop was the famous writer of fables, of whom

little is known except that he was a Phrygian who lived about 600 B.C. Traditionally he was hunchbacked and ugly. Rhodopé or Rhodopis (the rose-faced) was a Thracian, whom her master Xanthus took to Egypt. Sappho's brother fell in love with her and purchased her freedom, as appears from one of Sappho's poems. Strabo tells of her a story which is the oldest form of one episode in the tale of Cinderella. It is that while she was bathing, an eagle flew away with one of her shoes and dropped it in the lap of the King of Egypt. He was so attracted by the beauty of the foot suggested by it and by the strangeness of the circumstance that he sent out messengers to find the owner of the shoe and married her.

The story of the way in which Rhodopé came to be a slave was invented by Landor.

#### ROSE AYLMEYER

P. 492. This beautiful and suggestive elegy contains all the elements of the poetry of personal loss — the reflection that no virtue or power could save the beloved one, and the expression of the poet's own sorrows. Those prosaic souls who have objected that one night is little to consecrate to the memory of a friend so beloved are inaccessible to the effects of suggestion and incapable of understanding that the poet's sense of loss can be permanent unless he tells them explicitly that he will never get over it.

#### Æ FIESOLAN IDYL

Fiesole (pr. Fee ay' sō le) is an ancient town situated at the summit of a small mountain of the same name that rises with a steep slope on the outskirts of Florence. The idyl is a sweet, small poem, presenting, as in a picture, a single, simple incident. The poet hears a rustling among the orange trees on the slope of the mountain, and, finding a graceful young girl gathering flowers, helps her pull down the branches that are too high for her to reach. Then comes the delicate embarrassment of both, when she wishes, but hardly dares, to offer him a large sweet blossom, and he dares not assume that she means to offer or that he ought to take it. Incidentally the poet's love and tender care of flowers is exquisitely expressed (ll. 16-33).

#### ON HIS SEVENTY-FIFTH BIRTHDAY

P. 493. The only thing that has ever been unfavorably criticised in this poetic summary of

Landor's life, and his contentment with what it has brought him, is the supposed egotism of the first line. But if a man loves nature and art and devotes himself to them (warming "both hands before the fire of life") and to the expression of his love for them, he may well feel that striving with other men is silly and unworthy of him.

## THE VICTORIAN AGE

THOMAS CARLYLE

SARTOR RESARTUS

Pp. 497 ff. In reading *Sartor Resartus*, it is well to remember that Carlyle had a Scotch temperament and that he purposely adopted German modes of thought and phrasing. The first results in a picturesque half-suppressed violence in the utterance of the emotions with which his philosophy of life was surcharged, and the second gives his style the complexity and elaboration that characterize much German philosophical writing. He chose for the vehicle of the message embodied in *Sartor Resartus* an imaginary German professor whom he calls Teufelsdröckh of Weissnuchtwo (Don't-know-where). Under the pretence that he has met this man and become impressed with his ideas, Carlyle represents himself as translating his biography into English. The materials of this biography, he says, reached him in the following form:

"Six considerable PAPER-BAGS, carefully-sealed, and marked successively, in gilt China ink, with the symbols of the Six southern Zodiacal Signs, beginning at Libra; in the inside of which sealed Bags lie miscellaneous masses of Sheets, and oftener Shreds and Snips, written in Professor Teufelsdröckh's scarce legible *cursiv-schrift*; and treating of all imaginable things under the Zodiac and above it. . . ."

By this device Carlyle obtains the greatest possible freedom in the expression of his ideas. He begins with the idea suggested by Swift in his *Tale of a Tub* (p. 248 above), choosing the title *Sartor Resartus* (the tailor re-tailored) to show that he meant to tear away the outward appearances of life in order to get at its real meaning. He sums up the purpose of the book thus:

"Have many British readers actually arrived with us at the new promised country; is the Philosophy of Clothes now at last opening around them? Long and adventurous has the journey been: from those outmost vulgar, palpable

Woollen Hulls of Man; through his wondrous Flesh-Garments, and his wondrous Social Garnitures; inwards to the Garments of his very Soul's Soul, to Time and Space themselves! And now does the spiritual, eternal Essence of Man, and of Mankind, bared of such wrappings, begin in any measure to reveal itself? Can many readers discern, as through a glass darkly, in huge wavering outlines, some primeval rudiments of Man's Being, what is changeable from what is unchangeable?"

He criticises its character and value as follows:

"It was in this high moment, when the soul, rent, as it were, and shed asunder, is open to inspiring influence, that I first conceived this Work on Clothes: the greatest I can ever hope to do; which has already, after long retardations, occupied, and will yet occupy, so large a section of my life. . . ."

The three chapters given in this book form a thought-unit, showing Carlyle's growth from pessimism and despair to the foundation of his particular form of optimism, that the supreme need of the soul is to express itself in some sort of work.

There is much autobiography even in the details of the book, and as a spiritual history, it is entirely autobiographical.

THOMAS, LORD MACAULAY

Pp. 510 ff. The long selection from Macaulay's famous chapter on the state of England at the time of the Revolution of 1688 is out of proportion to his importance among writers of English prose; but teachers who are tired of reading over and over again his biographical sketches will doubtless welcome it as a change, and both teachers and pupils will surely find it valuable for the vivid picture it gives of the physical and social background against which so large a part of English literature must be seen if it is to be seen truly. Moreover, in style it presents Macaulay at his best, and Macaulay at his best is a triumph of clear and vivid common sense. He is, to be sure, one-sided; he was not a big enough man to have an all-round vision or a subtle enough man to observe distinctions and shades that make all the difference in the final accuracy of a picture, and he has no real philosophy of history. He is pompous, rhetorical, even blatant at times; but he is one of the first writers of history in English who gets beyond the point of stringing together and weighing events merely as events. He really constructs pictures that enable us to realize the times and the men about which he is writing.

## JOHN HENRY NEWMAN

Pp. 518 ff. In 1851 the Catholics of Ireland founded a University in Dublin. Newman was called upon to speak on the occasion, and delivered nine lectures which were published under the title *The Idea of a University*. He himself was chosen as rector of the newly-founded university, but it was a failure from the first, partly through lack of government support, and partly because Newman himself lacked executive ability.

The lectures themselves may, perhaps, be summed up, in a phrase used by Newman himself in the passage chosen for this book, as inspired by "clear, calm, accurate vision." And it was largely this clearness, this poise, this precision, that made Newman such a power in his day.

## ALFRED, LORD TENNYSON

## THE LADY OF SHALOTT

Pp. 523 f. Like Keats's *La Belle Dame Sans Merci*, this poem seems to have been suggested by its title. In this case, as in the other, the piece from which the title was taken bears little relation to the poem suggested by it. The curious may read the story of *La Donna di Scalotta* in the old Italian *Cento Novelle Antiche*, where it is No. 81 (tr. Roscoe, *Italian Novelists*, Vol. I). This is Tennyson's first attempt to deal with a theme taken from the stories that clustered about King Arthur and his knights. Here the interest lies not in the story as such, but in the mood of the poet and the suggested but indefinite symbolism of the poem. The key to the symbolism of the poem is said by Tennyson's son to lie in ll. 69-72 and to consist in the entrance of human interests into the world of shadows in which the Lady had lived. It is hardly possible, and certainly unnecessary, to attempt to find a definite symbolic meaning for every detail of the situation and narrative.

The poem is divided into four parts, each devoted to a single phase of the theme. Part I sets before us the lonely situation of the Lady in the gray-walled island tower beside the thronged road to Camelot. Part II emphasizes her isolation from the world of realities and her contact with life only through the shadows in the magic mirror, which apparently she reproduces in her magic web as her fragment of the dream of human life. In Part III, half-sick of shadows as she has become, she sees the brilliant figure of Sir Lancelot in the mirror, and, in spite of the curse that will

come upon her, she leaves her web and for the first time sees in direct vision the world of nature, represented by the water lily, and the world of mankind, represented by Lancelot, whom she has loved at first sight. In Part IV the curse has come upon her, and real life is broken for her, as was the mirror in which she saw the world of shadows. When the boat bearing her body floats down the stream to Camelot, Lancelot, though all unaware of her love for him, is touched by admiration and pity, and breathes a prayer for her.

## A DREAM OF FAIR WOMEN

Pp. 524 ff. The style of this poem is rich and elaborate in three ways. In the first place Tennyson's imagination is largely pictorial; he visualizes the scenes and persons and objects of his story, and the reader who would perfectly recreate in his own mind the poet's conception must try to catch every hint given by the words of the poem and reconstruct the pictorial images. This is true not only of such striking figures as Cleopatra with her wild exotic beauty or Jephthah's daughter, the embodiment of maidenly sweetness and filial submission until, at the thought of the victory over Ammon, her face glows with a light that would be savage if it were not Biblical; it is true, also, of such incidentals as the dim red morn lying dead and pale across the threshold of the sun, and the bizarre emphasis given to the dark silent forest by the red anemone that burned among the lush green grasses. Everywhere, in almost every stanza, the reader must move slowly, must read carefully, must let every word play its due part in the elaborate and highly colored pictures that hovered in the poet's vision.

The second element of richness and elaborateness of effect is due to the fact that in the poet's mind many of the rich pictures of the poem itself exist in a very atmosphere of beauty and pathos created for him by poets and painters and sculptors who have treated these same things before him. As he sees in his vision Helen and Iphigenia, his memory is filled with the music of the *Iliad* and the choral measures of Æschylus and Sophocles, and he sees not only these women and the vivid picture of the death of one of them, but all the heroes who went out from Greece to battle on the windy plains of Troy, the fatal return of Agamemnon to his dishonored home, and the vengeance of Electra and Orestes. The disconnected pictures of ancient strife and wrong that pass before his eyes before he fully falls asleep — the lances in ambush, the attack on the walled

city, the heated blasts bursting in the doors of de-filed sanctuaries—all these come with a thousand recollections of wild tales in mediæval romances and chronicles. And the praise of Chaucer and of the great literature of the Elizabethan age are the echoes of hundreds of hours of delight spent in reading. There is no method, as has been said, of supplying the reader suddenly with all this experience of literature, with all these associations, with all this richness of emotional life. An editor may cite examples to explain every line, may pile up instance upon instance until the intellect is thoroughly convinced that such things were common, but not in this way can the reader gain those associations and memories which alone give significance and power to the great figures of history and romance and myth or the scenes and manners of past ages. The only method is to do as the poet himself has done,—read these poems and histories, and amass the associations and emotions of this experience with literature.

The third element is the rich and elaborate diction. Here, as with the first element, we are on easier ground; we are dealing with matters which the intellect and imagination can compass immediately by knowledge and native vigor. Such lines as,—

"The maiden splendours of the morning star,"  
(l. 55),

"A daughter of the gods, divinely tall,  
And most divinely fair," (ll. 87-88),

\* "The star-like sorrows of immortal eyes," (l. 91),  
"The stern black-bearded kings with wolfish eyes,"  
(l. 111),

"A queen, with swarthy cheeks and bold black  
eyes,  
Brow-bound with burning gold," (ll. 127-128),

reveal their meanings at once to any one who has imagination. But sometimes Tennyson substitutes the ornate and elaborate for the simple and imaginative, and produces lines that require some ingenuity for interpretation. How many a reader has not beaten his brains to find out what is meant in l. 1 by "before my eyelids dropt their shade"! It is, indeed, a rather elaborate way of saying, "before I closed my eyes to sleep," and the feeling that it must mean more is so strong that some will still strive vainly for a more mystical interpretation, in spite of the fact that the poem obviously narrates the events of one night, when the poet, after reading Chaucer, passes through that stage of visions which precedes sleep, into a sleep of dreams and finally

wakes and tries to recall his dreams "The crested bird that claps his wings at dawn" ll. 179 f., has also shed much ink. If Tennyson meant the cock and took this method of slipping that brilliant but rather prosaic fowl into his bediamonded poetry, we may be glad that it is possible to rescue him by arguing in favor of the crested lark of Theocritus and insisting that no modern student of poetry, as Tennyson was, could write

"That claps his wings at dawn,"

without remembering those exquisite lines of John Lyly's

"Now at heaven's gates she claps her wings,  
The morn not waking till she sings."

Tennyson's poem, though obviously suggested by Chaucer's *Legend of Good Women*, bears only superficial and unessential resemblances to it. It is true that both poems deal with ill-fated fair women, that in both the poet dreams, and it is even possible that Tennyson has taken from other of Chaucer's poems the thoroughly conventional device of falling asleep after reading a book that determines the subject of his dream. But aside from the fact that Chaucer's style is simple and his mood relaxed and easy, while Tennyson's style is ornate and his mood one of the utmost intensity, the purely external features are very different. The scene of Chaucer's dream is a meadow filled with all the gladness of a May morning,—singing birds and blossoming flowers and "softe, swote, greene grass"; the scene of Tennyson's is an ancient wood, oppressive with huge elms, hanging vines, dark walks, a deadly silence, and a pale chill light from the dying dawn. Chaucer meets in his dream the brilliant God of Love and his queen, accompanied by a group of charming maidens, and for sufficiently valid reasons promises to write each succeeding year the story of some fair woman who had been faithful though unfortunate in love; Tennyson meets and converses for a few vivid moments with women, fair and unfortunate, but by no means chiefly "Love's martyrs." It seems not improbable that Tennyson may have been, consciously or unconsciously, influenced by the procession of noble ladies with whom Odysseus spoke in Hades (*Odyssey*, Bk. XI)

The structure of the poem is very simple and clear:

ll. 1-13 What the poet had been reading and the immediate effect of it.

ll. 13-52. He muses on what he has read, and

visions of ancient strife and wrong pass in vivid pictures before his eyes as he is falling asleep

ll. 53-84. He then dreams he is in a great forest, made gloomy by its huge trees, its dank festoons of jasmine, its long, dark, dew-drenched walks, its uncanny silence, and the cold pale light that followed the fading of the first dim flush of morn. His melancholy is increased by the odor of hidden violets bringing memories of happier times, and a voice within him tells him he will always stay in this dark wood.

ll. 85-260. There come before him in his dream women like those of Chaucer's *Legend*, beautiful heroines of tragic story — Helen of Troy, Iphigenia, Cleopatra, Jephthah's daughter, and the ill-fated Rosamond.

ll. 261-272. Then as he slowly awakes, he catches glimpses of certain other ill-starred heroines, — Margaret Roper, Joan of Arc, and Eleanor, wife of Edward I.

ll. 273-288. With difficulty he recalled his dream and often vainly strove to strike again into the same dream.

Details that may deserve explanation or comment are the following: —

P. 525. ll. 17-52. The vividness of these hypnagogic figures approaches nearly to hallucination. Every one has, at times, in falling asleep slowly, had more or less vivid images pass before his eyes. Some persons have them constantly. Tennyson may have been more than usually sensitive to them. See the remarks on *St. Agnes' Eve* for what he says of his experiences of trance-like seizures, and compare also De Quincey, p. 438.

ll. 73-76. Apparently the poet makes the unblissful wood of his dream one which he had known in real life under happier circumstances. Dante's famous lines: —

"Nessun maggior dolore  
Che ricordarsi del tempo felice  
Nella miseria,"

it will be remembered, had impressed him when he was a boy of twelve, long before he so tawdrily translated them as

"A sorrow's crown of sorrow is remembering happier things,"

and it may be that here and in ll. 77-80 he shaped his poem in accordance with them.

P. 526. l. 87. The beauty and self-sufficiency of this line sometimes make us forget, what the poet remembered, that Helen was, according to the myth, the daughter of Zeus, and therefore divinely tall.

ll. 100-116. In his picture of Iphigenia, Tennyson apparently follows the story as told in the first Chorus of the *Agamemnon* of Æschylus, with perhaps recollections of the *Electra* of Sophocles, but there are also expressions which indicate that the touching scenes of *Iphigenia in Aulis* were in his mind, though he necessarily rejected the vicarious sacrifice narrated by Euripides. There is no way to obtain the full effect of this passage but to read these plays.

ll. 118-120. These words of Helen's are almost a transcript of what she says in the *Iliad*, VI, 345 ff., to Hector when Paris seems slow to prepare for battle —

"My brother, even mine, that am a dog mischievous and abominable, would that on the day when my mother bare me at the first, an evil storm-wind had caught me away to a mountain or a billow had swept me away before all these things came to pass."

ll. 127-128. Critics have chided Tennyson for forgetting that Cleopatra was a Greek, fair and blue-eyed; but he saw the Cleopatra of romance, not her of history. And this one must be swarthy and bold-eyed, as Tennyson saw her; a "gypsy" with a "tawny front" as she appeared to Shakespeare's Mark Antony.

P. 527. l. 174. Clearly Tennyson did not visualize this image, or he would have cancelled it. It is neither beautiful nor possible as a picture.

ll. 177-242. The story of Jephthah's daughter, in *Judges*, xi, should be read, even if it is already familiar.

P. 528. ll. 249-260. The romance of Rosamond and Henry II of England and her death at the hands of his queen, Eleanor, are told in almost every history of England.

l. 259. Some of the commentators seem to have missed the point of Cleopatra's mention of Fulvia. As she counsels Rosamond to use the dagger, her own rival, Fulvia, comes to her mind, as in Shakespeare's play, and, forgetting Rosamond and Eleanor, she herself becomes heroine and prime actor in the imagined event.

l. 266. The devotion of Margaret Roper to her father, Sir Thomas More, is one of the fine incidents of history. To feel it as Tennyson did, one must know, as perhaps one may from Green's *History of the English People*, the power and charm of Sir Thomas More and his tragic fate.

l. 268. This line, with its reticence and moderation, suggests to one familiar with the wonderful story of the Maid of Orleans all the glamour and

beauty that attach to one of the most romantic and mysterious figures the world has ever seen.

ll. 285-288 This ending is weak, because it is very obscure. The difficulty is not so much with the rhetorical figures of the chosen words withering beneath the palate and the heart fainting in its own heat as with the doubt whether these four lines are to be taken with ll. 281-284, or whether they really connect in thought, though not in syntax, with the efforts of the poet to recall and record the glimpses of his dream.

### MORTE D'ARTHUR

This is Tennyson's earliest attempt at the epic treatment of Arthurian romance, and the treatment is simply epic, not allegorical, as is the case with the *Idylls* written after 1859. The immediate source of the poem is Sir Thomas Malory's famous *Morte Darthur* (Bk. XXI, Chaps. 4 and 5). It will be observed that Tennyson follows Malory very closely, though there are some interesting changes.

Tennyson himself speaks of the poem as full of faint Homeric echoes, but there are few of any significance. The most interesting is ll. 105-106, which seem to echo the words of Hephaistos, *Iliad*, xviii, 400 ff.: "Nine years with them [the sea-nymphs Thetis and Eurynome] I wrought much cunning work of bronze, brooches and spiral arm-bands and cups and necklaces, in the hollow caves, while around me the stream of ocean with murmuring foam flowed infinite." There are also faint echoes of other classical writers, the most important being l. 60, a close rendering of *Aeneid*, iv, 285, viii, 20, and l. 240, perhaps an echo of Lucretius, *De Rer. Nat.*, iii, 976 f.: —

"Cedit enim, rerum nouitate extrusa, uetustas  
Semper, et ex aliis aliud reparare necesse est";

for the idea, cf. also Plato's *Banquet*, 207-208.

l. 1. Chapter 4 of Malory's account tells how the battle raged all day long, till all were dead in both armies except King Arthur, Syr Bedwere, and his brother Syr Lucan.

l. 8. In Malory, Arthur is borne to the little chapel by the two brothers, but Syr Lucan dies soon after. Tennyson has omitted Lucan in order to concentrate attention on Arthur and Bedivere.

P. 529. ll. 38, 44. Note the epic repetition here. Collect other examples from the poem. This is, perhaps, due to the influence of Homer.

P. 530. l. 123. Note the archaic character of the syntax here and elsewhere. It is meant to

give dignity to the language and to suggest antiquity.

ll. 169-170. The passage from the *Agamemnon*, 240, cited by Mustard does not seem to express the same idea as this. "She smote each of her sacrificers with a piteous glance from her eye, remarkable in her beauty as in a picture."

P. 531. l. 255. A Platonic idea, taken over directly or indirectly by many later writers, among them Boethius (cf. Chaucer's translation of Boethius, Bk. I, Metre v, and Bk. II, Metre viii, where the chain is Love).

ll. 260 ff. The relation of Avilion to other ideal lands is uncertain. These lines may have been suggested by the description of Olympus in the *Odyssey*, vi, 43 ff. But they are more like the description of the Earthly Paradise in 'actantius, *De Ave Phænice*, 1-30, expanded into eighty-five lines in the Anglo-Saxon translation (Bright's *Anglo-Saxon Reader* contains both versions); for a modern English rendering see Cook and Tinker's *Old English Poetry*. The Celtic conception of the Otherworld is similar, and is given in several of the older poems.

l. 267. Tennyson cannot have failed to remember the beautiful passage in which Socrates argues that the dying swan does not sing for grief but as "foreseeing the blessings of the other world," *Phædo*, 85.

### ULYSSES

P. 532. "*Ulysses*," says Tennyson, "was written soon after Arthur Hallam's death and gave my feeling about going forward and braving the struggle of life perhaps more simply than anything in *In Memoriam*" (*Alfred Lord Tennyson, a Memoir*, by his son, I, p. 196). It is based upon the following passage in Dante's *Divina Commedia*, *Inferno*, XXVI, 90-142: —

"When I departed from Circe, who had retained me more than a year there near to Gaeta, before Æneas had so named it, neither fondness for my son, nor piety for my old father, nor the due love that should have made Penelope glad, could overcome within me the ardor that I had to gain experience of the world and of the vices of men, and of their valor. But I put forth on the deep open sea, with one vessel only, and with that little company by which I had not been deserted. One shore and the other I saw as far as Spain, far as Morocco and the island of Sardinia, and the rest which that sea bathes round about. I and my companions were old and slow when we came to that narrow strait where Hercules set up his bounds,



to the end that man may not put out beyond. On the right hand I left Seville, on the other already I had left Ceuta. 'O brothers,' said I, 'who through a hundred thousand perils have reached the West, to this so little vigil of your senses that remains be ye unwilling to deny the experience, following the sun, of the world that hath no people? Consider ye your origin, ye were not made to live as brutes, but for pursuit of virtue and of knowledge.' With this little speech I made my companions so eager for the road that hardly afterwards could I have held them back. And turning our stern to the morning, with our oars we made wings for the mad flight, always gaining on the left-hand side. The night saw now all the stars of the other pole, and ours so low that it rose not forth from the ocean floor. Five times rekindled and as many quenched was the light beneath the moon, since we had entered on the deep pass, when there appeared to us a mountain dim through the distance, and it appeared to me so high as I had not seen any. We rejoiced thereat, and soon it turned to lamentation, for from the strange land a whirlwind rose, and struck the fore part of the vessel. Three times it made her whirl with all the waters, the fourth it made her stern lift up, and the prow go down, as pleased Another, till the sea had closed over us.

It will be seen that Tennyson's conception of Ulysses is precisely the same as is Dante's in this passage. It is true Dante places Ulysses among the "evil counsellors" in the eighth pit of the eighth circle of Hell, but no hint of that appears in this passage. This is not the place to discuss the discrepancies between Homer's account and Dante's, but it may be noted that the death of Ulysses at sea is not one of them, as some commentators have said, for Tiresias explicitly tells Odysseus, *Odyssey*, xi, 136 ff. —

"And from the sea shall thine own death come, the gentlest death that may be." Dante's notion that Ulysses sailed into the unknown west was apparently suggested by certain traditions connecting him with Scotland and Lisbon, according to Grion in *Il Propugnatore*, III, 12, pp. 67-72. The main difference between Dante's account and Tennyson's is that in the former Ulysses sets out from Circe's island, while in the latter he sets out from Ithaca. In both, he and his companions are old. In both, the companions are apparently men who were with him at Troy and on the homeward journey, though, according to Homer, all these had perished.

Tennyson's poem is full of reminiscences of the classics, as is quite natural.

Every lover of poetry should note the fine application of ll 51-53, and 62-70 in the last page of Huxley's eloquent "Romanes Lecture" on *Evolution and Ethics*, and read what he has to say about Tennyson and Browning in the appended note.

### LOCKSLEY HALL

As poetry, this does not rank with Tennyson's best productions, but its mood of mingled melancholy and optimism hit the taste of the time when it was written (1842) and it has ever since been a favorite with youths who feel that the world is out of joint and at the same time cannot resist the strong tide of vital impulses.

The poem is not autobiographical but dramatic. It was suggested by an Arabian poem, translated by Sir William Jones, the great oriental scholar. Perhaps the most interesting lines of the poem to the present-day reader are the prophecies of social and scientific progress, ll. 117-138

P. 535. Lines 135-136 shadow forth the slow attack of democracy upon ancient privilege and authority.

P. 536 ll. 181-182. Tennyson explained that when he first rode on a railway train he thought that the wheels ran in grooved rails.

### ST. AGNES' EVE

P. 537. In a letter to Spedding in 1834 Tennyson says: "I daresay you are right about the stanza in *Sir Galahad*, who was intended as a male counterpart to St. Agnes." This seems to indicate that in the poem bearing her name St. Agnes is the speaker, and not, as the poem suggests, some unknown nun. St. Agnes' eve is January 20. It was threatened by her persecutors that she should be debauched in the public stews before her execution, but in answer to her prayers she was miraculously preserved from this fate by lightning. Eight days later at her tomb her parents saw her in a vision among a troop of angels.

This poem expresses her religious aspiration, which in stanza 3 becomes ecstatic mystical vision. This is the point Tennyson refers to when he speaks of Sir Galahad as the male counterpart of St. Agnes. The lines especially noteworthy in this respect in *Sir Galahad* are 25-48, 63-80. Such mystical ecstasy as finds expression in these two poems is common in the experience of mystics. Mystical vision is often preceded by other phenomena. Richard Rolle (see Horstman's

*Works of R. Rolle*, Vol. I), the greatest of mediæval English mystics, felt first a delightful warmth in his bosom, then tasted delicious food and heard heavenly music. Similar experiences are related of St. Catherine of Sienna and many others.

The tendency to fall into a mystic trance in which the external world seems unreal is characteristic of certain temperaments (see note on Wordsworth's *Ode on Intimations of Immortality*, ll. 141 ff.). Tennyson says of himself "A kind of waking trance I have frequently had, quite up from boyhood, when I have been all alone. This has generally come upon me thro' repeating my own name two or three times to myself silently, till all at once, as it were out of the intensity of the consciousness of individuality, the individuality itself seemed to dissolve and fade away into boundless being, and this not a confused state, but the clearest of the clearest, the surest of the surest, the weirdest of the weirdest, utterly beyond words, where death was an almost laughable impossibility, the loss of personality (if so it were) seeming no extinction but the only true life" Note in this connection the weird seizures of the Prince, added to *The Princess* in 1851.

### SIR GALAHAD

In mediæval romance the stories of the Holy Grail and the quest for it vary greatly. Tennyson follows Malory (Bks. XI, XIII, XVII), in making Sir Galahad the knight of the Grail and the Grail itself the sacred vessel containing some of the blood of Christ.

See note on *St. Agnes' Eve*.

### IN MEMORIAM

Pp. 540 ff. *In Memoriam* is a series of elegiac poems, written between 1833 and 1850 and expressing various phases of Tennyson's grief at the loss of Arthur Hallam, his most intimate friend in boyhood and youth. No doubt the grief becomes monotonous to the reader if he undertakes to read the whole series at a sitting, but the themes — the aspects of grief — are many and varied, and it is to be borne in mind that they are a record of many years of permanent consciousness of loss. They contain some of Tennyson's sincerest and best work and have found responsive echoes in many bereaved hearts.

The Proem, written in 1849, is Tennyson's summary of his attitude toward the mystery of bereavement.

Cantos I and XXVII are closely connected in thought and feeling.

Cantos XXXI and XXXII form almost a single poem on a single theme.

Canto LIV is the last of a series in which the poet discusses the carelessness and waste of Nature as revealed especially in the geological records, which show that not only individuals but whole species have perished in this canto he takes refuge in a vague hope and trust.

### MERLIN AND THE GLEAM

Pp. 543 ff. Tennyson said "In the story of Merlin and Nimue I have read that Nimue means the Gleam — which signifies the higher poetic imagination" His career as a poet is expressed in the symbols of the successive stanzas.

### CROSSING THE BAR

P. 545. Written in Tennyson's eighty-first year. He instructed his son to put this at the end of all editions of his poems.

### ELIZABETH BARRETT BROWNING

#### SONNETS FROM THE PORTUGUESE

Pp. 545 ff. These sonnets are not translations, as the title implies, but record the courtship of the Brownings. The title was adopted to disguise their intimate personal tone. Sonnets I and VII allude to the unhappy conditions of Mrs. Browning's life before her marriage. For years she had been an invalid, and her father's jealousy of her friends added to her distress. Her marriage with Browning transported her to a finer, freer life and was followed by many years of improved health. Browning's response to the Sonnets may be inferred from *One Word More* (pp. 564 ff.) and from his beautiful tribute in *The Ring and the Book* beginning:

"O lyric Love, half angel and half bird  
And all a wonder and a wild desire, —  
Boldest of hearts that ever braved the sun,  
Took sanctuary within the holier blue,  
And sang a kindred soul out to his face, —  
Yet human at the ripe red of the heart."

The passage in Theocritus here alluded to (I, 1) is in the "Psalm of Adonis" in *Idyl XV*, ll. 104 f "Tardiest of the Immortals are the beloved Hours, but dear and desired they come, for always, to all

mortals, they bring some gift with them." Another notable poem suggested by the Theocritan lines is Emerson's *Days*:

"Daughters of Time, the hypocritic Days,  
Muffled and dumb like barefoot dervishes,  
And marching single in an endless file,  
Bring diadems and fagots in their hands.  
To each they offer gifts after his will,  
Bread, kingdoms, stars, and sky that holds them  
all.

I, in my pleached garden, watched the pomp,  
Forgot my morning wishes, hastily  
Took a few herbs and apples, and the Day  
Turned and departed silent. I, too late,  
Under her solemn fillet saw the scorn.

#### THE CRY OF THE CHILDREN

Pp. 547 ff. In the middle of the nineteenth century the conditions of industrial workers in England were as bad as they still are in many parts of the United States. There were no laws regulating the employment of women and children, and child-labor was extensively exploited by manufacturers in all lines of industry. This poem was suggested by a report on factory conditions written by Richard Hengist Horne, a friend who was himself a poet of real though intermittent genius.

#### ROBERT BROWNING

##### CAVALIER TUNES

Pp. 549 f. These songs are intended to express the feelings and opinions of the adherents of King Charles I in the Parliamentary War, they are supposed to be sung by them.

#### "HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX"

Pp. 550 f. Browning said: "There is no sort of historical foundation about *Good News from Ghent*. I wrote it under the bulwark of a vessel off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home." But the imaginary object of this imaginary ride was apparently, in Browning's intention, the conveyance of the news of the "Pacification de Gant," a treaty of union of Holland, Zealand, and the southern Netherlands against Spain. As this was concluded in 1576, the date 16— at the head of the poem is perhaps

due to a failure of memory, just as some of the towns mentioned as lying on the route between Ghent and Aix are really not on the shortest and best route. The ride can easily be traced on the map; the distance is somewhat more than ninety miles.

#### SAUL

Pp. 552 ff. These two consecutive cantos from *Saul* give David's discussion of the power and love of God, ending in the prophetic vision of the God-Man, Christ. He has examined the works of God carefully and discovers in them evidences of law, wisdom, love, the will and the power to redeem mankind.

#### MY LAST DUCHESS

Pp. 554 f. This dramatic monologue is one of Browning's most successful efforts in this form of poetry.

The Duke of Ferrara is supposed to be talking with an ambassador who has been sent by an unnamed Count to discuss with him a proposition of marriage with the Count's daughter. When the poem opens, they are returning from the place of discussion to the company awaiting them (cf. ll. 47-48), and the Duke, as if by mere chance, calls attention to a picture, and explains, as coolly as if he had no personal concern in the matter, that this is the picture of his last Duchess, whose "smiles" he had ordered "stopped," because she had a heart "too soon made glad" and had wounded his pride by setting no higher value upon what he gave her than upon the trifling gifts of others. He puts her offence purely as one against taste and family pride. The object of the conversation is, of course, to let the ambassador understand what his next Duchess may expect if she fails to rate highly enough the honor of being his wife.

Fra Pandolf and Claus of Innsbruck are names invented by the poet.

#### A GRAMMARIAN'S FUNERAL

Pp. 555 f. At the revival of classical learning in Europe the revelation of the rich and highly developed life and literatures of ancient Greece and Rome affected many men like the discovery of a new world. Some, like Erasmus (see Green's *Short History of the English People*) and the Grammarian of Browning's poem (see J. A. Symonds, *The Revival of Learning*, or J. Burckhardt, *The Civilization of the Renaissance*, Pt. III), were ready to make all sorts of sacrifices, even to going without

sufficient food, in order to devote their lives to these fascinating studies. The Grammarian is at heart an idealist and a poet, bewildered by this wonderful new world, and so entangled in the preliminaries to acquiring and applying the new ideals of life that he dies before he has completed his preparations for living. His enthusiasm and idealism he has communicated to his pupils, and a company of them bear his body on their shoulders to its last resting place. One of them is the speaker in the poem. He discusses the ideals and aims of his master and asserts that his life was not a failure, but a triumph. This is a favorite theme with Browning (cf. *Abt Vogler* (p. 567), *Apparent Failure*, and many other passages).

The poem is not difficult if the reader remembers that here, as in many other poems, Browning's speaker uses the rapid changes of tone and syntactical structure of conversation. This makes it necessary to watch the punctuation closely, as it is intended to hint at the tone and voice inflection. Note especially the parentheses and quotations.

l. 95. *Hydroptic* means "afflicted with such a thirst that the more one drinks the more he thirsts."

#### "CHILDE ROLAND TO THE DARK TOWER CAME"

Pp. 556 ff. Many have insisted upon regarding this poem as an allegory and have tried to find the allegorical meaning of each detail. Browning declared it was not so intended, but was a dramatic poem suggested by the words of the title. He admitted, however, that it might be regarded as having a symbolic significance suggesting faithfulness to any high moral quest in spite of the failure or desertion or treachery of companions, the interference of obstacles and dangers of all sorts, and the uncertainty of the final outcome. It seems also safe to recognize in ll. 175 ff. a suggestion of the sort of moral crisis that is not known as such until one is brought suddenly and unescapably into it, and when courage—even if only the courage with which a brave soul fronts the inevitable—is the only safe counselor. The right way to read the poem is to attend consciously only to its plain dramatic meaning; it will inevitably suggest to the emotions all the symbolic significance it has.

P. 557. l. 12. Notice that there is only a comma at the end of this line; the sentence goes on. Notice also ll. 30, 132. Notice further that the "No" of l. 61 is very closely connected with ll. 58-60.

P. 558. l. 80. *Colloped* usually means lying

in folds of fat, but here it is used of the folds or ridges of the horse's gaunt, withered neck.

P. 559. l. 192. This line, though in quotation marks, is not spoken, but represents the supposed attitude of the hills, watching to see the adversary slay Childe Roland.

l. 203. Browning's fancy was sometimes captured by an odd or odd word, and he used it without knowing exactly what it meant. *Slug-horn* is due to a misunderstanding of an old spelling of the word *slogan*. Browning seems to have got it from Chatterton, who uses it several times; cf. Skeat's ed., II, pp. 42, 64, 125, 129, 132, 199, and especially 162:

"Some caught a slug-horn, and an onset wound."  
(*Battle of Hastings* II, xi.)

#### FRA LIPPO LIPPI

"Poor brother Lippo" (i.e., Filippo) was in reality a great Florentine painter of the Quattrocento (fifteenth century), whose character and career are very accurately given in this poem. He was born in 1406, according to Berenson, and died in 1469. His teacher was Lorenzo Monaco, the *Brother Lorenzo* of l. 236, but he owes much more to Masaccio (= *Hulking Tom* (l. 277), the nickname of Tommaso Guidi), five years his senior, whom Browning mistakenly makes his pupil. He was also somewhat influenced by Fra Angelico (1387-1455), who is mentioned in l. 235. Lippo's comments on Giotto in the poem are, of course, unfair, and were intended by Browning to be so.

The cloister of the Carmine (l. 7) was then outside the city, a little south and west of the Ponte alla Carraia. When the poem opens, Fra Lippo is at work for Cosimo de' Medici in what is now the Palazzo Riccardi. As this palace was built in 1430 and Fra Lippo seems to be engaged in decorating the walls, the imaginary date of the poem is apparently before Fra Lippo left the cloister in 1432, as, indeed, l. 7 seems to indicate.

The other places mentioned are in or near Florence. The church of San Lorenzo (St. Laurence, l. 67) is less than a hundred yards from "the house that caps the corner" (l. 18). The convent of the *Preaching Friars* (l. 140), or Dominicans, better known as that of San Marco, is a few hundred yards north of San Lorenzo; Camaldoli, the seat of the *Camaldolese* monks (l. 139), lies about twenty miles east, while *Prato* (l. 324) is twelve miles northwest.

For the facts of Fra Lippo's career Browning relied upon the latest edition of Vasari's *Lives of*

*the Painters* (G. Vasari, *Delle Vite de' più Eccellenti Pittori*, etc.), which misled him in regard to Ma-saccio. The snatches of song in the poem are said to be modeled on the type of folk song called stornello (pl. stornelli), though they do not conform to the examples I have seen. The picture conceived for Sant' Ambrogio's church (ll. 346 ff.) is the Coronation of the Virgin, now in the Accademia delle Belle Arti. The words *Iste perfecit opus* (l. 377, "This one painted the picture") are on a scroll pointing towards the figure of the monk.

The information just given may satisfy some natural curiosity about certain details. The poem itself, however, can be understood without this introduction, it, indeed, contains all the elements necessary to its interpretation as a poem. Browning has two objects in the poem: (1) to give a vivid dramatic presentation of the psychology of this type of artist and the conditions of his life in fifteenth century Italy, (2) to use him as a mouthpiece for some interesting and important views about realistic art.

#### ONE WORD MORE

**Pp. 564 ff.** This poem was, as ll. 1-2 indicate, the final poem of the volumes entitled *Men and Women* (2 vols., 1855). It is a tribute to the poet's wife, as clear and simple as it is beautiful. Its general theme is stated in ll. 96-99 and 184-186.

Notes on a few details may be interesting. —

l. 5. Nothing is known of Rafael's (1483-1520) *century of sonnets*; according to Browning it disappeared while in the hands of Guido Reni (b. 1575, d. 1642).

l. 10. *Who that one?* Rafael's lady was Margareta (la Fornarina), whose likeness appears in many of his pictures.

**P. 565.** l. 32. Dante's account of his beginning to draw an angel on the completion of Beatrice's first year "in the life eternal" is given in *The New Life* (*La Vita Nuova*), section xxxv (see Professor Norton's translation, pp. 74 ff., and his note on p. 163).

l. 46. Browning called one of his own works *Parleyings with Certain People of Importance in Their Day* (pub. 1887).

l. 57. *Bice* (pronounced "Bee'chè") is a love-form of Beatrice.

**P. 566.** l. 148. *Fiesole*, cf. notes on Landor's *A Fiesolan Idyl*.

l. 150. *Samminiato*, a popular form of San Miniato, a small mountain southwest of Florence, famous for its scenery and its church.

**P. 567.** ll. 163-165. *Zoroaster* and *Galileo* are

named as types of those who studied the moon as scientists, *Homer* and *Keats* as poets who wrote about it. Galileo's discovery of the mountains in the moon was one of the most famous results of the use of the telescope. Keats's *Endymion* is the most notable version of the well-known myth of the loves of Endymion and the moon goddess.

#### ABT VOGLER

Georg Joseph Vogler (b. 1749 at Wurzburg, d. 1814 at Darmstadt) was the son of a violin maker and was early devoted to the career of musician. He studied in Germany and Italy and taught and directed in Germany and Sweden. While in Rome he entered the priesthood and was appointed Apostolic Protonotary and Chamberlain. He was court chaplain and master of the chapel at Mannheim and Stockholm, and established schools of music at both places. He composed a great deal of music, but his principal interest for us is in his career as virtuoso. Having made a good many simplifications in the pipe organ, which resulted in a portable organ about nine feet in height, depth, and breadth, named by him an "orchestron," he visited Denmark, Holland, and England with it and gave organ recitals with much success. This is the instrument upon which he has been improvising when Browning's poem opens (cf. l. 2).

The central ideas of the poem are expressed in ll. 69-82.

The musician has just built up with his playing a beautiful structure of music, as wonderful both in result and in mode of accomplishment as the legendary palace built by Solomon for the princess he loved. He reflects upon these resemblances (ll. 1-40), expressing first the wish (l. 9) that this palace of music might be permanent, not doomed to perish as the notes of the improvisation die away. Then (ll. 41-56) he contrasts the rational, intelligible processes of other arts — painting, poetry, etc. — with the mysterious and divine creative processes of music. Then he returns to the question whether music — even improvised music — does really perish when the tones cease here on earth, and he finds in his soul's demand for personal immortality (ll. 63-64) the assurance that music, and all that is good and beautiful, must exist eternally in and through the power and love of the Ineffable Name; and finds in the necessity for the completion of the incomplete and the final success of apparent earthly failure triumphant "evidence for the fulness of the days" (ll. 65-82), the reality of eternity. And conformably to what is said of the nearness of God to the musician in ll.

49-56, he declares in ll. 81-88 the divine revelation of these truths to musicians.

The rest of the poem is a real, and at the same time symbolic, return from these exalted thoughts and feelings through the emotional effects of music to the plane and the duties of common human life.

1 3. Legends of Solomon's skill in magic arose very early out of what the Bible says of his wisdom. The Talmudists inferred from the simple Biblical statement that no sound of a hammer was heard in the building of the Temple, that he must have used supernatural means, and they devised a story of a wonderful animal that cut stone and glass and iron, discovered by Solomon by means of his knowledge of the language of birds (see S. Baring-Gould's *Myths of the Middle Ages and Legends of the Patriarchs and Prophets*). Later legends, hinted at in the *Koran*, put him in control of armies of angels and demons, able to execute every command.

1 5. The demons had or assumed all shapes.

1 7. The belief that the real name of God was unspeakable goes back to ancient Hebrew times — or at least to a time earlier than the Septuagint version of the Old Testament; see any good encyclopædia under *Jehovah* or *Jahveh*.

P. 568. l. 18. If *crest* here means anything more than "head" or "creature," it is used to imply the different natures or groups represented by different crests or cognizances.

l. 22. The lighting of the lamps around St. Peter's dome (l. 23) used, it is said, to be one of the great sights of Rome on festal occasions.

l. 34. *Protoplast* is usually taken here to mean "model" or "mold." It seems rather to mean "creator," "first maker," as in Browning's other use of it in *Fifine*, cxxiv.

l. 42. *visibly*, as if he had really seen the structure of music.

l. 51. *this* = the art of music.

P. 569 ll. 91-96. The symbolism of this passage is clear. The efforts of commentators to indicate the succession of chords are not entirely satisfactory. In l. 91 the *common chord* seems to mean the basal chord of the tonality in which he had been improvising, for he would hardly have begun his descent to the *C Major of this life* from any other tonality. That this was not itself *C Major*, as some suppose, is probable, for what reason would there then be for sliding into the minor and the ninth before finding the resting place in *C Major*? What seems clear is that, beginning on the heights of feeling induced by his improvisation, the musician resumes the tonality in which he was improvising and, modulating by semi-tones,

slips into the minor, which characteristically arouses emotions of unrest, incompleteness, and longing, but he resolutely blunts this with the inharmonic minor and then resolves this into *C Major* — the tonality of common human life.

## RABBI BEN EZRA

Rabbi Ben Ezra, or Ibn Ezra, was born in Spain about 1090. He travelled in Africa, the Holy Land, Persia, India, Italy, France, and England, and was a scholar and a poet. Some of the ideas which Browning here puts into his mouth were really expressed by him in his poems and his commentaries on the Bible.

## THE EPILOGUE TO ASOLANDO

Pp. 572 f. The volume of which this little poem is the epilogue was published the day of Browning's death, December 12, 1889. It contemplates his own death and the feelings which his friends will have about it, and rejects their imagined pity, declaring that as on earth he was one who never feared or doubted, so after death he will continue his career, asking only that his friends cheer him though unseen and speed him onward. Note the contrast between midnight (l. 1) and noonday (l. 16).

## WILLIAM MAKEPEACE THACKERAY

Pp. 573 ff. A typical John Bull among writers, Thackeray is nowhere more Bull-ish than in dealing with his fellow-humorist. The key to all that he has to say about Sterne is found in the last sentence of the selection; his mid-Victorian sense of what is due the conventions will not permit him to discuss Sterne without saying that he prefers Dickens for his children. This personal bias, on moral, not literary, grounds, pervades his presentation of the character. His study is not unsympathetic — far from it; it is appreciative, even kindly, but it never for a moment abandons the position of a paterfamilias in a frock-coat. He is scandalized — and, one may admit, not without reason; all the more scandalized because Sterne was a clergyman. Compare his study with Stevenson's treatment of Villon, pp. 662 ff.

The essay quoted is a good example of Thackeray's vigorous and genial English, his bluntness suffused with sentiment, his happy faculty of choosing the material that will give to his presentation vitality and charm.

## ENGLISH PROSE AND POETRY

### ARTHUR HUGH CLOUGH

Pp. 578 ff. Clough perhaps gave fuller and sincerer expression than any other poet to the religious doubt and unrest characteristic of the middle of the nineteenth century. Others—even at their sincerest—give us only the conclusions they have reached and such steps in the progress of their thought as they think profitable for us; Clough allows us to be with him in all his falterings, his waverings, his inconsistencies. In *Easter Day*, we have, to be sure, first the doubts and then the faith, but in *The Questioning Spirit* and its sequel, *Bethesda*, the moods are reversed. In this sincerity lies his great value. He was a poetic thinker but only too seldom a poetic artist. This may have been due in part to his sincerity—his recording at the moment the thoughts of the moment. "All immortal verse," says William Sharp, "is a poetic resurrection," and he quotes Schiller as saying that "to live again in the serene beauty of art, it is needful that things should first die in reality."

#### QUA CURSUM VENTUS

The title is a phrase from Vergil's *Aeneid*, III, 269, and means "whithersoever the wind directs the course." The situation in the *Aeneid* bears no resemblance to that set forth in this poem. There Aeneas, in relating his adventures, tells how he left the islands called the Strophades; "The winds," he says, "spread wide our sails; over the foaming waves we flee, whither the wind and the helmsman direct our course:"—

Tendunt vela Noti; fugimus spumantibus undis,  
Qua cursum ventusque gubernatorque vocabat.

Our poem presents, under the figure of two ships that sail away into the night and are unintentionally separated, the common experience of friends who unintentionally and unwittingly drift apart in thought and feeling.

### JOHN RUSKIN

#### THE STONES OF VENICE

Pp. 582 ff. Ruskin was a combination of types rarely combined—an artist and a reformer. Fundamentally, he was an artist, but as he was not content to observe and study and love the beautiful things that exist, but wished to see all the world beautiful, he inevitably joined the ranks of those who strive to hasten by human and arti-

ficial means the golden age when all hateful and hideous things shall be unknown.

Himself trained as a painter, Ruskin used words as he used pigments, to build up a composition that would convey an impression of objectivity colored by personality, very much as a painting of the same subject would do. For this reason his description of St. Mark's is one of the most wonderful pieces of word-painting ever produced. As he is writing for English readers to whom the word *cathedral* is rich in associations—and associations altogether foreign to the scene he is about to describe—he prepares the way by summing up the characteristic features of an English cathedral. Having set forth and banished these, he feels still that the reader's mind is not sufficiently ready to receive emotionally the impression of a church so unlike any other, and he prepares the way further by a long description of the incongruous scenes crowded into the paved alley leading to the piazza. And when expectation can bear no more, "we forget them all, for between those pillars there opens a great light. . ."

Observe that the description of the cathedral itself fills only half a page, while almost as much space is devoted to contrasting it with the people who live round about it, and three times as much space is given to preparing for the description. But the word-picture, short as it is, is as vividly colored as any piece of English prose; it gives a clear impression of the general appearance of the church, and of its structure from the ground to the spires, and it bathes the whole scene in an atmosphere of suggestion by means of the words used, much as a painter gets atmospheric effects by combinations of color.

#### THE CROWN OF WILD OLIVE

Pp. 584 ff. The selection from *The Crown of Wild Olive*, though it contains less wonderful descriptive writing, is quite as beautiful in its way, and fully as characteristic of Ruskin. It shows the strength of his bitter hostility to the economic waste that produced nothing but ugliness for the expenditure of labor. It reveals the artist as an economist, a socialist, a lover of his fellow-men, and a wanderer in lonely paths of thought; and it contains a doctrine that he was eager to impress upon the hearts of his readers. The value of Ruskin's work grows with the growing recognition of political economy as the science, not of wealth, but of social well-being.

The meaning of the title is explained in the last paragraph of the selection.

## FREDERICK LOCKER-LAMPSON

P. 590. Praed (p. 494) and Locker-Lampson are the advance guard of a host of writers of *vers de société* of exquisite delicacy and refinement. The ideal of such verse is elegant and ingenious trifling with only occasional touches of more serious sentiment—as a swallow circles bright and swift through the air, dips its wing for a moment in the water, and like a flash is off again in its careless flight. Some of the lighter verse of the sixteenth, seventeenth, and eighteenth centuries bears a close resemblance to the work of these later writers, but there is a difference in tone, in attitude, in personal concern with the sentiments expressed. Locker (or Locker-Lampson, to use the name he assumed upon his marriage to Miss Lampson) was far superior to Praed in tenderness, in reserve, in genuine poetic feeling, and in technique. His range of sentiments, of ideas, and of rhythms was greater, and he has had the greater influence upon later writers. With the lines *To My Grandmother* a curious analogy and contrast are afforded by Oliver Wendell Holmes's *The Last Leaf*.

## SIDNEY DOBELL

P. 591. Sidney Dobell is a notable example of the rather large class of poets in the nineteenth century who gave evidence of true and even great poetic ability, but who failed in unity, in sustained power, in final and perfect utterance.

## MATTHEW ARNOLD

Neither as poet nor as prose-writer did Arnold catch the ear of the great public, but in both characters he was eminent in his generation as one who taught and guided the teachers and guides of the educated world.

His prose is clear, vivacious, classical in its restraint and its definiteness of aim, and though often careless, its carelessness has always the effect of elegant negligence, not of slipshod ignorance. The importance of the ideas for which he contended and the unwavering and urbane persistence with which he supported a cause that could triumph only in the remote future are among the most admirable of his many admirable qualities.

His verse is more restrained than his prose and it lacks the lightheartedness, the spontaneity, the outward and obvious signs of power necessary for popularity. In his own day it found only a small band of lovers, but its permanent beauty and value

are steadily gaining wider recognition. It now seems probable that he and Browning will in the future be counted the most notable poets of the Victorian period.

## THE SCHOLAR GIPSY

Pp. 617 ff. In a note, Arnold gave the following passage from Glanvil's *Vanity of Dogmatizing* (1651) as the foundation of this poem.—

"There was lately a lad in the University of Oxford, who was by his poverty forced to leave his studies there; and at last to join himself to a company of vagabond gipsies. Among these extravagant people, by the insinuating subtilty of his carriage, he quickly got so much of their love and esteem as that they discovered to him their mystery. After he had been a pretty while exercised in the trade, there chanced to ride by a couple of scholars, who had formerly been of his acquaintance. They quickly spied out their old friend among the gipsies; and he gave them an account of the necessity which drove him to that kind of life, and told them that the people he went with were not such impostors as they were taken for, but that they had a traditional kind of learning among them, and could do wonders by the power of imagination, their fancy binding that of others: that he himself had learned much of their art, and when he had compassed the whole secret, he intended, he said, to leave their company, and give the world an account of what he had learned."

## EDWARD FITZGERALD

## THE RUBAIYAT OF OMAR KHAYYAM

Pp. 621 ff. Fitzgerald's translation of *The Rubaiyat* of Omar Khayyam has long had a place in the hearts of lovers of high and serious poetry. Although a translation, it is in the truest sense an original poem and expresses as scarcely any other does the strange combination of doubt and defiance and sensuousness and religious yearning characteristic of much of the thought and feeling of the Victorian Age.

*Rubaiyat* is a Persian word, the plural of *rubai*, which means a quatrain. Omar, surnamed *Al Khayyam* (the tent-maker), was a distinguished Persian scholar and poet. He was regarded as a paragon of learning, especially in astronomy. In one of his quatrains he refers whimsically to his surname and in another to his reformation of the calendar. His quatrains circulated very widely in the Orient and produced many imitations—



some of which are indistinguishable from his own. He was born at Nashápúr in the second half of the eleventh century and died there in the first half of the twelfth. One of his school-fellows was the famous statesman Nizám-ul-Mulk, and another the infamous Hasan ben Sabbáh, the Old Man of the Mountains, from whose name the word *assassin* is said by some to be derived.

### COVENTRY PATMORE

Pp. 623 f. Coventry Patmore has been the subject of the most widely divergent judgments. One contemporary critic says: "It may be affirmed that no poet of the present age is more certain of immortality than he." Another regards him as possessing no spark of the divine fire. The selections here presented seem to justify his claim to a unique and high position among the poets of his time, but his range was narrow — his vocal register had scarcely a tone that does not find utterance in these selections — and his voice obviously lacked resonance and power. Being incapable of self-criticism, he wrote much that is prosaic — some lines that even awaken inextinguishable laughter; but at its best his verse is simple, picturesque, passionate, of exquisite freshness and charm.

### DANTE GABRIEL ROSSETTI

Pp. 624 ff. The vigor and intensity of Rossetti's thought is often lost sight of in consequence of the luxuriance and sensuous richness of his imagery and melody. But his poems are not involuntary cries of passion; they are planned and constructed with serious artistic care and wrought out with infinite attention to details. Of *The Blessed Damsel*, he said. "I saw that Poe had done the utmost it was possible to do with the grief of the lover on earth, and so I determined to reverse the conditions, and give utterance to the yearning of the loved one in heaven." It would be difficult to find two more impressive examples of logical structure and development than are afforded by this poem and *Sister Helen*.

The intellectual power of his verse may be seen also in the sonnets *On the Refusal of Aid between Nations*, *The Sonnet*, *The Landmark*, *The Choice*, *Vain Virtues* — indeed in practically every selection, for even the love-sonnets are as closely reasoned as if they were treatises instead of lyrics.

### SISTER HELEN

Pp. 626 ff. The superstition that an enemy's life could be destroyed by making a figure of him

in wax and melting it before a slow fire — the whole process, of course, to be carried out with proper ceremonies of black magic — is a very ancient and almost world-wide belief. The most interesting variants of the belief, in classical literature, are perhaps those in the second Idyl of Theocritus. The whole Idyl is interesting to read in connection with this poem, though the heroine Smaetha is attempting, not to destroy her lover, but to bring back his love, cf. especially the following (ll. 23-31): —

"Delphis troubled me, and I against Delphis am burning this laurel, and even as it crackles loudly when it has caught the flame, and suddenly is burned up, and we see not even the dust thereof, lo, even thus may the flesh of Delphis waste in the burning!

"My magic wheel, draw home to me the man I love!

"Even as I melt this wax, with the god to aid, so speedily may he by love be molten, the Myn-dian Delphis! And as whirls this brazen wheel, so restless, under Aphrodite's spell, may he turn and turn about my doors!

"My magic wheel, draw home to me the man I love!"

Instances of the superstition in England and Ireland are discussed in Thomas Wright's introduction to *The Proceedings against Dame Alice Kyteler* (Camden Society Publications).

### THE BALLAD OF DEAD LADIES

P. 629. 1. 2. *Lady Flora*. The Roman goddess of flowers, or more probably the Roman lady mentioned by Juvenal, *Sat.* II, 49.

1. 3. *Hipparchia*. Villon has *Archipiada*, which is probably a distortion of *Alcibiades*. The beauty of Alcibiades was proverbial, and Villon may have thought he was a woman. Modern editors have substituted the name *Hipparchia*, but the name of this learned Greek lady of the fourth century B C was probably unknown to Villon. For *Thais* see *Alexander's Feast*, p. 224, l. 9.

1. 5. *Echo*, the mythical sweetheart of Narcissus, cf. Gayley's *Classic Myths*, p. 206.

1. 9. *Héloise*, cf. Pope's *Eloisa to Abelard* and the notes on it.

1. 13. *The Queen* who willed that Buridan should be thrown into the Seine was, according to legend Marguerite of Boulogne, queen of Louis X.

1. 17. *Queen Blanche* is probably Blanche of Castile, mother of Louis IX of France (St Louis): she died a nun in 1252.

1. 19. *Bertha Broadfoot*, according to tradition

the mother of Charlemagne, heroine of the old French romance *Berte aux Grans Pies* *Beatrice*, apparently Beatrice of Provence, wife of Charles, son of Louis VIII. *Alice*, perhaps the wife of Louis VII, but many old French songs begin "Belle Aalis" (*i.e.*, Beautiful Alice).

l. 20. *Ermengarde* married the famous warrior Foulques d'Anjou in 1004.

l. 21. *Joan*, Jeanne d'Arc.

#### FRANCESCA DA RIMINI

As Dante, in the *Inferno*, passed among those whom guilty love had sent to hell, he entreated two to come and speak to him. They were the famous lovers Paolo and Francesca, and this passage is a part of Francesca's account of their love. She was given by her father in marriage to Giovanni Malatesta, a man of extraordinary courage and ability, but deformed. Unfortunately she fell in love with his younger brother, Paolo, and he with her. They were killed by Giovanni. Few love stories have attracted more sympathetic interest. Leigh Hunt wrote a narrative poem on the story, and it has been dramatized in English by G. H. Boker and by Stephen Phillips, and in Italian by Silvio Pellico and by Gabriele D'Annunzio. Pictures illustrating the story have been painted by Ingres, Cabanel, Ary Scheffer, G. F. Watts, and others.

#### WILLIAM MORRIS

Pp. 633 ff. To no poet of the Victorian period could the term "the idle singer of an empty day" be less appropriately applied than to William Morris. He not only was a chief factor in revolutionizing the general artistic taste of the English people and their house-decorations in particular, but also became a leader in the social reforms which are tending surely though slowly to the reorganization of society and the state. Such a career may seem strange for one whose whole interest as a young man lay apparently in mediæval romance and poetry; yet in reality the art-reformer and the social-reformer were logical and, one may almost say, inevitable developments of the lover of mediævalism for his love of mediæval art taught him the hideousness of the work produced by modern artists, and practical experience as a decorator soon brought the recognition that art is not possible under the conditions of modern industrialism, that beauty is the product of the free artist, working with a love of his art.

#### THE EARTHLY PARADISE

*The Earthly Paradise* was written under the influence of Chaucer (*cf.* Morris's *Prologue*, ll. 1-10) and, like the *Canterbury Tales*, is a collection of stories told by the members of a group of travelers. *The Lady of the Land* is a retelling of the story told briefly by Sir John Mandeville in his fourth chapter (see pp. 30 ff.).

#### ALGERNON CHARLES SWINBURNE

Pp. 640 ff. From his youth, almost from his boyhood, Swinburne possessed a wealth of sensuously beautiful words and a facility in versification unsurpassed by any other English poet. Unfortunately both these gifts tempted him to verbosity. He always has a meaning but it is often obscured, if not entirely hidden, by the excess of words and the long and elaborate sentences in which it is expressed. His influence upon other English poets — both great and small — was for a time very notable. To the great he taught new lessons and presented new standards of melodious verse; to the small he worked injury, tempting them to produce sound without sense and to indulge in all sorts of hot-house *malaise* and eroticism. He himself grew steadily in power and seriousness of thought, but he never escaped from the involuted coils of his diction and his syntax. The republican poems written under the influence of Victor Hugo and Mazzini cannot be quoted here, but they should be read by any one who wishes a just idea of his significance in English poetry.

#### GEORGE MEREDITH

Pp. 644 ff. George Meredith was one of the most richly and variously endowed writers of the nineteenth century. He is best known as a novelist, but to many of his admirers he seems equally great as a poet. All of his work is notable for its combination of significance and beauty. In depth of insight, in subtle apprehension of life and of the problems which it presents to try the hearts of intelligent men and women, even such great writers as Scott, Dickens, Thackeray, and George Eliot are hardly his equals; and his sensitiveness to the beauties of nature and of the soul of man has a wider range and a finer delicacy. The same qualities are manifest in much of his poetry. But the gods gave him also the fatal gift of excessive intellectual ingenuity and a delight in the exercise of it; while the sole gift they denied him was self-

restraint. Like his own Bellerophon, he had the winged horse and the golden bridle, and he, too,

. . . could mount and sit  
Flying, and up Olympus midway speed;

but instead of riding straight and hard for the summit he too often, in mere exuberance of power and of delight in his steed, executes difficult feats of horsemanship on the lower slopes of the mountain.

Pp. 647 ff. The "Prelude" to the *Egoist* is a fit introduction to that remarkable book, but it has an even greater significance. It sets forth in Meredith's characteristic manner and style his conception of the proper aims and methods of the novelist and is therefore a stimulating introduction to both his own work and the modern novel in general.

Pp. 648 f. *Juggling Jerry* affords a striking contrast with this poem in both subject-matter and style.

Pp. 649 f. *Bellerophon* is a remarkable imaginative reconstruction of a situation, the tragedy and pathos of which depend upon an appreciation of the career of the hero as set forth in classical mythology.

P. 650. The *Song of the Songless* and the *Dirge* give some hint of the beauty of the nature poetry which forms a notable part of his work. Taken together these selections illustrate the range as well as the beauty of Meredith's poetry.

### CHRISTINA ROSSETTI

Pp. 649 ff. Christina Rossetti deserves a high, perhaps the highest, place among women poets of the nineteenth century, not by virtue of range of thought or volume of production, but because her verse is uniformly almost the perfection of simple passionate beauty.

### JAMES THOMSON

Pp. 651 ff. James Thomson is one of the most curious and interesting figures of the Victorian period. No one has been more successful in catching the true poetic aspect of the pleasures of the lower middle classes of a great city. His "idyls of the London mob," as he calls them, are not echoes of Theocritus or Vergil, of the pastoral of the Italian Renaissance, or of the genuine bucolic poetry of Scotland and England; they are original and independent treatments of the material that he saw actually about him in the holiday excursions of the young people of cockneydom.

In striking contrast with these simple and charming pictures is the dark melancholy which finds expression in *The City of Dreadful Night* and other poems of his later years. These poems have often been admired, or condemned, as the ultimate expression of philosophical pessimism, and often the form and the ideas seem to justify such an interpretation, but there can be little doubt that they are in reality devoid of philosophical significance, though full of power and of far-reaching suggestion. The ideas and the imagery have the horrible fascination of a hideous dream. They are indeed the utterance of a poet of splendid original power and infinite aspiration for life and strength and beauty, whose vigor has been sapped by folly and misfortune, who with shattered nerves and strengthless hands strives vainly to clutch some good that has durability and three dimensions. *The City of Dreadful Night* is, as the poet explains, the city of darkness, peopled with sad forms by the insomnia which night after night tortures and weakens him and restores him to the day empty of strength and hope.

The selection *As I came through the desert* is one of the narratives of gloom and despair incorporated in Thomson's account of the dreadful City and the melancholy figures whom the poet meets in his wanderings. The poem is very difficult. It is clearly symbolic of the passage through life of some distressed soul, but the significance of the woman with the red lamp in her hand, of the two selves of the speaker, and of the woman's devotion to the corpse-like self will be differently interpreted by different students. Perhaps this poem no more admits of a definite interpretation of details than does *Childe Roland to the Dark Tower Came*.

### WALTER PATER

#### STYLE

Pp. 653 ff. Pater's essay on *Style* is exemplified in *The Child in the House*; from *The Child in the House* it would be possible to deduce his principles of style, so completely in his case are critic and creator at one. He and Stevenson are the two supremely self-conscious artists of the nineteenth century, and yet in neither case does the expenditure of thought, love, and care upon the process itself detract from the beauty of the result.

Pater's mind worked in a perpetual probing, testing, balancing, for the purpose of finding shades of difference among resemblances, shades of resemblance where differences were obvious, ever

approaching exactness in definition, ever defining relationships to the last degree of nicety. For that reason, his sentences often seem cumbersome; he was unwilling to relinquish his effort at expression until he had reached the end of the ramifications of his thought. Together with this went a love of words as words and a wonderful patience in seeking the exact word and the right combination of words to convey his meaning with such emotional suggestiveness as he himself felt in connection with it.

### THE CHILD IN THE HOUSE

Pp. 656 ff. *The Child in the House* is to some extent autobiographical. It was written in 1878 when Pater was thirty-nine years old and had been away twenty-five years from the Enfield home (about ten miles from London). In the house itself the Watteau picture probably represents one by Jean-Baptiste Pater, Watteau's contemporary, to whose stock the English Paters were supposed to belong. For a study of Watteau and Pater, see Pater's essay, *A Prince of Court Painters*. Undoubtedly Florian Deleal represents Pater's own attitude as evolved by home influences, just as *Emerald Uthwari* reflects his own life at Canterbury School and its effect upon him.

### RICHARD JEFFERIES

Pp. 661 f. Richard Jefferies was not adequately recognized in his own time and he has been too soon forgotten. Although a careless, even at times a bad, writer, he was, within the limits of his interests, a singularly rich genius. Born on a farm near the railway town of Swindon, in a country not distinguished for its beauty, he grew up with a love and an understanding of Nature which produced in his best writing a lyric beauty not easily matched. It is, in fact, prose poetry of elemental purity. And as a keen and true eye went with his deep love of outdoors, he has a place in English literature as secure as that of Gilbert White or W. H. Hudson, both of whom he resembles in his simplicity and his passionate feeling for things neglected by the masses of men.

His title to fame rests upon four books: *Bevis* (1882) and *The Story of My Heart* (1883), idealizations of his childhood and youth; and *Wood Magic* (1881) and *After London* (1885), imaginative pictures of chaotic worlds of beasts and men redeemed by the genius of a boy.

### ROBERT LOUIS STEVENSON

#### FRANÇOIS VILLON

Pp. 662 ff. Stevenson was exactly the man to write upon Villon, he was enough of a bohemian and enough of a poet to present with the utmost charity and clarity his sordid material. His interest in Villon appears further in his story, *A Lodging for the Night*, of which Villon is the hero.

The book upon which Stevenson bases most of his information is Longnon's *Étude biographique sur François Villon*, Paris, 1877; but he seems also to have consulted the *Bourgeois de Paris* (ed. Panthéon) and the *Chronique Scandaleuse* (ed. Panthéon), among other books. Further details and illustrative material about the life of Villon may be found in Champion's *François Villon*, Paris, 1913.

Stevenson's object is to reconstruct, out of the facts brought to light by research, the living image of a man. In this he succeeds admirably, partly by his sympathetic realization of what Villon must have meant to himself and to others, and partly by his clearness of presentation. Another source of charm is, as always, his racy and delightful English.

P. 664 b. *with specification of one work*, etc. Stevenson here misses the point. The book in question, *The Rommant du Pet au Deable*, was Villon's first work, now lost, a mock romance relating the pranks of students at the University of Paris while Villon was there. The *Pet au Deable* was a stone which lay before the house of a pious old woman. It was moved by the students to their quarter, and a great deal of merry-making and rioting grew out of the whole affair. Signs were also stolen from different parts of the city, and the doings finally led to a serious clash between the University and the city authorities. Without attempting to whitewash Villon or his lost poem, we may believe that his uncle might have received such a legacy without being insulted and still be a worthy ecclesiastic, but with a twinkle for the vagaries of students.

P. 668 a. *a whole improper romance*, etc. Stevenson omits the important point that this romance was Villon's lost composition referred to above. Tabary was a clerk, apparently a fellow-student with Villon, who describes him, in this very connection, as "a real man" (*homs veritable*); but his later career scarcely bore out the compliment.

P. 672 a. *Charles of Orleans . . . in the pages of the present volume*, that is, *Familiar Studies of Men and Books*, in which is printed also Stevenson's essay on Charles of Orleans. He was nephew and

## ENGLISH PROSE AND POETRY

SAMUEL BUTLER

cousin to kings of France, was captured at Agincourt in 1415, and kept prisoner in England for twenty-five years. He had a pretty skill in lyric verse and was a great patron of poets.

P. 675 a. *The date of the "Large Testament,"* etc. Since the essay was written, a few more facts have been discovered; but they are sordid details of two more arrests, the second ending in a sentence of death by hanging, which was afterward lightened to banishment from Paris for ten years. In this case, an unprovoked assault on a notary and his scribes, Villon seems to have been entirely innocent, but he was punished for being in bad company, and because his career was notorious. In 1463, then, he left Paris, and no more is known of him. He was broken in health, and without means of subsistence; and the sentence against him must have kept him continually exposed to danger. He was dead in 1489 when his works were first published.

### POEMS

Pp. 675 f. Versatility, charm, and an ever-growing mastery of technique are the most obvious traits of Stevenson as a writer. Richly endowed with powers of intellect and emotion, he was from childhood obliged to contend against physical weakness. But such was his strength of will and of mind that he transformed even his weaknesses into the stuff of literature. His first public appeal as a poet was made with a volume of verses woven from the dreams and imaginations of a weak and sickly child. Some of these are among the best poetry yet written for children. Others, unintelligible to the average child, make a strong appeal to the adult conception of childhood's thoughts and fancies. Representative of these is the poem called "Windy Nights."

Stevenson's consciousness of art and his unceasing efforts towards its mastery have caused many to think of him merely as a craftsman, but the seriousness of his thought and the intensity of his feelings are suggested by such poems as "My Wife," "If This Were Faith," and "Requiem," and by the many prose pieces called forth by his concern with the realities of life. He was ever aware of the "sink of the mire," but he never lost sight of the

Veins of glory and fire

[That] run through and transpire and transpire;

and was ever ready to

Contend for the shade of a word and a thing not  
seen with the eyes.

Pp. 676 ff. There are few more striking evidences of the changes in ideas and attitudes that have occurred during the past half-century than the reputation of Samuel Butler. For the greater part of his lifetime he felt himself to be a heretic and outlaw in religion, in science, and in art, and he was so regarded by the public of his day. Now his ideas and attitudes have lost their power to surprise and shock. Some of them have been definitely rejected as harmless vagaries, but the most important of them have been incorporated into the commonplaces of contemporary thinking. From his own notebooks — not published until 1917, fifteen years after his death and then only in part — we know that he was conscious both of his own leavening effect and of its comparative failure. By the publication of *The Fair Haven* a pretended defense of the miraculous elements in Christianity, an elaborate piece of irony comparable with Defoe's *Shortest Way with the Dissenters*, he had humiliated and covered with ridicule the churchmen who had taken it seriously. By his attacks upon Darwin and Darwinism he had seriously offended men of science and established a reputation for ignorance and superficiality. By his satire on the social, intellectual, and religious life of nineteenth-century England in *Erewhon* and *Erewhon Revisited* he had done little more than demonstrate an incurable fondness for paradoxes. By his efforts to prove that Homer's *Odyssey* was written by a Sicilian woman he had merely aroused the scornful amusement of scholars; and if his charming accounts of certain disregarded forms of Italian art in *Alps and Sanctuaries* and *Ex Voto* displayed discernment, freshness of feeling, and creative power, they gave him little better standing as an art critic than his paintings had given him as an artist. At the time of his death he hardly seemed more than an able but erratic and meddlesome amateur. But when in 1903 his one novel, *The Way of All Flesh*, — begun in 1872 and labored on through many years, — was published, it made the kind of stir that would have given him, had he been alive, the greatest satisfaction. It was extravagantly praised, fought over, and finally became one of the main sources of inspiration of the autobiographical novelists of the present day, especially Walpole, Cannan, and Beresford.

Meanwhile his criticism of the organization of society and of current views on evolution had attracted the attention of a few powerful thinkers and writers, conspicuous among them George Bernard Shaw; and the general developments in

sociology and in science caused his ideas which were formerly regarded as so radical and heretical to be reexamined and appraised as important contributions to human thinking.

The selection on machines is taken from *Erewhon* (1872) and affords a fair illustration of the style and manner as well as the ideas of Butler.

His most interesting books are *Erewhon or Over the Range* (1872), continued in *Erewhon Revisited* (1901), *Unconscious Memory* (1880), *Alps and Sanduaries* (1881), *Ex Voto* (1888), and *The Way of All Flesh* (1903).

### THOMAS HARDY

Pp. 679 ff. The greatness of Hardy's genius is attested by a bare outline of his career. Of Wessex ancestry and himself living in Wessex most of his life, he has yet managed to give, through the medium of material largely drawn from Wessex life, a deeper and more universal interpretation of human life than almost any other writer of today. After beginning a career as architect, he turned to the writing of fiction and in twenty-five years produced more than a dozen novels, besides several groups of short stories, which made him one of the foremost English novelists. Throughout these years, and before, he had been writing verse, and in 1898 he published his first volume of poems, some of which had been written more than thirty years before. Since 1898 he has continued to write poems which are ranked very high in contemporary work. And finally, between 1904 and 1908, he published in three volumes *The Dynasts*, an epic-drama upon which he had been engaged for some years, which in scope, in philosophy, in pictorial representation of a great era of human experience, and in technique and style is one of the master achievements of our age.

Of the selections here printed the description of Egdon Heath (the introductory chapter of *The Return of the Native*) has been chosen because it is characteristic of Hardy's prose at a high level and presents a characteristic Hardy scene.

The passages from *The Dynasts* show both Hardy's way of presenting armies as choruses for the drama of his individual heroes, and also the philosophical framework in which the human drama is set.

Nearly all the short poems are either melancholy or satirical, but they have an austere beauty of phrasing, an intensity of passion, and a technical skill which set them apart from most other poetry of the time.

The most notable of his novels are *Far from*

*the Madding Crowd* (1874), *The Return of the Native* (1878), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1896). For his minor poems the reader may consult *Collected Poems* (1923). A one-volume edition of *The Dynasts* was published in 1910.

### WILLIAM HENRY HUDSON

Pp. 686 ff. Hudson, like Conrad, belongs to English literature by his own choice. He was born of New England parents and lived to manhood in South America, but England he adopted as his home.

He wrote for nearly twenty years without success or any sort of recognition; but in his work there is no trace of the hardships that he lived through during this long time of poverty, or of their effect upon his mind. Although he wrote both novels and stories of distinction, his most enduring work is undoubtedly the numerous Nature studies in which he takes the reader with him to a particular countryside, studying the wild life and the simple human life that belong there until the impression of the whole is almost as deep and vivid as if the experiences had been actually lived through. This result is due in part to Hudson's complete naturalness and simplicity, and in part to his keen eye for interesting detail. Although his style rises at times to a kind of lyric beauty, it is, for the most part, no more than a pleasant medium for his always interesting observations and comments, moving with an ample, easy swing that carries the attention on and on. He is usually at his happiest when writing of birds, having for them an extraordinary affinity.

His two romances, *The Purple Land* (1885) and *Green Mansions* (1904) are well worth reading.

Among the best of his other books are *A Shepherd's Life* (1910) and *Far Away and Long Ago: History of My Early Life* (1918).

### CHARLES MONTAGU DOUGHTY

Pp. 689 ff. It is now almost certain that Doughty's *Travels in Arabia Deserta*, first published in 1888 and reissued in 1921, will live long as one of the monumental works of our time. The author wandered alone among the Arabs in different parts of Arabia, speaking their language and adapting himself to their customs to such an extent that he came to know the land and the people as perhaps no one else has ever done. Unlike Sir Richard Burton, he did not attempt

disguise but everywhere admitted that he was a Christian and an Englishman.

His book is difficult to read because of the large number of Arabic expressions used; but it is interesting, not only for its intimate interpretation of a part of the world to us almost unknown, but for the strange Oriental quality of the style, which seems to be the result of deliberate intention to write of the Arabs as nearly as possible in their own idioms and modes of thought.

Mr. Doughty has written also a group of epics, highly manneristic in style, which have not the unique value of his great prose work.

### ROBERT BRIDGES

Pp. 691 ff. The poet-laureate, Robert Bridges, is known for his skill in metrical experimentation and for certain delicate beauties of detail in thought and expression. As the result, perhaps, of his scholarly training and interests, his poems have a classical perfection of form. His most individual work is written in conscious illustration of his own theories of rhythm as based upon the accumulation and distribution of stresses in the line, with a certain range of variation in the number of unstressed syllables that may attach themselves to one that is stressed. This theory is presented in an appendix to his essay on *Milton's Prosody* (1893, latest ed. 1921).

Mr. Bridges is still publishing actively, and his latest work is both interesting and important. A good selection of all but the very latest is given in the single-volume edition published by the Oxford University Press.

### EDWARD CARPENTER

Pp. 694 f. Edward Carpenter is a curious combination of metaphysician, practical socialist, and poet. His metaphysics he derives partly from the Orient, partly from Whitman, and partly from Bucke's *Cosmic Consciousness*; but to the ideas of these he has added distinct developments of his own. Beginning as a University man trained for the Church and with abundant means, he first renounced the ministry to become a University Extension lecturer on science, and later so distributed his money that he was able to carry out his theory of living by the labor of his hands as he evolved his theories and wrote his poetry. Although he lives by choice among working people, he is a man of wide cultivation and knows something of science, art, and music, as well as literature and philosophy. He has writ-

ten many prose volumes embodying various aspects of his theory of life, but its most famous expression is in the long poem "Towards Democracy," begun in 1881 and continued by successive accretions over a period of twenty-one years. It was inspired by the work of Whitman, whose various kinds of literary license it freely adopts, adding freedoms of its own. Its main value lies in a passionate expression of human life in its innumerable aspects and of ideals for the human race. Its great inequality admitted, passages of high poetry will be found.

The best introduction to Carpenter's work as a whole is Edward Lewis's *Edward Carpenter: an Exposition and an Appreciation*, New York, 1915. His most characteristic prose may be found in *Civilisation: its Cause and Cure* (1889) and *The Art of Creation: Essays on the Self and its Powers* (1904).

### WILLIAM ERNEST HENLEY

Pp. 695 f. Although Henley's greatest usefulness was doubtless in his stimulating effect upon the work of other poets, he himself made some interesting metrical experiments before free verse had come to be recognized as a form. His *Hospital Sketches*, from which "Operation" is taken, is a good illustration of the experimental attitude of the nineties, which went so far as to attempt to introduce into poetry methods derived from the naturalism of Zola.

Henley's best single volume of verse is *London Voluntaries and Other Verses* (1893). His poetry was, however, the occasional recreation of a life mainly devoted to criticism and editing. His most brilliant and suggestive criticism may be found in the introductions and notes to his various editions, such as those of the poetry of Robert Burns and Byron's letters and verse. A selection of his criticism is given in a little volume called *Views and Reviews* (1890).

### THE NEW AGE

Very rarely is it possible to establish sharply defined boundaries in literary history. New tendencies often appear so imperceptibly that no absolute date can be assigned for their beginnings, and even when there has been a definite change in the main stream at a definite date, old writers continue their accustomed themes and methods; the old stream continues to flow and mingle with the new. There can be no doubt that during the

last decade of the nineteenth century and of the reign of Queen Victoria new attitudes toward life and art and new ideals of literature began to manifest themselves which have become dominant in the literature of the present day.

It seems worth while, therefore, to mark this fact by a new subdivision of our material; but it must be remembered that some of the most characteristic writers of the new age began their work while Victorian ideals and accomplishments were at their height, and that at least two writers who achieved little recognition until after the turn of the century actually produced their most important work before 1890. Samuel Butler, one of the most characteristic influences of the new age, began to write in the seventies, and had actually written all his most important books before 1890, though one remained unpublished until 1903 and the others were little known. Charles M. Doughty's masterpiece was published in 1888, but did not gain popular recognition until 1923. Thomas Hardy had published thirteen novels before 1890 and was already prominent, but his most important and characteristic work both in prose and in verse has been done since that date. On the other hand, although the new ideals and new methods have long since become dominant, the older ideals and methods were pursued long after 1890, even by writers of first-rate ability.

#### ALICE MEYNELL

Pp. 697 ff. A writer of but narrow range and scant productivity in prose and in verse, Mrs. Meynell has in her best poetry achieved a delicate perfection and in her essays a distinction of manner that warrant her inclusion in a collection of the best work of modern times. Her principal contributions in verse and prose are contained in *Collected Poems* (1913) and *Selected Essays* (1914); a complete edition of her poems was published in 1923.

#### GEORGE MOORE

Pp. 698 ff. In reading George Moore, it is necessary to bear in mind that he is an Irishman of a highly individualistic type who can be judged by no standard except that which he himself has set up in the sight of the world to be measured by. He recognizes no law but that of his own caprice; and his main contribution to literature has been the full presentation to the world of his unique personality. But he has contacts with many of the leaders of the literary and artistic world of

his day; and his comments on them are, perhaps, as interesting as his exposition of George Moore. In addition to the sidelights upon human nature — his own and that of others — which he has, voluntarily or involuntarily, contributed to our sum of understanding, he must be credited with the transformation of a style originally unlovely into one that is recognized as masterly for its ease, flexibility, and charm.

It is difficult to make a choice from George Moore's voluminous output, but his most famous novels are *A Mummer's Wife* (1884), *Esther Waters* (1894, revised, 1920), and *Evelyn Innes* (1896). Of special interest for sketches of his contemporaries and for its autobiographical significance is the series *Hail and Farewell: Ave* (1911), *Solve* (1912), *Vale* (1914). *The Brook Kerith* (1916) is the attempt of an unbeliever to reconstruct sympathetically the events and background of the life of Christ.

#### OSCAR WILDE

Pp. 701 ff. The most varied and spectacular literary career of modern times is probably that of Oscar Wilde. While still an undergraduate at Oxford he became a figure of national interest by his caustic wit, his brilliance as a classical student, and his creation of the cult of "Art for Art's sake," of which he became the chief apostle. Caricatured by *Punch* and by Gilbert and Sullivan, he became internationally notable and toured the United States (1882), preaching æstheticism and the beauty of peacocks' feathers, sunflowers, lilies, dadas, old blue china, long hair, and velvet breeches, to the hilarious disgust of the American public, which thought him a clever fool, and greatly to his own profit. For a few years after his return from America, he remained quiet and comparatively obscure, but from 1888 until the collapse of his career in 1895, he produced in rapid succession essays, novels, and plays of the most astonishing brilliancy. Not since Sheridan — perhaps not even since Congreve — had the English stage heard such dialogue as crisped and sparkled in *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), and *The Importance of Being Earnest* (1895). No less sensational were the successes of the novel *The Picture of Dorian Gray* (1891), subtle and highly colored but full of repulsive suggestiveness, and of the play *Salomé* (1893), written in French, and staged in Paris in 1896 — later the basis of an opera by Strauss. But at the very top of his career Wilde was tried and found guilty of criminal immorality and sentenced to



two years in prison. Ruined in reputation and in fortune he lived, mainly in France, for three years after his release. Brilliant as were his early successes, none of them can be compared with the profound sympathy and admiration evoked by the prose apology for his life entitled *De Profundis*, written while in prison and published posthumously in 1905, and by the powerful "Ballad of Reading Gaol," written in France after his release and published anonymously in 1898.

#### GEORGE BERNARD SHAW

Pp. 704 f. Now that Mr. Shaw's work is almost finished, we can look back and see how useful he has been in helping to clear the world of an accumulation of cant and hypocrisy carried over from the nineteenth century. How far his views have been right and important it is not now necessary to say; right or wrong, he has irritated people into looking for themselves at ideas inherited without question from earlier generations and into trying to form conclusions about life on the basis of fact rather than of feeling.

Even when Shaw's plays were at the height of their popularity, it was often said that his prefaces were more entertaining than the plays for which they were written. And as *Plays: Pleasant and Unpleasant* (1898) was his first notable collection, it is from the preface to this volume that an extract has been chosen.

Mr. Shaw's publications number about fifty volumes. Of these the most characteristic are *Plays: Pleasant and Unpleasant* (1898), *Man and Superman* (1903), *Back to Methuselah* (1920), and *St. Joan* (1924). The prefaces to these plays contain his most characteristic ideas. The student who reads them can perhaps afford to neglect the more formal treatises.

#### GEORGE GISSING

Pp. 705 f. It is probable that George Gissing got more satisfaction out of the writing of *The Private Papers of Henry Ryecroft* (1903) than from the invention of any of his little-appreciated and now almost forgotten novels. And the Ryecroft book is interesting both for its revelation of the temperament of its unfortunate author and for its unconscious explanation of the sources of Gissing's failure. It is, indeed, the only work of Gissing's into which he was able to infuse something of the vital quality that transforms mere constructions of ideas and fancies into the more or less durable stuff of literature. And it is for

this autobiography of his failures that Gissing will be chiefly remembered.

His most successful novels — artistically — none was really successful financially — are *The Nether World* (1889) and *The New Grub Street* (1891), both studies of the ruin of a gifted writer by poverty and misery. Under happier conditions of life his work would undoubtedly have been more attractive, but it would perhaps have lacked the powerful realism resulting from suffering and resentment.

#### FRANCIS THOMPSON

Pp. 706 ff. Curiously, tragically similar were the lives of James Thomson, author of the *City of Dreadful Night*, and Francis Thompson, who is best known for his long poem, "The Hound of Heaven." Physical weakness and pain led both of them to the use of opium, and opium dreams furnished to both much of their characteristic imagery. The poetry of both is rich in mysterious suggestiveness; but while James Thomson found no solution for the dark riddles of his painful life, Francis Thompson saw in the doctrines and rites of the Church his salvation and yielded his soul to the Divine Love that had sought it so long and so far. Perhaps *The Hound of Heaven* is the one poem of Francis Thompson that is secure of a permanent place in anthologies but almost equally beautiful and powerful are "The Anthem of Earth" and "The Mistress of Vision."

His first volume was *Poems* (1893); there followed *Sister Songs* (1895) and *New Poems* (1897). A collected edition of his poetry was published in 1913.

#### SIR HENRY NEWBOLT

Pp. 708 f. Lawyer, editor, critic, Sir Henry Newbolt is best known for his vigorous ballads of the sea. But he should be remembered also for his *New Study of English Poetry* (1917), which is a sound piece of criticism and for the student a useful introduction to the study of poetry. His best verse is contained in *Collected Poems* (1910).

#### RUDYARD KIPLING

Pp. 709 ff. Of Kipling as balladist there is little to say. By some amalgamation of his own, which has proved inimitable, in the ballads here printed and a few others, he wrought that perfect fitness of content and words and metrical form which gives to writing on any subject an appeal to all classes of men.

But among the prose stories in the two *Jungle Books* there are some that show an art of far higher quality, as delicate as it is strange. As different as possible from his showy short stories of the English in India, these sketches interpreting the lives of natives and the country of which they are a part are as remarkable for their understanding as for the beauty of the prose in which it is expressed.

Whether writing for children or for grown-ups, for lovers of vivid stories of action rich with exotic charm or for more reflective spirits who feel the wonder and the pity of human life, Kipling is easily secure in his seat as one of the great writers of English — perhaps the greatest master of the short-story.

His books are too numerous and too well known to need listing here.

#### W. B. YEATS

**P. 712.** In the beginning of the Celtic Renaissance set afoot, as George Moore declares, by himself and Yeats and Edward Martin, Mr. Yeats's poems attracted attention as much by their strangeness as by their grace and melody and delicate imagery. The Irish background, rich in its suggestions of a beautiful lost ancient world, made a strong appeal. But in time this ancient Irish world became familiar in the work of other poets of the Celtic Renaissance, and Mr. Yeats used it less; and in getting away from it, his work, never remarkable for depth of thought or intensity of feeling, became merely shadowy and colorless. His fame will undoubtedly rest upon early work of the type included here, which, without being too local, has a charm distinctly un-English.

Mr. Yeats's best prose sketches and essays are found in *The Celtic Twilight* (1893) and *Ideas of Good and Evil* (1903). Poems are given in *The Wind Among the Reeds* (1899). His most famous plays are *The Land of Heart's Desire* (1904) and *Cathleen ni Houlihan* (1902). His *Collected Works* appeared in 1908.

#### ERNEST DOWSON

**P. 712 f.** In his lifetime Dowson exercised a great personal influence upon the group of able young writers with whom he associated, and they rated him far higher than his actual work would seem to justify. The range of his material was small, his ideas were few and unfruitful. The world of his poems was an emotional hothouse of morbid experiences. If he is remembered at all, it

will be perhaps solely for the formal beauty of the poem here given.

His work is included in one volume, *Poems of Ernest Dowson* (latest edition, 1917).

"A. E."

**P. 713.** "A. E." is the pen name of George William Russell, artist, editor, humanitarian poet. With W. B. Yeats and George Moore, Russell was prominent in organizing the Irish literary and dramatic movement in the last decade of the nineteenth century. As a poet, his work is narrow in range and pale in color, like his paintings, but the best of it has an individual and delicate beauty. Representative books are *Collected Poems* (1913) and the volume of criticism entitled *Imaginations and Reteries* (1915).

#### JOSEPH CONRAD

**Pp. 713 ff.** It is strange to think that the finest English written during the past thirty years was written by a man born in Poland, who habitually thought in French, who never spoke English well, and who was by profession a sailor. But all these circumstances were united in the work of Joseph Conrad Korzeniowski. The greatness of his work is due mainly, perhaps, to the fact that he not only realized but deeply felt certain strange and appealing aspects of human existence, and that he labored unceasingly to make of words a medium for the transfer to others of this depth of realization and of feeling. The keynote to his work is its intense sincerity. This can be verified by reading his own account of the early experiences which drew upon him the strange fate of becoming an Englishman and a sailor (in *A Personal Record*, 1912), and his memories of his seafaring, put together in the book which he is said to have loved best of all his work, *The Mirror of the Sea* (1906).

The group of short stories called *Youth* (1902) and the novel *Lord Jim* (1900) have a strong claim to be regarded as the greatest work done in English literature during the last quarter of a century

#### L. P. JACKS

**Pp. 717 ff.** By profession a philosopher, Mr. Jacks seems to have made for himself a secure place in literature by his stories and studies of unusual types of human nature. His most notable book, *Mad Shepherds* (1910), a group of related studies in country mysticism and philosophy, needs to be read as a whole. The selection here chosen

from *Among the Idolmakers* (1911) is interesting for its absolute freshness of material and for the whimsicality of the handling.

### HERBERT GEORGE WELLS

Pp. 719 ff. In reading Wells it should be remembered that whatever results he achieves in literature are by the way — that his art is not an end in itself but a vehicle for his social propaganda toward the amelioration of human life. He is, first and last, an educator, using journalism as his medium for teaching. He happens also to have a lively imagination, a gift of fluency in words, an observing eye trained by scientific habits, unusual energy and zeal, and a knack of knowing the time when the public is ready for what he has to say. On these foundations he has done an enormous amount of work — almost a book a year for each year of his life — and has built up a great reputation. His place in literature, however, will depend, not upon his style, nor upon any supreme merit in any of his books, but upon his success in launching new types of work — as in the use of science as material for short stories, for example — and upon his vigorous presentation of advanced ideas concerning the reorganization of society.

Mr. Wells's earliest published work consisted of stories in which the ideas of modern science were exploited and its achievements sometimes anticipated. Good examples of this work are *The Time Machine* (1895) and *The Stolen Bacillus* (1895). His attention was soon turned to social criticism, and he produced such books as *Mankind in the Making* (1903), *First and Last Things* (1908), and *The Salvaging of Civilization* (1921). Perhaps his most enjoyable novels are *Love and Mr. Lewisham* (1900), *Tono-Bungay* (1909), and *The History of Mr. Polly* (1910). *Mr. Brulung Sees It Through* (1916) expressed his attitude toward the World War. Though open to criticism at many points, his *Outline of History* (1919) is a remarkable achievement and has exercised a great influence upon contemporary thought.

### ARNOLD BENNETT

Pp. 722 ff. Few writers have attacked the problem of learning to write well with greater industry and intelligence than Arnold Bennett. And few have succeeded more admirably. With language and ideas he can do whatever he wishes, his mastery of the technique of writing is complete. He has written a multitude of books, of all kinds, and always competently. Only a few times, how-

ever, has his material been of such a character as to produce a work of real greatness. In the life of the pottery district of north England — the "Five Towns" of his best novels — where he grew up as a boy, he discerned a rich vein of unworked literary material which his imagination and clear practical sense shaped into a series of novels — one of them, *The Old Wives' Tale* (1908) ranking clearly as one of the greatest achievements of modern fiction.

In an entirely different vein, but unforgettable for its delightful unforced humor, is *Buried Alive* (1908).

The student who is trying to learn to write will probably be equally interested in such volumes as *Literary Taste: How to Form It* (1909), *Mental Efficiency* (1912), and *The Truth about an Author* (1903).

### JOHN GALSWORTHY

Pp. 725 ff. Galsworthy the novelist and Galsworthy the dramatist have tended to obscure Galsworthy the essayist; yet in the essays, especially in the volume called *The Inn of Tranquillity*, there are the same quietly harvesting eye, the same humanity, the same easy grace of style, that have won him a high place in contemporary letters.

In fiction Galsworthy's greatest achievement is the criticism of contemporary life embodied in the series of novels united to form *The Forsyte Saga* (1922) and its delightful pendant *The White Monkey* (1924). Of hardly less significance are such plays as *The Silver Box* (1909), *Strife* (1910), *Justice* (1910), and *The Pigeon* (1912).

### W. H. DAVIES

Pp. 728 f. For an understanding of Mr. Davies's poems, it is necessary to read *The Autobiography of a Super-Tramp*. After living nearly forty years as peddler, beggar, casual worker, and tramp, and writing verses without other guidance than his own instinct and such reading as he was able to do, he managed to save enough money to pay for the publication of a small volume of verse. As it had no success, he hit upon the idea of sending a copy to Bernard Shaw, with the result that he at once received aid and publicity until he was established. He has since published many other small volumes of verse.

Exactly why his work appeals, it is hard to say. The poems are far from perfect in form, they frequently echo (unconsciously, no doubt) earlier

work on similar themes, they have no particular originality; but they are concerned chiefly with nature subjects, and they show at times a pleasing freshness of impression combined with an occasional happy phrase, to which their popularity may be due. A few of his poems reflect his own hard experiences and his sympathy for those in similar circumstances.

Typical work will be found in *Collected Poems* (1916) and *The Song of Life* (1920).

### HILAIRE BELLOC

Pp. 729 f. Mr Belloc is one of the most versatile persons of our time. Half French, with Rabelais as his literary godfather, with an English-university education and French military training, with insatiable curiosity about every phase of life and an unbridled pen, politician, foot-traveler on many roads, amateur artist, writer of verses for children, and of history, fiction, and poetry for adults, he is, beyond all this, first and last an essayist. Of his voluminous writings a selection has been made by E. V. Lucas, under the title *A Picked Company* (1915). His best-known books are, perhaps, *The Path to Rome* (1902), which relates an actual journey on foot across France, over the Alps, to Rome, and *The Old Road* (1904), which tells of a tramp in which he traced the course of the old road of the pilgrims from Winchester to Canterbury. He has recently (1925) published the first volume of a *History of England*, which has aroused much discussion. Among his poems the one here quoted (*Verses*, 1910) is that which made his name.

### JOHN MILLINGTON SYNGE

Pp. 730 ff. Of the dozen or more of promising young writers who came into some degree of reputation at the time of the Irish Renaissance, a quarter of a century ago, it now seems likely that Synge will be the one longest remembered. Irish-born, he learned his *métier* in Paris; and being less national than some of his contemporaries, he became the more open-minded, and was able to use Irish framework and atmosphere for stories of universal import. His "Riders to the Sea," thoroughly Irish in conception and tone and rhythm, is much more than Irish in significance and will appeal the longer for that reason.

The passages here chosen from *The Aran Islands* (1907) have a double interest. The description of the background shows Synge's sympathy with the material in which he was working; and the story

related is a piece of the actual material itself, being the source of *The Shadow of the Glen*. This play should, of course, be read with it.

His best plays are *The Playboy of the Western World*, *The Shadow of the Glen*, and *The Tinker's Wedding*; but in *The Well of the Saints*, in *Riders to the Sea*, and in the unfinished three-act play *Deirdre of the Sorrows* his genius uttered a special note of elemental magic. His plays are published separately, but may be found in *The Works of John M. Synge*, 4 vols (1910).

### RALPH HODGSON

Pp. 733 f. Hodgson is the least prolific among poets of the first rank today; but his work is as rare in quality as it is slight in bulk. Whether his theme is old or new, the treatment is unexpected and highly individual, fantastic, perhaps, but usually enriched by unaffected and delightful feeling. His two volumes are *The Last Blackbird* (1907) and *Poems* (1917).

### JOHN MASEFIELD

Pp. 734 f. Masefield's poetry falls into two distinct sections: a good part of it reflects his adventurous life and his experiments in philosophical thinking, but another part is almost purely literary in its origins. His themes are, in proportion to the bulk of his work, few; but they are developed with an original and lively imagination. His philosophy is not fully worked out, but it is colored by a passionate feeling for the tragedies of human experience which powerfully affects his readers. His revivals of the couplet and the seven-line stanza of Chaucer and of the sonnet-form of Shakespeare are notable achievements. Altogether, even though it does not seem now, as it did in 1912, that he is to be one of our greatest poets, he has produced much work of very fine quality. He has humor, passion, broad sympathy, keen powers of observation, and entire mastery of language and rhythm.

His brief volume *William Shakespeare* (1911) shows him at his best as a thinker and writer of prose, and will be found very stimulating and suggestive. His *Collected Poems* appeared in 1923.

### WALTER DE LA MARE

Pp. 735 f. Of de la Mare's life there is nothing notable to record; and of his work the principal thing to be said is that, slight as it is in substance, it appeals because it is the embodiment of a lively

and delicate fancy in forms of sound and rhythm and imagery exquisitely adapted to it. In this he is an artist of rare quality. More than most poets, de la Mare needs to be read aloud. The earlier volumes of poetry are collected in *Poems* (1920).

#### G. K. CHESTERTON

Pp. 737 ff. That Chesterton is — at times — an inspired journalist few would deny. His ability to stimulate thinking and to direct attention to his own ideas by the continual use of exaggeration and paradox has brought him to a prominent position among the manipulators of language today; and his versatility — he has attempted fiction, poetry, drama, biography, and criticism, as well as the essay — tends to keep him in the public eye. He has done everything well, but nothing supremely well. From his style and manner one would take him to be blatantly radical, but his revolt is not against the past but the present. As one analyzes his ideas one observes that he is not merely conservative but reactionary. And brilliant as his work often seems at the moment, the sparkle dies away soon and hardly revives again. The two volumes which best stand the test of time are *Orthodoxy* (1908) and *George Bernard Shaw* (1909); perhaps one should add *Charles Dickens, a Critical Study* (1906).

#### G. LOWES DICKINSON

Pp. 738 ff. As Mr. Dickinson prefers to conceal the date of his birth, he can be placed with only approximate chronological accuracy. His writings have been devoted chiefly to criticism of contemporary civilization and its ideals. His most important volumes are: *Letters from John Chinaman* (1901, Am. ed., *Letters from a Chinese Official*), *A Modern Symposium* (1908), *An Essay on the Civilization of India, China and Japan*, (1914), and *Appearances: Notes of Travel, East and West* (1914).

In his first book he adopted the device of using an Oriental as the critic of the civilization of Europe. This device had been used with brilliant success in the eighteenth century by Montesquieu, in his *Lettres Persanes*, and by Goldsmith in his *Citizen of the World* (see page 322 of this volume).

#### ALFRED NOYES

Pp. 740 ff. The work of Alfred Noyes is too well known to need special comment. He has produced a great volume of poetry notable for the variety

and fluency of its rhythms, and he has succeeded in interesting in poetry thousands of readers for whom before it had no attractions.

#### JAMES ELROY FLECKER

P. 742. Short as Flecker's career was, it showed him as a poet of high imagination and passionate ideals of perfection in form. His most interesting work deals with the Orient, which he knew at Constantinople, Smyrna, and Beirut. See his *Collected Poems* (1916) or *Selected Poems* (1918).

#### RUPERT BROOKE

Pp. 742 ff. Rupert Brooke's early death undoubtedly led to a temporary overvaluation of his poetry; but even when viewed apart from his romantic career, his poetry shows a zest for life and an original turn of mind which warrant its study. The most complete collection of his poems is *Collected Poems* (1918). Interesting for their reflection of his character and taste are his *Letters from America* (1916; with a preface by Henry James).

#### LYTTON STRACHEY

Pp. 746 ff. Mr. Strachey's reputation was securely established by his *Life of Queen Victoria* (1921). The peculiar nature of his subject gave special opportunity for clear organization, rapid narration, and vivid description, and for his unusual skill in quiet sarcasm. He wrote, moreover, at a time when the world was ripe for an unsentimental view of the great queen who for so many years had been a figure of almost mythical qualities and powers.

#### TRANSLATIONS OF CLASSICAL AUTHORS

Every student of English poetry should have access to the chief Greek and Latin classics.

Good editions in translation are: *Iliad*, translated by Pope (Astor ed.); tr. Lang, Leaf, and Myers (prose). *Odyssey*, tr. Palmer (prose); tr. Butcher and Lang (prose). Theocritus, Bion, and Moschus, tr. Lang (prose). Vergil, tr. Conington (Astor ed.); tr. Lonsdale and Lee (prose). Ovid (of which Vol. II is the most valuable), Bohn's Library; 3 vols.

Everyman's Library includes Æschylus, Sophocles, Euripides (2 vols), Plato, Horace, etc. Editions of all the classical texts with translations are planned for the Loeb Classical Library (G. P. Putnam's Sons); many of them have already been published.

## INDEX OF AUTHORS

- Addison, Joseph, 262  
 "A. E.", 713  
 Alfred, King, xxix  
 Arnold, Matthew, 591  
 Ascham, Roger, 101
- Bacon, Francis, 150  
 Bæda, xiii  
 Beaumont, Francis, 174  
 Boddoes, Thomas Lovell, 495  
 Belloc, Hilaire, 729  
 Bennett, Arnold, 722  
 Blair, Robert, 294  
 Blake, William, 359  
 Boswell, James, 341  
 Breton, Nicholas, 162  
 Bridges, Robert, 691  
 Brooke, Rupert, 742  
 Browne, Sir Thomas, 181  
 Browne, William, 176  
 Browning, Elizabeth Barrett, 545  
 Browning, Robert, 549  
 Buckhurst, Lord, 105  
 Bunyan, John, 239  
 Burke, Edmund, 331  
 Burns, Robert, 362  
 Butler, Samuel (1612-1680), 237  
 Butler, Samuel (1835-1902), 676  
 Byron, Lord, 443
- Campbell, Joseph, 749  
 Campbell, Thomas, 431  
 Campion, Thomas, 162  
 Carew, Thomas, 181  
 Carpenter, Edward, 694  
 Carlyle, Thomas, 497  
 Caxton, William, 86  
 Chapman, George, 145  
 Chatterton, Thomas, 353  
 Chaucer, Geoffrey, 56  
 Chesterton, Gilbert Keith, 737  
 Clough, Arthur Hugh, 578  
 Coleridge, Samuel Taylor, 396  
 Collins, William, 319  
 Colum, Padraic, 750  
 Conrad, Joseph, 713  
 Cowley, Abraham, 219  
 Cowper, William, 336  
 Crabbe, George, 358  
 Crashaw, Richard, 214
- Daniel, Samuel, 146  
 Davies, William Henry, 728  
 Deetoe, Daniel, 245  
 Dekker, Thomas, 166  
 de la Mare, Walter, 735  
 Denham, Sir John, 218  
 De Quincey, Thomas, 434  
 Dickinson, G. Lowes, 738  
 Dobell, Sidney, 591  
 Donne, John, 171  
 Doughty, Charles Montagu, 689  
 Dowson, Ernest, 712  
 Drayton, Michael, 148  
 Drinkwater, John, 752  
 Drummond, William, 174  
 Dryden, John, 222  
 Dyer, Sir Edward, 160  
 Dyer, John, 300
- Elliot, Jane, 362
- Fergusson, Robert, 362  
 Fitzgerald, Edward, 621  
 Flecker, James Elroy, 742  
 Fletcher, John, 173  
 Ford, John, 175  
 Foxe, John, 103  
 Fuller, Thomas, 185
- Galsworthy, John, 725  
 Gay, John, 291  
 Gissing, George, 705  
 Goldsmith, Oliver, 322  
 Gower, John, 51  
 Gray, Thomas, 313  
 Greene, Robert, 131  
 Guildford, Nicholas de, 14
- Hales, Thomas de, 19  
 Hardy, Thomas, 679  
 Hawes, Stephen, 86  
 Henley, William Ernest, 695  
 Herbert, George, 178  
 Herrick, Robert, 177  
 Heywood, Thomas, 176  
 Hoccleve, Thomas, 72  
 Hodgson, Ralph, 733  
 Hood, Thomas, 493  
 Howard, Henry, Earl of Surrey, 100  
 Hudson, William Henry, 686  
 Hunt, Leigh, 434
- Jacks, Lawrence Pearsall, 717  
 Jefferies, Richard, 661  
 Jeffrey, Francis, 416  
 Johnson, Samuel, 502  
 Jonson, Ben, 169  
 Junius, 351
- Keats, John, 474  
 Kipling, Rudyard, 709
- Lamb, Charles, 422  
 Landor, Walter Savage, 487  
 Langland, William, 24  
 Lawrence, David Herbert, 742  
 Layamon, 5  
 Locke, John, 238  
 Locker-Lampson, Frederick, 590  
 Lodge, Thomas, 129  
 Lovelace, Richard, 218  
 Lydgate, John, 73  
 Lyly, John, 127
- Macaulay, Thomas Babington, 510  
 Macpherson, James, 340  
 Mallet, David, 301  
 Malory, Sir Thomas, 84  
 Mandeville, Sir John, 30  
 Marlowe, Christopher, 135  
 Marvell, Andrew, 219  
 Masefield, John, 734  
 Meredith, George, 644  
 Meynell, Alice, 697  
 Mickle, William Julius, 361  
 Milton, John, 189  
 Monroe, Harold, 745  
 Moore, George, 698  
 Moore, Thomas, 433  
 More, Sir Thomas, 95
- Newbolt, Sir Henry, 708  
 Newman, John Henry (Cardinal), 518  
 Noyes, Alfred, 740
- Oldham, John, 238  
 Orm, 4  
 Otway, Thomas, 244
- Pater, Walter, 653  
 Patmore, Coventry, 623

- Peele, George, 161  
 Pepys, Samuel, 234  
 Pope, Alexander, 273  
 Praed, Winthrop Mackworth,  
     494  
 Prior, Matthew, 272  
 Raleigh, Sir Walter, 160  
 Rochester, Earl of, 244  
 Rossetti, Christina, 649  
 Rossetti, Dante Gabriel, 624  
 Ruskin, John, 582  
 Russell, George Wilham, 713  
 Sackville, Thomas, Lord Buck-  
     hurst, 105  
 Scott, Sir Walter, 417  
 Sedley, Sir Charles, 243  
 Shakespeare, William, 137  
 Shaw, George Bernard, 704  
 Shelley, Percy Bysshe, 458  
 Shenstone, William, 311  
 Sidney, Sir Philip, 122  
 Skelton, John, 87  
 Southey, Robert, 416  
 Southwell, Robert, 162  
 Spenser, Edmund, 108  
 Steele, Sir Richard, 254  
 Stephens, James, 751  
 Stevenson, Robert Louis, 662  
 Strachey, Lytton, 746  
 Suckling, Sir John, 214  
 Surrey, Earl of, 100  
 Swift, Jonathan, 248  
 Swinburne, Algernon Charles,  
     640  
 Synge, John Millington, 730  
 Taylor, Jeremy, 216  
 Tennyson, Alfred, Lord, 523  
 Thackeray, William Makepeace,  
     573  
 Thomas, Edward, 744  
 Thompson, Francis, 706  
 Thomson, James (1700-1748), 296  
 Thomson, James (1834-1882), 651  
 Trevisa, John de, 71  
 Tyndale, William, 96  
 Vaughan, Henry, 221  
 Waller, Edmund, 184  
 Walton, Izaak, 179  
 Warton, Thomas, 322  
 Wells, Herbert George, 719  
 Wiclif, John, 34  
 Wilde, Oscar, 701  
 Wilmot, John, Earl of Roches-  
     ter, 244  
 Winchelsea, Lady, 294  
 Wither, George, 175  
 Wolfe, Charles, 458  
 Wordsworth, William, 376  
 Wyatt, Sir Thomas, 97  
 Yeats, William Butler, 712  
 Young, Edward, 292

# INDEX OF TITLES AND FIRST LINES

A baby's eyes, ere speech begin	643	And the first grey of morning fill'd the east	605
A baby's feet, like sea-shells pink	643	And then I pressed the shell	751
A baby's hands, like rose buds furled	643	An evil Spirit (your Beauty) haunts me still	148
ABSAŁOM AND ACHITOPHEL . . . .	222	ANGEL IN THE HOUSE, THE	623
ABT VOGLER . . . . .	567	ANGLER, THE COMPLETE . . . . .	179
ACADEMY FOR WOMEN, AN . . . . .	245	ANGLO-SAXON CHRONICLE . . . . .	xv, 1
ACCOUNT OF W. CANYNGE'S FEAST, THE	358	An idle poet here and there	624
ACTS AND MONUMENTS . . . . .	103	A passing glance, a lightning 'long the skies	174
ADDRESS TO THE DEIL . . . . .	363	APELLES' SONG	128
ADDRESS TO THE UNCO GUID . . . .	368	Apollo great, whose beams the greater world	
ADONAI8 . . . . .	466	do light	123
Ae fond kiss, and then we sever	373	APOLLONIUS OF TYRE . . . . .	xxxv
ÆSOP AND RHODOPE	487	APPARITIONS	572
A face that should content me wondrous		ARABIA DESERTA, TRAVELS IN . . . . .	689
well	98	ARAN ISLANDS, THE	730
A flock of sheep that leisurely pass by	395	ARCADIA . . . . .	124
AFTER SUNSET. . . . .	644	AREOPAGITICA . . . . .	210
AFTERWARDS . . . . .	683	ART	652
A gentle knight was pricking on the plaine	111	Arthur for to Cornwale . . . . .	5
Ah, are you digging on my grave.	681	Art thou poor, yet hast thou golden slumbers	166
Ah for pittie, wil rancke Winters rage	108	As a white candle. . . . .	749
Ah me! full sorely is my heart forlorn	312	As I came through the desert thus it was	651
Ah, what avails the sceptred race	492	As I in hoary winter's night stood shivering	
Ah, what is love? It is a pretty thing	132	in the snow. . . . .	161
Alas, 'tis true I have gone here and there	142	A simple child. . . . .	382
ALASTOR. . . . .	458	As it fell upon a day. . . . .	162
A late lark twitters from the quiet skies.	636	Ask, is Love divine. . . . .	647
ALEXANDER'S FEAST . . . . .	224	Ask me no more where Jove bestows	181
ALFRED'S PREFACE TO THE "PASTORAL		A slumber did my spirit seal. . . . .	386
CARE" . . . . .	xxix	A Sonnet is a moment's monument. . . .	630
Alle beon he blithe	9	As ships, becalmed at eve, that lay. . . .	578
All in the Downs the fleet was moored.	292	ASTROLABE, A TREATISE ON THE. . . . .	70
All my past life is mine no more	244	ASTROPHEL AND STELLA. . . . .	122
All that I know	554	As two, whose love, first foolish, widening	
All ye that lovely lovers be. . . . .	161	scope. . . . .	631
ALTHEA, FROM PRISON To . . . . .	218	At a dinner so various, at such a repast.	329
ALYSOUN . . . . .	21	ATALANTA IN CALYDON. . . . .	640
A man must serve his time to every trade	443	At a posterne forth they gan to ryde	73
A mayde Cristes me bit yorne	19	At first a dusky wreath they seem to rise	297
AMERICA. . . . .	591	ATHEISM, OF . . . . .	154
A milk-white Hind, immortal and unchanged	223	A thing of beauty is a joy forever.	479
AMONG THE FERNS	694	AT TEA . . . . .	682
AMONG THE IDOLMAKERS . . . . .	717	At the midnight in the silence of the sleep-	
AMORETTI . . . . .	117	time . . . . .	572
An angel thus til him can sai	17	AUGURIES OF INNOCENCE. . . . .	360
ANCREN RIVLE, THE. . . . .	8	AUTUMN. . . . .	297
And are ye sure the news is true	361	AUTUMN, To . . . . .	476
And now 'tis time; for their officious haste.	222	Avenge, O Lord, thy slaughtered saints	198
And rise, O moon, from yonder down	542	Awake, Æolian lyre, awake. . . . .	316
And so bifel, whan comen was the tyme. . .	56	Awake, my St. John! leave all meaner things	286



A wanderer is man from his birth . . .	604	Captain, or Colonel, or Knight in arms	198
A well there is in the West country . . .	416	Care-charmer Sleep, son of the sable Night	147
A wind sways the pines . . .	647	Care-charming Sleep, thou easer of all woes	173
BALADE DE BON CONSEYL . . .	69	CASTLE OF INDOLENCE, THE	298
BALLAD OF DEAD LADIES, THE	629	CAVALIER TUNES . . .	549
BALLAD OF THE "BOLIVAR," THE	709	CELIA, TO . . .	243
BARD'S EPITAPH, A . . .	369	CENTRE OF INDIFFERENCE	500
Bards of passion and of mirth . . .	477	CHAPMAN'S HOMER, ON FIRST LOOKING INTO	478
BATTLE OF MALDON, THE	xxxv	CHAPTER ON EARS, A . . .	428
BATTLE OF OTTERBURN, THE	77	CHARM FOR SWARMING BEES . . .	xxxvii
BATTLE OF THE BALTIC . . .	432	CHARMS . . .	xxxvii
Beautiful Evelyn Hope is dead . . .	551	"CHERRY-RIPE . . .	162
Beauty clear and fair . . .	173	Cherry-ripe, ripe, ripe, I cry . . . . .	177
BEEHAVIOUR OF RIDLEY AND LATIMER	103	CHILDE HAROLD'S PILGRIMAGE . . .	445
Behold her, single in the field . . .	389	"CHILDE ROLAND TO THE DARK TOWER CAME" . . . . .	556
Be it right or wrong, these men among . . .	88	CHILD IN THE HOUSE, THE . . .	656
BELLE OF THE BALL-ROOM, THE	494	CHILD OF QUALITY, TO A . . .	272
BELLEROPHON . . .	646	CHILLON, PRISONER OF . . .	451
Belovèd, my Belovèd, when I think . . .	546	CHILLON, SONNET ON . . .	451
Beneath the shadow of dawn's aerial cope . . .	644	CHINESE GOES TO SEE A PLAY, THE . . .	322
BEOWULF . . .	xv	CHOICE, THE . . .	632
BIOGRAPHIA LITERARIA . . .	396	CHORUS FROM ATALANTA IN CALYDON . . .	640
BIRDS AND MAN . . .	686	CHRISTABEL . . .	415
BIRTHDAY, A . . .	650	CHRISTMAS IN THE OLDEN TIME . . .	418
BIRTHDAY, ON HIS SEVENTY-FIFTH	493	CHRIST'S NATIVITY, ON THE MORNING OF . . .	189
BLACKBIRD, THE . . .	696	CITIZEN OF THE WORLD, LETTERS FROM A . . .	322
BLACK-EYED SUSAN . . .	292	CITY OF DREADFUL NIGHT, THE . . .	651
BLESSED DAMOZEL, THE . . .	624	CLOD AND THE PEBBLE, THE . . .	359
Blow, blow, thou winter wind . . .	144	CLOUD, THE . . .	464
BONIE DOON . . .	372	COCK-CROW . . .	745
BONIE LESLEY . . .	373	Cold's the wind, and wet's the rain . . . . .	166
BOOKE OF ENEYDOS, PREFACE TO THE	86	COLLAR, THE . . .	179
BOWL OF ROSES, A . . .	696	COLYN CLOUTE . . .	88
Brack break, break . . .	538	Come away, come away, Death . . . . .	144
BRIDE-SONG THE . . .	640	Come, dear children, let us away . . .	602
Bright Star of Beauty' on whose eyelids sit Bright star! would I were steadfast as thou art . . . . .	148 479	Come, fill the Cup, and in the fire of Spring	621
BRISTOWE TRAGEDIE, THE . . .	353	Come into the garden, Maud . . . . .	539
BRITANNIA'S PASTORALS . . .	176	Come live with me and be my love . . .	165
BROKEN APPOINTMENT, A . . .	681	Come, rosy angel, thy coronet donning . . .	693
BRUT, THE . . .	5	Come, Sleep! O Sleep, the certain knot of peace . . . . .	123
BURNING BABE, THE . . .	161	Come, we shepherds, whose blest sight	214
But, O my muse, what numbers wilt thou find . . . . .	262	COMING OF THE RAIN THE . . .	297
By nature's law, what may be, may be now . . .	293	COMPLAINT OF A LOVER REBUKED . . .	100
By numbers here from shame or censure free . . .	309	COMPLAINT THE, OR NIGHT THOUGHTS . . .	292
By the old Moulinein Pagoda, lookin' east- ward to the sea . . . . .	711	COMPLAINT OF CHAUCER TO HIS EMPTY PURSE, THE . . . . .	69
Bytuene Mersh and Averil . . . . .	21	COMPLETE ANGLER, THE . . .	179
CÆDMON, THE POET . . .	xiii	COMPOSED UPON WESTMINSTER BRIDGE . . .	395
CALAIS, ON THE SEA-SHORE NEAR . . .	395	Comrades, leave me here a little . . .	532
CALLER WATER . . .	362	CONCLUSION, THE . . .	160
Calm was the day, and through the trem- bling air . . . . .	118	CONFESSIO AMANTIS . . .	51
CAMBRO-BRITANS AND THEIR HARP, TO THE	149	CONFESSIONS OF AN ENGLISH OPIUM-EATER	434
CAMPAIGN, THE . . .	262	CONGREVE (Johnson) . . .	302
CANTERBURY TALES, THE . . .	59	CONSTANT LOVER, THE . . .	214
Can you paint a thought? or number . . .	175	CONTENT . . .	166
CAPTAIN CAR . . .	81	COOPER'S HILL . . .	218
		CORINNA'S GOING A-MAYING . . .	177
		Corydon, arise, my Corydon . . .	162
		COTTER'S SATURDAY NIGHT, THE . . .	365
		COUNTESS DOWAGER OF PEMBROKE, ON THE	177

COURT OF FAIRY, THE . . . . .	150	Duncan Gray came here to woo . . . . .	374
Creep into thy narrow bed . . . . .	620	DUNCLAD, THE . . . . .	290
Cromwell, our chief of men, who through a cloud . . . . .	193	DUST . . . . .	742
CROSSING THE BAR . . . . .	545	DYNASTS THE . . . . .	684
CROWN OF WILD OLIVE, THE . . . . .	584	Earth has not anything to show more fair . . . . .	395
CRY OF THE CHILDREN, THE . . . . .	547	EARTHLY PARADISE, THE . . . . .	633
CUCKOO, TO THE . . . . .	388	EASTER DAY I . . . . .	579
CULTURE AND ANARCHY . . . . .	591	EASTER DAY II . . . . .	581
Cupid and my Campaspe played . . . . .	123	Eat thou and drink, to-morrow thou shalt die . . . . .	632
CURSOR MUNDI . . . . .	17	ECCELESIASTICAL HISTORY OF THE ENGLISH PEOPLE . . . . .	xiii
CYNEWULF AND CYNEHEARD . . . . .	xv	EDOM O GORDON . . . . .	81
CYRIACK SKINNER, TO . . . . .	199	EDUCATION, OF . . . . .	208
Cyriack, this three years' day these eyes, though clear . . . . .	199	EGOIST, THE . . . . .	647
DAFFODILS, TO . . . . .	178	ELEGY WRITTEN IN A COUNTRY CHURCH- YARD . . . . .	314
DAMELUS' SONG TO HIS DIAPHENIA . . . . .	164	ELOISA TO ABELARD . . . . .	285
DANNY DEEVER . . . . .	710	ENCHANTMENT, THE . . . . .	244
DANTE, TO . . . . .	543	ENDYMION . . . . .	479
DARKLING THRUSH, THE . . . . .	681	ENGLAND'S HELICON . . . . .	162
Dear! why should you command me to my rest . . . . .	148	ENGLISH BARDS AND SCOTCH REVIEWERS . . . . .	443
DEATH . . . . .	172	Enough, I am by promise tied . . . . .	419
Death, be not proud, though some have called thee . . . . .	172	EPILOGUE TO ASOLANDO, THE . . . . .	572
DEATH OF GRENDL'S MOTHER, THE . . . . .	xvi	EPISTLE TO DR ARBUTHNOT . . . . .	288
DEATH'S JEST-BOOK . . . . .	495	EPISTLE TO THE COUNTESS OF CUMBERLAND . . . . .	147
Death stands above me whispering low . . . . .	493	EPIGRAPH . . . . .	176
DECAY OF LYING, THE . . . . .	701	EPIGRAPH, AN . . . . .	736
Deep in the shady sadness of a vale . . . . .	481	EPIGRAPH ON CHARLES II . . . . .	244
Deep on the convent-roof the snows . . . . .	537	EPIGRAPH ON ELIZABETH, L. H. . . . .	171
Defeating off the labours of the year . . . . .	297	EPIGRAPH ON SALATHIEL PAVY, AN . . . . .	171
DE REGIMINE PRINCIPUM . . . . .	72	EPITHALAMION . . . . .	115
DESCRIPTION AND PRAISE OF HIS LOVE GERALDINE . . . . .	100	EREWON . . . . .	676
DESCRIPTION OF ONE HE WOULD LOVE, A . . . . .	98	ESSAY OF DRAMATIC POESY, AN . . . . .	226
DESCRIPTION OF SPRING . . . . .	100	ESSAY ON CRITICISM, AN . . . . .	273
DESERTED LOVER CONSOLETH HIMSELF, THE . . . . .	97	ESSAY ON MAN, AN . . . . .	286
DESERTED VILLAGE THE . . . . .	324	ESSAY UPON PROJECTS, AN . . . . .	245
DIALOGUE OF SIR THOMAS MORE, KNYGHT . . . . .	95	ESSAYS BACON'S . . . . .	150
Diaphenia, like the daffadown-dilly . . . . .	164	Eternal Spirit of the chainless Mind . . . . .	451
DIARY OF SAMUEL PEPYS, THE . . . . .	234	Ethereal minstrel! pilgrim of the sky . . . . .	394
DIRGE . . . . .	173	ETON COLLEGE, ON A DISTANT PROSPECT OF . . . . .	313
DIRGE FOR PHYLLIP SPAROWE, A . . . . .	87	ÉTUDE RÉALISTE . . . . .	643
DIRGE FROM THE BROKEN HEART . . . . .	175	EUGANEAN HILLS, LINES AMONG THE . . . . .	460
DIRGE IN WOODS . . . . .	647	EUPHUES AND HIS ENGLAND . . . . .	127
DISTANT PROSPECT OF ETON COLLEGE, ON A . . . . .	313	EUPHUES' GOLDEN LEGACY . . . . .	129
Divers doth use, as I have heard and know . . . . .	97	EVE . . . . .	733
Do mi nus . . . . .	87	EVELYN HOPE . . . . .	551
Downs, THE . . . . .	691	EVENING . . . . .	693
Do ye hear the children weeping, O my brothers . . . . .	547	Even such is time, that takes in trust . . . . .	160
Drake he's in his hammock an' a thousand mile away . . . . .	708	EYE OF ST. AGNES, THE . . . . .	482
DRAKE, THE LIFE OF SIR FRANCIS . . . . .	185	EVERLASTING NO. THE . . . . .	497
DRAKE'S DRUM . . . . .	708	EVERLASTING YEA, THE . . . . .	505
DRAMATIC POETS, ON LAMB'S SPECIMENS OF . . . . .	644	EVERY THING . . . . .	745
DREAM OF FAIR WOMEN, A . . . . .	524	Eve, with her basket, was . . . . .	733
DREAM PEDLARY . . . . .	406	EXPOSTULATION AND REPLY . . . . .	383
Drink to me only with thine eyes . . . . .	169	EXTINCTION OF THE VENETIAN REPUBLIC, ON THE . . . . .	394
DRUMMER HODGE . . . . .	682	FABLE OF BELLING THE CAT, THE . . . . .	28
		FAERIE QUEENE, THE . . . . .	111
		Fair and fair, and twice so fair . . . . .	161

Fair Daffodils, we weep to see	....	178	GRANDMOTHER, TO MY	.....	590
FAIRIES' SONG	...	434	GRASSHOPPER, THE	.....	218
Fair stood the wind for France	.	149	GRASSHOPPER AND THE CRICKET, THE		478
FAIR VIRTUE		175	GRAVE, THE		294
FAIRY REVELS		128	GREAT BREATH, THE		713
FALL OF THE ANGELS, THE	xxvii		GREAT LOVER, THE		743
FAREWELL, THE		445	GREAT PLACE, OF		152
FAREWELL TO ARMS		161	Green grow the rushes, O		362
Far up the dun twilight fluttered		713	GROAT'S WORTH OF WIT, A		133
FATAL SISTERS, THE		318	GRONGAR HILL		300
Fear no more the heat o' th' sun		145	Grow old along with me		569
FEBRUARIE		103	GULL'S HORNBOOK, THE		166
FIESOLAN IDYL, A		492			
FIFTY FAGGOTS		744	Had I the heavens' embroidered cloths		712
FIGHT WITH APOLLYON, THE	....	239	Had we but world enough, and time		220
FINAL CHORUS FROM HELLAS		473	HAIL AND FAREWELL	...	698
FIRST BOOKE FOR THE YOUTH, THE		101	Hail to thee, blithe spirit	..	465
FIRST DAY, THE		650	Happy those early days, when I		221
FITZ-JAMES AND RODERICK DHU		419	HARE WITH MANY FRIENDS, THE		291
Five years have past, five summers		384	Hark! ah, the Nightingale		616
Flat down I fell, and with all reverence		105	Hark, hark! the lark at heaven's gate sings		145
Fle fro the prees, and dwelle with sothfast- nesse	....	69	HARVESTMEN A-SINGING		161
FLIGHT INTO EGYPT, THE		17	HAVING ARRIVED AT THE AGE OF TWENTY- THREE, ON HIS		198
FLOWER, THE		697	Having this day my horse, my hand, my lance		123
FLOWERS OF THE FOREST, THE		361	HEAD-DRESS, THE		265
FORGET		172	HEAP OF RAGS, THE		728
Forget six counties overhung with smoke	..	634	Heap on more wood! — the wind is chill		418
FORSAKEN MERMAN, THE		602	He meets, by heavenly chance express		623
FRA LIPPO LIPPI		559	Hence, all you vain delights		173
FRANCESCA DA RIMINI		629	Hence, loathed Melancholy		192
FRANÇOIS VILLON	..	662	Hence, vain deluding Joys		193
FRIENDSHIP, OF		156	Her chariot ready straight is made	..	150
Friendship, like love, is but a name		291	HEREDITY		683
From Tuscan came my lady's worthy race		100	Here is the soundless cypress on the lawn		745
From you have I been absent in the spring		141	Here lies a most beautiful lady	..	736
Full fathom five thy father lies		145	Here lies our Sovereign Lord the King		244
FUNERAL, THE	...	172	Here, where precipitate Spring with one light bound		492
FUTURE, THE		604	Here, where the world is quiet	..	641
Fyll the cuppe, Phylippe	..	94	Her eyes are homes of silent prayer		541
			HERO AND LEANDER	..	135
GARDEN, THE	..	219	He that of such a height hath built his mind		147
GARDEN OF PROSPERINE, THE	..	641	HE WISHES FOR THE CLOTHS OF HEAVEN		712
Gather ye rosebuds while ye may		178	"Hey, down, a down!" did Dian sing		164
GENESIS B	....	xxvii	HIGDEN'S POLYCHRONICON		71
Get up, get up for shame, the blooming morn		177	HIGHER PANTHEISM, THE		538
Give a man a horse he can ride	..	652	HIGHLAND MARY	..	373
GIVE A ROUSE	..	550	HILPA AND SHALUM	...	269
Give me the lowest place not that I dare		651	HILPA AND SHALUM, SEQUEL OF	..	271
Glories, pleasures, pomps, delights, and ease		175	HIND AND THE PANTHER, THE	..	223
Glory of warrior, glory of orator, glory of song	....	538	HIND HORN	...	83
God, if this were enough	..	675	His golden locks time hath to silver turned		161
God Lyæus, ever young	..	173	HISTORY OF ENGLAND, THE		510
Go, for they call you, Shepherd from the hill		617	HOLY D'YING, RULE AND EXERCISES OF		216
GOING AND STAYING	...	683	HOLY STATE, THE		185
Go, lovely Rose	..	185	HOMI THOUGHTS FROM ABROAD	..	552
Go, PRETTY BIRDS	...	176	HOPE, THE ONE		633
GOSELL OF S MATHEW	...	96	HOPE AND FEAR	....	644
GOSEL OF MATHEW	....	34	HORN, THE	...	xxv
GRANTON, LETTER TO THE DUKE OF	.....	351	HORNBOOK, THE GULL'S	.....	166
GRAMMARIAN'S FUNERAL, A	.....	555	HOUND OF HEAVEN, THE	.....	706

How a GALLANT SHOULD BEHAVE HIMSELF IN A PLAY-HOUSE . . . . .	166	'I have gone the whole round of creation . . . . .	552
How do I love thee? Let me count the ways . . . . .	546	I have had playmates, I have had compan- ions . . . . .	431
How like a winter hath my absence been . . . . .	141	I have seen old ships sail like swans asleep . . . . .	742
How poor, how rich, how abject, how august . . . . .	292	I held it truth, with him who sings . . . . .	540
How should I your true love know . . . . .	145	I lay among the ferns . . . . .	694
How sleep the brave who sink to rest . . . . .	319	I leant upon a coppice gate . . . . .	681
How soon hath Time, the subtle thief of youth . . . . .	198	ILLAD, THE . . . . .	290
"HOW THEY BROUGHT THE GOOD NEWS FROM GHEENT TO AIN" . . . . .	550	I long to talk with some old lover's ghost . . . . .	171
How vainly men themselves amaze . . . . .	210	IL PENSEROSO . . . . .	193
HUDIBRAS . . . . .	237	I met a traveller from an antique land . . . . .	460
HUMORISTS, THE ENGLISH . . . . .	573	I must not think of thee; and, tired yet strong . . . . .	698
HYDRIOTAPHIA: URN-BURIAL . . . . .	181	In a somer sesun, whon softe was the sonne . . . . .	24
HYMN . . . . .	262	INDIAN SERENADE, THE . . . . .	463
HYMN IN HONOUR OF BEAUTY, AN . . . . .	120	INDIFFERENT, THE . . . . .	171
HYMN OF HEAVENLY BEAUTY, AN . . . . .	121	I never see the red rose crown the year . . . . .	735
HYMN ON THE NATIVITY . . . . .	180	Inland, within a hollow vale, I stood . . . . .	394
HYMN TO APOLLO . . . . .	123	In lowly dale, fast by a river's side . . . . .	298
HYMN TO INTELLECTUAL BEAUTY . . . . .	459	IN MEMORIAM . . . . .	510
HYPERION . . . . .	481	INN OF TRANQUILLITY, THE . . . . .	725
I am nae poet, in a sense . . . . .	364	In Scotland there was a babie born . . . . .	83
I am not one who much or oft delight . . . . .	391	In sorrow's cell I laid me down to sleep . . . . .	129
I am poor brother Lippo, by your leave . . . . .	559	In such a night, when every louder wind . . . . .	294
I am the family face . . . . .	683	IN THE HOLY NATIVITY OF OUR LORD GOD . . . . .	214
I am the mountainy singer . . . . .	750	In the merry month of May . . . . .	162
I arise from dreams of thee . . . . .	463	In these deep solitudes and awful cells . . . . .	285
I bring fresh showers for the thirsting flowers . . . . .	464	INTIMATIONS OF IMMORTALITY . . . . .	391
I can love both fair and brown . . . . .	171	IN TIME OF "THE BREAKING OF NATIONS" . . . . .	683
Ich æm elder then ich wes, a wintre and a lore . . . . .	2	INVICTUS . . . . .	696
Ich was in one sumere dale . . . . .	14	INVOCATION TO SLEEP . . . . .	173
IDEA . . . . .	148	In Xanadu did Kubla Khan . . . . .	399
IDEA OF A UNIVERSITY, THE . . . . .	518	I read, before my eyelids dropt their shade . . . . .	524
IDEAL, THE UNREALIZED . . . . .	590	I saw Eternity the other night . . . . .	221
IDEAS OF GOOD AND EVIL . . . . .	360	I saw God. Do you doubt it? . . . . .	751
I did but look and love awhile . . . . .	244	I sent for Ratchiffe, was so ill . . . . .	272
I do not think that skies and meadows are . . . . .	752	I sprang to the stirrup, and Joris and he . . . . .	550
IDYL, A FIESOLAN . . . . .	492	'Is there anybody there?' said the Traveller . . . . .	735
I envy not in any moods . . . . .	540	Is there a whim-inspired fool . . . . .	369
If all the flowers of all the fields on earth . . . . .	644	Is there for honest poverty . . . . .	374
If all the world and love were young . . . . .	165	Is this a fast, to keep . . . . .	178
If childhood were not in the world . . . . .	643	I strove with none, for none was worth my strife . . . . .	493
If I could come again to that dear place . . . . .	735	I struck the board, and cried, "No more; I will abroad" . . . . .	179
If I could get within this changing I . . . . .	735	It befell at Martynmas . . . . .	81
If I should die, think only this of me . . . . .	744	It fortifies my soul to know . . . . .	579
If I should ever by chance grow rich . . . . .	745	It happened once some men of Italy . . . . .	634
If I were Lord of Tartary . . . . .	736	I thought of thee, my partner and my guide . . . . .	396
I fled Him, down the nights and down the days . . . . .	706	I thought once how Theocritus had sung . . . . .	545
If light of life outlive the set of sun . . . . .	644	It is a beauteous evening, calm and free . . . . .	395
If ought of oaten stop, or pastoral song . . . . .	319	It is an ancient Mariner . . . . .	400
If poisonous minerals, and if that tree . . . . .	172	It is good to be out on the road, and going one knows not where . . . . .	734
If suddenly a clod of earth should rise . . . . .	745	It is not growing like a tree . . . . .	170
If there were dreams to sell . . . . .	496	It keeps eternal whisperings around . . . . .	478
IF THIS WERE FAITH . . . . .	676	It little profits that an idle king . . . . .	532
If thou must love me, let it be for nought . . . . .	545	Its edges foamed with amethyst and rose . . . . .	713
If thou survive my well-contented day . . . . .	140	It was a bowl of roses . . . . .	696
If you have a carrier-dove . . . . .	652	It was the winter wild . . . . .	189
I have been so great a lover: filled my days . . . . .	743	ITYLUS . . . . .	642
I have been wandering in the lonely valleys . . . . .	741		

I've heard them liting, at our ewe-milking	361 <sup>a</sup>	LONDON	309
I wandered lonely as a cloud	390	LONDON, 1802	395
I was an armed warrior, but now	xxv	LONDON SNOW	692
I was angry with my friend	360	Long long ago, when all the glittering	
I weep for Adonais — he is dead	466	earth	734
I will arise and go now, and go to Innisfree	712	Look in my face, my name is Might-have-been	633
I wish I could remember that first day	650	LORD GENERAL CROMWELL, TO THE	198
Jason, which sih his fader old	51	LORD RANDAL	83
Jenny kissed me when we met	434	Lords, knights, and 'squires, the numerous	
JOHANNES MILTON, SENEX	693	band	272
JUGGLING JERRY	644	LOSS OF THE ROYAL GEORGE, ON THE	338
KEEP A TRUE LENT, TO	178	LOST DAYS	633
Kentish Sir Byng stood for his king	549	LOVE	179
KING ALFRED'S OROSIUS	xxx	LOVE	449
King Charles, and who'll do him right now	550	LOVE AND LIFE	244
KING EDWIN'S COUNCIL	xiii	Love bade me welcome; yet my soul drew	
KING HORN	9	back	179
King, that hast reign'd six hundred years,		Love in my bosom like a bee	164
and grown	543	LOVE-LETTER, A	xxvi
KNOWN IN VAIN	631	LOVER, THE	623
Know ye the land where the cypress and		LOVER COMPLAINETH THE UNKINDNESS OF	
myrtle	457	HIS LOVE, THE	98
KUBLA KHAN	399	LOVER'S JOURNEY, THE	358
LA BELLE DAME SANS MERCI	477	LOVE'S DEITY	171
LADY OF SHALOTT, THE	523	Love seeketh not itself to please	359
LADY OF THE LAND, THE	634	LOVE-SIGHT	630
LADY POVERTY, THE	608	LOVE'S SECRET	360
LAKE ISLE OF INNISFREE, THE	712	Love still has something of the sea	243
Lake Leman woos me with its crystal face	448	LOVE-SWEETNESS	630
L'ALLEGRO	192	Love, that liveth and reigneth in my thought	100
LAMB'S SPECIMENS OF DRAMATIC POETS, ON	644	Loving in truth, and fain in verse my love to	
LANDMARK, THE	631	show	122
Last night, ah, yesternight, betwixt her lips		LOWEST PLACE, THE	651
and mine	712	LUCASTA, GOING TO THE WARS, TO	218
LAST WORD, THE	620	LUCIFER IN STARLIGHT	646
LATE MASSACRE IN PIEDMONT, ON THE	198	LUCY	386
Lay a garland on my hearse	173	LUCY GRAY	386
LAY OF ROSABELLE	417	Lully, lullely, lullely, lullcy	94
LE MORTE DARTHUR	84	LUVE RON, A	19
Lenten ys come with love to toun	22	LYCIDAS	195
Let me not to the marriage of true minds	142	LYRICAL BALLADS, PREFACE TO	376
Let observation, with extensive view	310	MADRIGAL I	174
Let others sing of knights and paladins	147	Maimed, beggared, grey; seeking an alms	646
LETTERS FROM JOHN CHINAMAN	738	Make rome, syrs, and let us be mery	94
LETTER TO THE DUKE OF GRAFTON	351	Make we mery, bothe more and lasse	93
Let us begin and carry up this corpse	555	MAN	292
LIFE OF LIFE	623	MAN AND NATURE	448
LIFE OF SAMUEL JOHNSON, THE	341	MAN AND NATURE	450
LIFE OF SIR FRANCIS DRAKE, THE	185	MANDALAY	711
Like as a ship, that through the ocean wide	118	MANKIND IN THE MAKING	719
LINES COMPOSED NEAR TINTERN ABBEY	384	MAN'S A MAN FOR A' THAT, A	374
LINES PRINTED UNDER THE PORTRAIT OF		Many a green isle needs must be	460
MILTON	226	MARCHING ALONG	549
LINES TO JOHN LAPRAIK	364	MARGARITA SORORI	696
LINES WRITTEN AMONG THE EUGANEAN		MARGUERITE TO	603
HILLS	460	MARIAGE BETWENE GRANDE AMOUR AND	
LISTENERS, THE	735	LABELL PUCCELL, THE	86
LOCKSLEY HALL	532	MARMON	418
		MARRIAGE AND SINGLE LIFE, OF	151
		Martial, the things that do attain	100

MASTER FRANCIS BEAUMONT'S LETTER TO BEN JONSON	174	Nay but you, who do not love her	551
MAUD . . . . .	559	Never seek to tell thy love	360
May, be thou never graced with birds that sing	176	Never the time and the place	572
MEAN AND SURE ESTATE, OF THE	98	NIGHT, TO . . . . .	474
MEANS TO ATTAIN A HAPPY LIFE, THE	100	NIGHTINGALE, THE . . . . .	123
MEMORY OF MY BELOVED, MASTER WILLIAM SHAKESPEARE, TO THE	169	NIGHTINGALE NEAR THE HOUSE, THE	745
Men say, Columbia, we shall hear thy guns	591	NIGHT THOUGHTS . . . . .	292
"MEN WHO MARCH AWAY"	682	NINE HERBS CHARM . . . . .	xxxvii
MERLIN AND THE GLEAM . . . . .	543	NOCTURNAL REVERIE, A . . . . .	294
MERMAID TAVERN, LINES ON THE	477	No longer mourn for me when I am dead	141
MERMAN, THE FORSAKEN	602	NON SUM QU ALIS ERAM BONAE SUB REGNO CYNARAE	712
MID RAPTURE . . . . .	631	Nor can I not believe but that hereby	391
Milton! thou should'st be living at this hour	395	Nor force nor fraud shall sunder us	591
MIRROR FOR MAGISTRATES, A	105	Not a drum was heard, not a funeral note	458
MIRZA, THE VISION OF . . . . .	267	Not, Celia, that I juster am	243
MISS LOO . . . . .	736	Not here! the white North has thy bones	543
MISTRESS, TO HIS	244	Not in the crises of events	624
MISTRESS, TO HIS COY . . . . .	220	Not marble, nor the gilded monuments	140
MODEST PROPOSAL, A	253	Not mine own fears, nor the prophetic soul	142
MORALITY . . . . .	604	Not that the earth is changing, O my God	630
MORAL ODE . . . . .	2	Nought is there under heav'n's wide hollow- ness . . . . .	114
More than most fair, full of the living fire	117	Now the storm begins to lower	318
MORNING OF CHRIST'S NATIVITY, ON THE	189	Now was the Lord and Lady of the May	176
MORTE D'ARTHUR . . . . .	528	Now welcom, somer, with thy sonne softe	69
Most sweet it is with unuplifted eyes	396	Nu, broherr Wallterr, broherr min	4
MOUNTAIN DAISY, TO A . . . . .	369	NUNS MAY KEEP NO BEAST BUT A CAT	8
MOUNTAIN LAUREL . . . . .	740	NUTBROWNE MAIDE, THE . . . . .	88
MOUSE, TO A . . . . .	364	NYMPHIDIA . . . . .	150
MRS. BATTLE'S OPINIONS ON WHIST	425	NYMPH'S DISDAIN OF LOVE, A . . . . .	164
Much have I travell'd in the realms of gold	478	NYMPH'S REPLY TO THE SHEPHERD, THE . . . . .	165
Music, when soft voices die . . . . .	466	O blithe New-comer! I have heard	388
MUSICAL INSTRUMENT A . . . . .	549	O bold majestic downs, smooth, fair and lonely . . . . .	691
My eye, descending from the hill, surveys	218	ODE ON A DISTANT PROSPECT OF ETON COL- LEGE . . . . .	313
My first thought was, he lied in every word	556	ODE ON A GRECIAN URN . . . . .	475
My good blade carves the casques of men	537	ODE TO A NIGHTINGALE . . . . .	474
My hair is gray, but not from years	451	ODE TO DUTY . . . . .	390
My heart aches and a drowsy numbness pains	474	ODE TO EVENING . . . . .	319
My heart is like a singing bird	650	ODE TO THE WEST WIND . . . . .	462
My heart leaps up when I behold	389	ODE WRITTEN IN THE BEGINNING OF THE YEAR 1746 . . . . .	319
My home was on the beach near the sea- shore . . . . .	xxvi	O Earth, lie heavily upon her eyes . . . . .	651
MY LAST DUCHESS . . . . .	554	Of Heaven or Hell I have no power to sing . . . . .	633
My letters all dead paper, mute and white	546	Of Man's first disobedience, and the fruit . . . . .	199
My little Son, who look'd from thoughtful eyes . . . . .	624	Of Nelson and the North . . . . .	432
My lov'd, my honour'd, much respected friend . . . . .	365	O, for my sake do you with Fortune chide . . . . .	142
My lute, awake, perform the last . . . . .	98	OF THE MEAN AND SURE ESTATE . . . . .	98
My mind to me a kingdom is . . . . .	160	Of these the false Achitophel was first . . . . .	222
My mother's maids, when they did sew and spin . . . . .	98	Oft I had heard of Lucy Gray . . . . .	386
My name is Colyn Cloute . . . . .	88	Oft, in the still night . . . . .	433
My only Love is always near . . . . .	590	Oh! that the Desert were my dwelling-place	450
My poet, thou canst touch on all the notes . . . . .	545	Oh that those lips had language! . . . . .	338
My robe is noiseless while I tread the earth . . . . .	xxv	ORTHERE'S FIRST VOYAGE . . . . .	xxx
MY STAR . . . . .	554	Oh, thou! in Hellas deem'd of heavenly birth	445
MY WIFE . . . . .	675	Oh, to be in England . . . . .	552
NATIONS, ON REFUSAL OF AID BETWEEN . . . . .	630	Oh Venice! Venice! when thy marble walls	455
NAVAL ODE, A . . . . .	431	Oh yet we trust that somehow good . . . . .	541
		Old Adam, the carrion crow . . . . .	496

OLD FAMILIAR FACES, THE	431	Passions are liken'd best to floods and streams	160
OLD FORTUNATUS	166	PASTIME OF PLEASURE, THE	86
OLD ROAD, THE	729	PATIENT GRISSILL	166
OLD SHIPS, THE	742	Peace; come away. the song of woe	541
OLD WOMAN, THE	749	PEARL	46
OLD WOMAN OF THE ROADS, AN	750	PEMBROKE, ON THE COUNTESS DOWAGER OF	177
O listen, listen, ladies gay	417	PEOPLE	742
O Love! no habitant of earth thou art	449	"PERCHÉ PENSÀ"	581
O maister deere and fadir reverent	72	Perle plesaunte to prynces paye	46
O Mistress mine, where are you roaming	144	PERSONAL RECORD, A...	713
O Muse! relate (for you can tell alone)	290	PERSONAL TALK	391
ON A GIRDLE	184	PHILOMELA	616
On a starred night Prince Lucifer uprose	646	PHILOMELA'S ODE	131
Once did She hold the gorgeous east in fee	394	PHYLLIDA AND CORYDON	162
ON CHAUCER	72	PHYLLIDA'S LOVE-CALL to HER CORYDON	162
ON DEATH	493	PICTURE, ON THE RECEIPT OF MY MOTHER'S	338
ONE HOPE, THE	633	PIEDMONT, ON THE LATE MASSACRE IN	198
On either side	358	PIERS THE PLOWMAN	24
On either side the river lie	523	PILGRIM'S PROGRESS, THE	239
One night when I went down	728	Pinch him, pinch him black and blue	128
O, never say that I was false of heart	142	PINDARIC ODE, A...	170
One word is too often profaned	474	Piping down the valleys wild	359
ONE WORD MORE	564	Pitch here the tent, while the old horse grazes	644
On Hellespont, guilty of true love's blood	135	PLAYS PLEASANT AND UNPLEASANT, PREF-	
ON HIS BLINDNESS	199	ACE TO	704
ON HIS HAVING ARRIVED AT THE AGE OF		PLOUGHER, THE	750
TWENTY-THREE	198	POEMA MORALE, THE	2
Only a man harrowing clods	683	POEMS OF OSSIAN, THE	340
On Man, on Nature, and on Human Life	387	POISON TREE, A	360
On the outskirts of a great city	694	Poor little, pretty, fluttering thing	272
OPERATION	695	Poor soul, the centre of my sinful earth	143
O Rome! my country! city of the soul	449	POVRE AME AMOUREUSE	693
O Rose, thou art sick	360	PREFACE TO "LYRICAL BALLADS"	376
ORRMULUM, THE	4	PREFACE TO THE BOOKE OF ENEYDOS	86
Or rushing thence, in one diffusive band	296	PRINCE'S PROGRESS, THE	649
O saw ye bonie Lesley	373	PRIVATE PAPERS OF HENRY RYECROFT, THE	705
O soft embalmer of the still midnight	478	PROCRASTINATION	293
OSSIAN, THE POEMS OF	340	PROGRESS OF POESY, THE	316
Others abide our question. Thou art free	602	PROTHALAMION	118
O Thou that swing'st upon the waving hair	218	PUBLISHING PLAYS, ON	704
O thou! whatever title suit thee	363		
O, to have a little house!	750	QUA CURSUM VENTUS	578
Out of the night that covers me	696	QUEEN VICTORIA	746
Out of the wood of thoughts that grows by		QUESTION OF STYLE, THE	722
night	745	Quid petis, O fily	93
Out upon it, I have loved	214		
Over hill, over dale	143	RABBI BEN EZRA	569
O what can all thee, knight-at-arms	477	RAMBLER, THE	308
O where hae ye been, Lord Randal, my son	83	RAPE OF THE LOCK, THE	275
O, wild West Wind, thou breath of Autumn's		RAPTURES	728
being	462	RECEIPT OF MY MOTHER'S PICTURE, ON THE	338
OWL AND THE NIGHTINGALE, THE	14	RECIPROCITY	752
O ye wha are sae guid yoursel	368	RECLUSE, THE	387
O young Mariner	543	REFLECTIONS ON THE REVOLUTION IN FRANCE	335
OZYMANDIAS	460	REFUSAL OF AID BETWEEN NATIONS, ON	630
		REMEDY WORSE THAN THE DISEASE, THE	272
PAGEANT OF SUMMER, THE	661	REMEMBER	650
PANTHEISM, THE HIGHER	538	Remember me when I am gone away	650
PARADISE LOST	199	Remember, Wormwood, what thou didst	
PASSER-BY, A	691	reveal	xxxvii
PASSIONATE SHEPHERD TO HIS LOVE, THE	165	RENOUNCEMENT	698
PASSIONS, THE	320	REQUIEM	676

REST . . . . .	651	Shepherd, what's love, I pray thee tell. . .	163
Restore thy tresses to the golden ore	146	She stood breast-high amid the corn . . . .	494
RETALIATION. . . . .	329	She walks in beauty, like the night. . . . .	457
RETREAT, THE . . . . .	221	She walks — the lady of my delight. . . . .	698
RETURN OF THE NATIVE, THE . . . . .	679	She was a phantom of delight . . . . .	389
REVELATION, THE . . . . .	624	SHOEMAKER'S HOLIDAY, THE . . . . .	166
RIDDLES . . . . .	xxv	Shut, shut the door, good John' fatigued, I said . . . . .	288
Riding adown the country lanes	692	SICK ROSE, THE . . . . .	360
RIME OF THE ANCIENT MARINER, THE	400	Sigh no more ladies, sigh no more . . . . .	144
Ring out, wild bells, to the wild sky . .	542	SILENT LOVER, THE . . . . .	160
RIVER DUDDON, THE . . . . .	396	Silent Nymph, with curious eye . . . . .	300
ROBERT BROWNING, TO . . . . .	492	SILENT VOICES, THE . . . . .	543
ROBIN HOOD AND GUY OF GISBORNE. . . .	74	Since all the riches of all this world . . .	360
ROME. . . . .	449	Since brass, nor stone, nor earth, nor bound- less sea . . . . .	140
RONDEAU. . . . .	434	Since I believe in God the Father Almighty	693
ROSADER'S SECOND SONNET . . . . .	131	Since man has been articulate . . . . .	745
ROSADER'S SONNET . . . . .	129	Since there's no help, come, let us kiss and part . . . . .	148
ROSALIND'S MADRIGAL. . . . .	164	Sing for the sun your lyric, lark . . . . .	728
ROSALYNDE. EUPHUES' GOLDEN LEGACY. .	129	SIR GALAHAD . . . . .	537
ROSE AYLMEER . . . . .	492	SIR JOHN FRANKLIN. . . . .	543
ROUNDEL, A . . . . .	69	SIR JOHN MOORE, BURIAL OF . . . . .	458
ROYAL GEORGE. ON THE LOSS OF THE	338	SIR PATRICK SPENS . . . . .	80
RUBAIYAT OF OMAR KHAYYAM, THE. . . .	621	SISTER HELEN . . . . .	626
RUINED CITY, THE . . . . .	xxvi	Sitting by a river's side. . . . .	131
RULE AND EXERCISES OF HOLY DYING, THE	216	SKY-LARK, TO A . . . . .	394
RULE, BRITANNIA. . . . .	390	SKY-LARK, TO A . . . . .	465
RUTH. . . . .	494	SLAYING OF GREDEL, THE . . . . .	xv
SALATHIEL PAVY, AN EPITAPH ON . . . . .	171	SLEEP, TO . . . . .	395
SALT OF THE EARTH, THE. . . . .	643	SLEEP, TO . . . . .	478
SARTOR RESARTUS . . . . .	497	SNOW-SCENE, A. . . . .	206
SATIRE DISSUADING FROM POETRY, A . . .	238	So all day long the noise of battle roll'd . .	528
SAUL. . . . .	552	SOHRAB AND RUSTUM . . . . .	605
Say not the struggle nought availeth . .	581	So, in the sinful streets, abstracted and alone	581
Say over again and yet once over again .	546	SOLDIER, THE . . . . .	744
SCHOLAR GIPSY, THE . . . . .	617	Soldier, rest! thy warfare o'er. . . . .	419
SCHOLEMASTER, THE. . . . .	101	SOLITARY REAPER, THE. . . . .	389
SCHOOL-MISTRESS, THE. . . . .	312	SONG . . . . .	650
Scorn not the Sonnet; Critic, you have frowned. . . . .	396	SONG FROM OLD FORTUNATUS. . . . .	166
Scots, wha hae wi' Wallace bled. . . . .	374	SONG FROM SHAKESPEARE'S CYMBELINE, A (Collins) . . . . .	319
SEA, ON THE. . . . .	478	SONG FROM THE BROKEN HEART. . . . .	175
SEA DIRGE, A . . . . .	145	SONG FROM THE SHOEMAKER'S HOLIDAY. .	166
SEA-SHORE NEAR CALAIS, ON THE . . . .	395	SONG OF JEPPE, THE. . . . .	740
Season of mists and mellow fruitfulness	476	SONG OF PARIS AND GENONE. . . . .	161
SECOND THREE MEN'S SONG, THE . . . . .	166	SONG OF THE SHIRT, THE. . . . .	493
See the chariot at hand here of Love. . .	169	SONG OF THE SONGLESS. . . . .	647
SEPHESTIA'S SONG TO HER CHILD. . . . .	132	SONGS FROM SHAKESPEARE'S PLAYS . . . .	143
SEPTEMBER, 1802, NEAR DOVER . . . . .	394	SONGS OF EXPERIENCE . . . . .	359
Seven men from all the world, back to Docks again . . . . .	709	SONGS OF INNOCENCE . . . . .	359
Seynt Steven was a clerk in Kyng Herowdes halle. . . . .	84	SONG TO BACCHUS . . . . .	173
SHAKESPEARE. . . . .	602	SONG TO CELIA . . . . .	169
Shall I, wasting in despair. . . . .	175	SONNET, THE . . . . .	630
She dwelt among the untrodden ways . .	386	SONNETS (Masfield) . . . . .	734
SHEEP-WASHING, THE . . . . .	296	SONNETS (Shakespeare). . . . .	139
SHELL, THE . . . . .	751	SONNETS FROM THE PORTUGUESE. . . . .	545
SHEPHERDS CALENDER, THE. . . . .	108	SONNETS TO DELIA. . . . .	146
SHEPHERDESS, THE. . . . .	668	SONNET: WRITTEN AT STONEHENGE. . . . .	322
SHEPHERD'S DESCRIPTION OF LOVE, THE .	163	SOUL, TO HIS . . . . .	272
SHEPHERD'S WIFE'S SONG. . . . .	132	SOUL-LIGHT. . . . .	631



Souls of Poets dead and gone . . . . .	477	The awful shadow of some unseen Power . . . . .	459
SOUTH COUNTRY, THE . . . . .	730	The blessed damozel leaned out . . . . .	624
So, we'll go no more a-roving . . . . .	457	The chief replied "That poſt ſhall be my care . . . . .	290
SPECTATOR, THE (Addison) . . . . .	262	The Curfew tolls the knell of parting day . . . . .	314
SPECTATOR, THE (Steele) . . . . .	260	The driver rubbed at his nettly chin . . . . .	751
SPEECH ON THE NABOB OF ARCOT'S DEBTS . . . . .	331	The eyelids of eve fall together at laſt . . . . .	684
SPIRIT'S EPOCHS, THE . . . . .	624	The face of all the world is changed, I think . . . . .	545
SPRING . . . . .	297	The feathered ſongſter chaunticleer . . . . .	353
SPRING'S WELCOME . . . . .	128	The forward violet thus did I chide . . . . .	141
SPRINGTIME . . . . .	22	The great gold apples of light . . . . .	742
ST. AGNES' EVE . . . . .	537	The harp that once through Tara's halls . . . . .	433
St. Agnes' Eve — Ah, bitter chill it was . . . . .	482	The keener tempeſts come: and fuming dun The kettle deſcants in a coſy drone . . . . .	296 682
STANZAS ON OLIVER CROMWELL . . . . .	222	The king ſits in Dumferling toun . . . . .	80
Stern Daughter of the Voice of God . . . . .	390	The Lady Poverty was fair . . . . .	698
STERNE . . . . .	573	The loſt days of my life until to-day . . . . .	633
ST. MARK'S . . . . .	582	The lytyll, prety nyghtyngale . . . . .	94
STONES OF VENICE, THE . . . . .	582	The means, therefore, which unto us is lent . . . . .	121
STORM IN HARVEST . . . . .	297	The moving ſun-ſhapes on the ſpray . . . . .	683
STORY OF PHEBUS AND DAPHNE, APPLIED, THE . . . . .	184	Then Byrhtnoth drew up his battle in order . . . . .	xxx1
STORY OF THEBES, THE . . . . .	73	The nightingale, as ſoon as April bringeth . . . . .	123
STRANGE MEETINGS . . . . .	745	The nightingale has a lyre of gold . . . . .	696
Strong Son of God, immortal Love . . . . .	540	Then Perceveraunce in all goodly haſte . . . . .	86
ST. STEPHEN AND HEROD . . . . .	84	The poetry of earth is never dead . . . . .	478
STYLE . . . . .	653	There is a garden in her face . . . . .	162
Such a ſtarved bank of moſs . . . . .	572	There is delight in ſinging, though none hear . . . . .	492
SUMMER . . . . .	296	There often wanders one whom better days THERE'S NAE LUCK ABOUT THE HOUSE . . . . .	336 361
SUNDAY UP THE RIVER . . . . .	652	There they are, my fifty men and women . . . . .	564
Sunset and evening ſtar . . . . .	545	There they ſtand, on their ends, the fifty faggots . . . . .	744
Sunset and ſilence! A man: around him earth ſavage, earth broken . . . . .	750	There was a Poet whoſe untimely tomb . . . . .	458
SUPERSCRPTION, A . . . . .	633	There was a ſound of revelry by night . . . . .	447
Sure thou diſt flouriſh once; and many ſprings . . . . .	221	There was a time when meadow, grove, and ſtream . . . . .	391
Swallow, my ſiſter, O ſiſter ſwallow . . . . .	642	Ther wacz loking on lenthē, the lude to be- holde . . . . .	37
SWAN, THE . . . . .	xxv	The ſoote ſeaſon that bud and bloom forth brings . . . . .	100
Sweet are the thoughts that ſavour of content . . . . .	131	The ſpacious firmament on high . . . . .	262
Sweet Auburn! lovelieſt village of the plain . . . . .	324	The ſun, the moon, the ſtars, the ſeas, the hills and the plains . . . . .	538
Sweet day, ſo cool, ſo calm, ſo bright . . . . .	178	The ſun (which doth the greateſt comfort bring . . . . .	174
Sweet dimmeſ of her looſened hair's down- fall . . . . .	630	The time I've loſt in wooing . . . . .	433
SWEETEST MELANCHOLY . . . . .	173	The world is too much with us: late and ſoon . . . . .	395
SWEETNESS AND LIGHT . . . . .	591	The world's great age begins anew . . . . .	473
Swiftly walk o'er the weſtern wave . . . . .	474	They have no ſong, the ſedges dry . . . . .	647
SYR GAWAYN AND THE GRENE KNYGHT . . . . .	37	They throw in Drummer Hodge, to reſt . . . . .	682
TABLES TURNED, THE . . . . .	384	They whiſted all, with fixed face attent . . . . .	100
Take, O, take thoſe lips away . . . . .	145	Think thou and act; to-morrow thou ſhalt die . . . . .	632
TALE OF A TUB, A . . . . .	248	This is the month, and this the happy mora . . . . .	189
TALES . . . . .	358	This life, which ſeems ſo fair . . . . .	174
Tall nettles cover up, as they have done . . . . .	745	This Relative of mine . . . . .	590
TAM O'SHANTER . . . . .	370	This ſaid, the golden-throned Aurora roſe . . . . .	145
TARTARY . . . . .	736	Thorowe the halle the belle ham ſounde . . . . .	358
TASK, THE . . . . .	336	THOUGHT OF A BRITON ON THE SUBJUGATION OF SWITZERLAND . . . . .	694
TATTLER, THE (95, 167, 264) . . . . .	254, 257, 258		
Tell me not, Sweet, I am unkind . . . . .	218		
Tell me now in what hidden way is . . . . .	629		
Tell me, where is fancy bred . . . . .	143		
Tewkesbury Road . . . . .	734		
That's my laſt Duchceſſ painted on the wall . . . . .	554		
That time of year thou mayeſt in me behold . . . . .	141		
That which her ſlender waſt confined . . . . .	184		

THOUGHTS IN WEIMSTER ABBEY . . .	264	UNREALIZED IDEAL, THE. . . . .	590
Thou lovely and b'ed. thou my love. .	631	UPON JULIA'S CLOTHES . . . . .	178
Thou noblest moment of Albion's isle .	322	Up! up! my friend, and quit your books. .	384
Thousand threadf rain and fine white wreathing of-mist . . . . .	694	VAIN VIRTUES. . . . .	632
Thou still unrav'd bride of quietness .	475	VANITY FAIR (Bunyan) . . . . .	241
Three poets, in te distant ages born. .	226	VANITY OF HUMAN WISHES . . . . .	310
Three years she w in sun and shower .	386	VENETIAN REPUBLIC, ON THE EXTINCTION OF THE . . . . .	394
Through the greenful streets of Naples as I past . . . . .	579	VENTS AND ADONIS . . . . .	137
Thus hoping thadonis is alive . . . . .	137	VIRGIL'S ÆNEID . . . . .	100
Thyrsis, a youth the inspired train . .	184	VIRTYE . . . . .	178
Thys ender nigh . . . . .	92	Virtue smiles · cry holiday . . . . .	166
Thy voice is on · rolling air . . . . .	542	VOIAGE AND TRAVAILE OF SIR JOHN MAUN- DEVILLE, KT., THE. . . . .	30
TIGER, THE. . . . .	360	VOICES, THE SILENT . . . . .	543
Tiger, tiger, bung bright . . . . .	360		
TIMBER, THE . . . . .	221		
Time, you old gy man . . . . .	733	WAGES. . . . .	538
TINTERN ABBEYINES COMPOSED ABOVE .	384	WALKING HOME. . . . .	694
Tired with all tle, for restful death I cry .	140	Wanting is — what? . . . . .	572
'Tis hard to say greater want of skill .	273	Was <i>that</i> the landmark? What, — the fool- ish well . . . . .	631
'Tis so, 'twas ev so, since heretofore . .	238	Watch thou and fear; to-morrow thou shalt die . . . . .	632
'Tis the last rosf summer. . . . .	433	WATERLOO. . . . .	447
'Tis the middelf the night by the castle clock . . . . .	415	WE ARE SEVEN . . . . .	382
To draw no env Shakespeare, on thy name .	169	We cannot kindle when we will . . . . .	604
To fair Fidele's assy tomb . . . . .	319	Wee, modest, crimson-tipp'd flow'r . . . .	369
Toll for the bra . . . . .	338	Weep no more, nor sigh, nor groan . . . .	173
Too late for lovtoo late for joy. . . . .	649	Weep not, my wanton, smile upon my knee .	120
To see the workn a grain of sand . . . .	360	Weep with me, all you that <del>read</del> <sup>see</sup> . . . . .	171
To spend uncured years of pain . . . . .	581	Wee, sleekit, cowrin, tim'rous beastie . . .	364
To thee, fair f'rdom! I retire . . . . .	311	We grant, altho' he had much wit. . . . .	237
TO THE FOUR CURTS, PLEASE. . . . .	751	WELL OF ST. KEYNE, THE . . . . .	416
TO THE VIRGIN TO MAKE MUCH OF TIME .	178	Well then! I now so plainly see. . . . .	219
TO TOUSSAINT OUVERTURE . . . . .	394	Were beth they that b'foren us weren. . . .	23
TOPSY-TURVY IND, IN. . . . .	737	We sat at the window looking out . . . . .	680
Toussaint, the ost unhapp'ly man of men .	394	WESTMINSTER ABBEY, THOUGHTS IN . . .	264
To you, my pue, and to non other wight .	69	We the fairies bl' the and antic. . . . .	434
TOYS, THE. . . . .	624	Whan father Ailie first pat spade in . . . .	362
TRIUMPH OF CHRIS, THE . . . . .	169	Whan that A-nille with hise shoures soote. .	59
TRIUMPH OF CILIZATION, THE . . . . .	604	"What arv the bugles blowin' for?" said File-on-Parade. . . . .	710
TROILUS AND CISEYDE . . . . .	56	What urd so sings, yet so does wail. . . . .	128
Trusty, dusky/ivid, true. . . . .	675	Wha cher? Gud cher! gud cher, gud cher .	94
TRUTH, OF . . . . .	150	Wut dire offence from amorous causes springs. . . . .	275
Turn I my loes unto the skies . . . . .	131	What is the sorriest thing that enters Hell? .	632
'Twas at the wal feast for Persia won . .	224	What of the faith and fire within us . . .	682
'Twas at the sent solemn hour. . . . .	301	What other woman could be loved like you .	631
TWELFTH BOO OF HOMER'S ODYSSEYS, THE	145	"What!" said the King. . . . .	740
TWO KINDS O RICHES. . . . .	360	What's that, which, ere I spake, was gone. .	623
TWO RACES O MEN, THE . . . . .	4	What time this world's great Workmaster did cast. . . . .	120
Two voices a; there; one is of the sea . .	34	WHAT TOMAS AN BUILE SAID IN A PUB. . . .	751
UBI SUNT QI ANTE NOS FUERUNT? . . . .	23	What was he doing, the great god Pan. . . .	549
ULYSSES. . . . .	532	When-as in silks my Julia goes . . . . .	178
Underneath his sable herse . . . . .	177	When Britain first, at Heaven's command. .	300
UNDERSTANING, OF THE CONDUCT THE. .	238	When chapman billies leave the street. . . .	370
Under the genewood tree. . . . .	144	When do I see thee most, beloved one? . . .	630
Under the wde and starry sky . . . . .	676	Whenever the moon and stars are set. . . .	675
UNIVERSITY, THE IDEA OF A . . . . .	518	When I am dead, my dearest. . . . .	650
UNKNOWN ROS, THE. . . . .	624		
UNKNOWN OD, THE. . . . .	713		
UNLICENSED PRINTING OR THE LIBERTY OF	210		

When I am living in the Midlands	730	WHY	493
When icicles hang by the wall	143	Why did you melt your waxen man . . .	626
When I consider every thing that grows	139	Why do our joys depart . . .	493
When I consider how my light is spent	199	Why dost thou shade thy lovely face? O why	244
When I do count the clock that tells the time	139	Why so pale and wan, fond lover?	214
When I have fears that I may cease to be	479	"Why, William, on that old grey stone	383
When I have seen by Time's fell hand defaced	140	WILD OLIVE, THE CROWN OF	584
When I made answer, I began: "Alas!	629	WILLIAM AND MARGARET	301
When, in disgrace with fortune and men's eyes	139	WINDY NIGHTS	675
When in the chronicle of wasted time	142	Wings have we, and as far as we can go	391
When Lazarus left his charnel-cave	541	WINTER	296
When Love with unconfined wings	218	WISDOM FOR A MAN'S SELF, OF	155
When men were all asleep the snow came flying	692	WISH, THE	219
When Music, heav'nly maid, was young	320	With fingers weary and worn	493
When our two souls stand up erect and strong	546	With how sad steps, O Moon, thou climb'st the skies	122
When shawes beene sheene, and shradds full fayre	74	With that ran there a route of ratones at ones	28
WHEN THE ASSAULT WAS INTENDED TO THE CITY	198	WITH WHOM IS NO VARIABLENESS	579
When the dumb Hour, clothed in black	543	Wondrously wrought and fair its wall of stone	xxvi
When the hounds of spring are on winter's traces	640	WORD, THE LAST	620
When the Present has latched its postern behind my tremulous stay	683	WORLD, THE	221
When the white flame in us is gone	742	Would'st thou hear what man can say	171
When thin-strewn memory I look through	736	Would that the structure brave, the manifold music I build	567
When to my lone soft bed at eve returning	693	Would you know what's soft? I dare	181
When to the sessions of sweet silent thought	140	WRITTEN AT AN INN AT HENLEY	311
When vain desire at last and vain regret	633	Wrong not, sweet empress of my heart	160
WHEN YOU ARE OLD	712	Years — years ago, — ere yet my dreams	494
When you are old and gray and full of sleep	712	Ye banks, and braes, and streams around	373
Where the bee sucks, there suck I	145	Ye distant spires, ye antique towers	313
While some affect the sun, and some the shade	294	Ye flowery banks o' bonie Doon,	372
WHIST, MRS BATTLE'S OPINION ON	425	Ye learned sisters, which have oftentimes	115
"WHITE DOE OF RYLSTONE," THE	416	Ye little birds, that sit and sing	176
Whither, O splendid ship, thy white sails crowding	691	Ye manners of England	431
Whoever comes to shroud me, do not harm	172	Yes in the sea of life emul'd	603
Who is Silvia? what is she	143	"Yet life," you say, "is life	391
Who shall have my fayr lady	92	Yet once more, O ye laurels, and once more	195
Who will believe my verse in time to come.	139	You are carried in a basket	695
		You did not come	681
		You say, but with no touch of scorn	541
		YOUTH AND AGE, OF	159
		You that do search for every purling spring	122
		Yt felle abowght the Lamasse tyde	77